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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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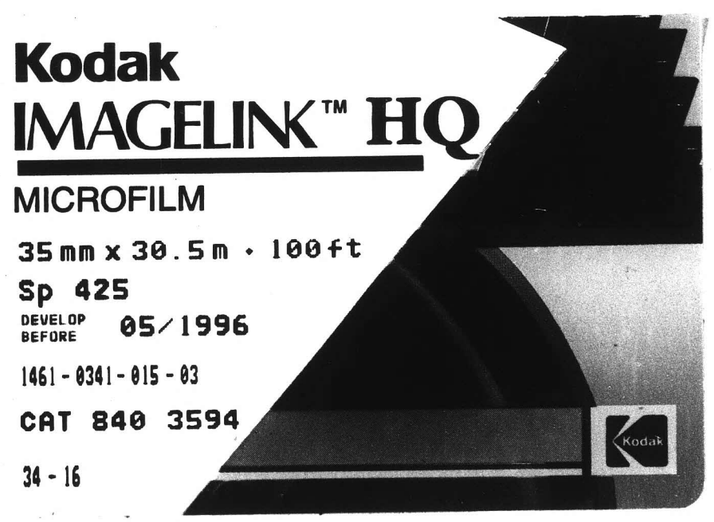

REEL 64

Volumes 103-104

BSO, Pops, Tanglewood

1960-1961

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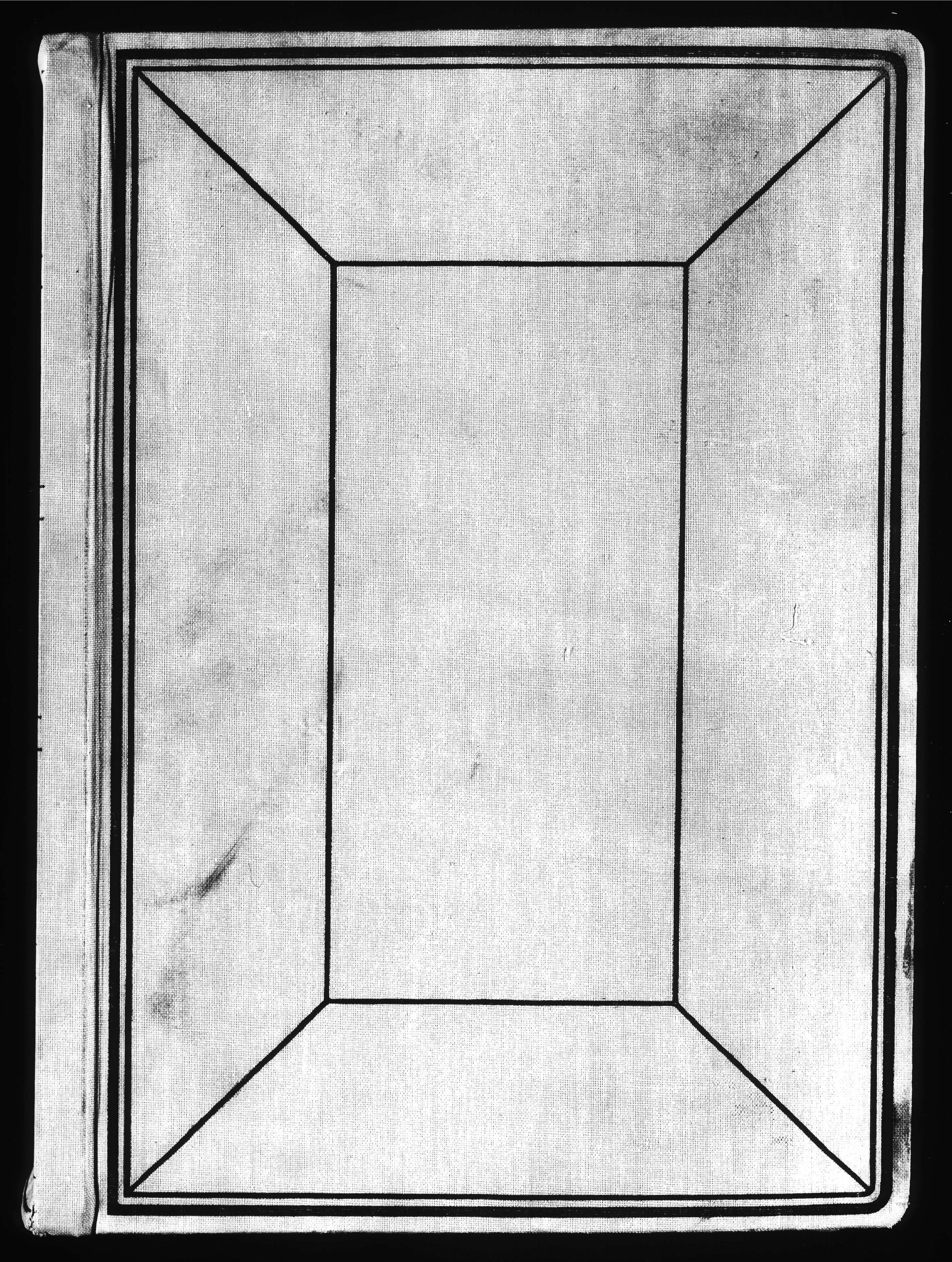
VOLUME 103

BSO
Pops

1960 - 1961



NATIONAL
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1960-1961

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MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY-CIRC.N.AVAIL.
JAN 1961

1

MASSACHUSETTS

BOSTON

By Cyrus Durgin

Boston Symphony, 251 Huntington Ave. Music director: Charles Munch. Associate conductor: Richard Burgin. Manager: Thomas D. Perry Jr. Symphony Hall, 2,613. Twenty-four pairs of subscription concerts on Friday afternoons and Saturday evenings; six subscription concerts on Sunday afternoons; nine subscription concerts on Tuesday evenings; six subscription concerts at Sanders Theatre, Cambridge, on Tuesday evenings. one concert at Kresge Auditorium; one week tour of cities in Midwest; concerts in Providence, R. I.; five tours of one week each in New York and other cities. Series of nine open rehearsals. Symphony Hall, Wed. and Thurs. evenings. Pension fund concert, Sviatoslav Richter, soloist, Symphony Hall, Nov. 1.

Boston Pops Orchestra, 251 Huntington Ave. Conductor: Arthur Fiedler. Assistant conductor: Harry Ellis Dickson. Manager: Thomas D. Perry, Jr. Symphony Hall 2,613. Concerts on weekday evenings and some Sunday afternoons and evenings, in May and June. Another orchestra, called the Boston Pops Touring Orchestra, gives concerts in the winter, in various cities under the direction of Arthur Fiedler.

Esplanade Concerts, Auspices: Boston Symphony Orchestra, Inc. Conductors: Arthur Fiedler, Harry Ellis Dickson, and guests Manager: Thomas D. Perry, Jr. Hatch Memorial Shell, Charles River Esplanade. Evening concerts (and three on Wednesday mornings for children) for three weeks in July and August.

Berkshire Festival, Tanglewood, Lenox, Mass. Conductors: Charles Munch and guests. Six weekend series of concerts by chamber orchestra and the full Boston Symphony, in July and August. The Festival also includes student events of the Berkshire Music Center, and concerts sponsored by the Fromm Music Foundation, for members of the Friends of the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
SEP 30 1960

2

George Humphrey

Charles Munch will open the Boston Symphony Orchestra's 80th season on Friday afternoon, Oct. 7, in Symphony Hall. Here he is shown receiving greetings when the orchestra was on its recent tour of Japan.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447
OCT 2 1960

Boston Symphony to Open Season Friday

Special to The Standard-Times

BOSTON, Oct. 1 — The Boston Symphony Orchestra opens its 80th season of concerts at Symphony Hall next Friday at 2:15 p. m. Charles Munch, who begins his 12th year as the orchestra's music director, will conduct.

Doctor Munch, who will return from a European holiday to his Milton residence this Monday to prepare the orchestra for its extensive season, has authorized announcement of the several series to be presented, the tour schedule, and the guest artists to be heard.

The orchestra will present four series in Symphony Hall: Twenty four Friday matinee programs (Oct. 7-April 28) will be repeated Saturday evenings (Oct. 8-April 29) plus nine Tuesday evening concerts (Oct. 11-April 25) and six Sunday afternoon programs (Nov. 13-April 16). Ten orchestral rehearsals (Oct. 20-April 27) will be opened to the public, the proceeds to benefit the orchestra's pension institution. A gala pension fund concert is also scheduled.

In addition to the four series in Boston, the orchestra will present its 79th consecutive year of concerts in Cambridge at Harvard University's Sanders Theater (Oct. 18-April 18), its 78th consecutive season in Providence, (Nov. 22-March 28), and its 75th consecutive year of concerts in New York City.

The 15 concerts in New York will be given in three series of five each: Wednesday evenings (Nov. 30-April 5) and Saturday afternoons (Dec. 3-April 8) at Carnegie Hall, Manhattan, and five Friday evenings at the Brooklyn Academy of Music (Dec. 2-April 7).

Two concerts will be given in New Haven and in Washington during the 1960-61 season and one concert will be given in each of the following cities: Ann Arbor, Mich., Baltimore, Md., Columbus, Ohio, Corning, N. Y., Detroit, Mich., Hartford, Conn., New London, Conn., Northampton, Philadelphia, Pa., Rochester, N. Y., Rye, N. Y., Storrs, Conn., Syracuse, N. Y., Wellesley and Worcester.

Charles Munch has invited several conductors, in addition to the orchestra's associate conductor, Richard Burgin, to be guests during the season. The young American conductor Lorin Maazel, a former conducting pupil at the Orchestra's Berkshire Music Center, will conduct the Boston Symphony Orchestra for the first time and Erich Leinsdorf of the Metropolitan Opera Association has also been invited to make his first appearance with the orchestra. Thomas Schippers has been invited to make a return visit as guest conductor.

Piano soloists who are to make their first appearance with the orchestra this season include Monique Haas, Alexander Uninsky and the duo-pianists Janine Reding and Henry Piette. Eugene Istomin and Byron Janis have been invited to return as guest pianists.

Two violinists will make their first appearance with the orchestra this season: Jacob Krachmalnick, and Jaime Laredo, who was the 1959 winner of the Queen Elizabeth of Belgium International Music Competition. Leonid Kogan and Henryk Szeryng will also be heard.

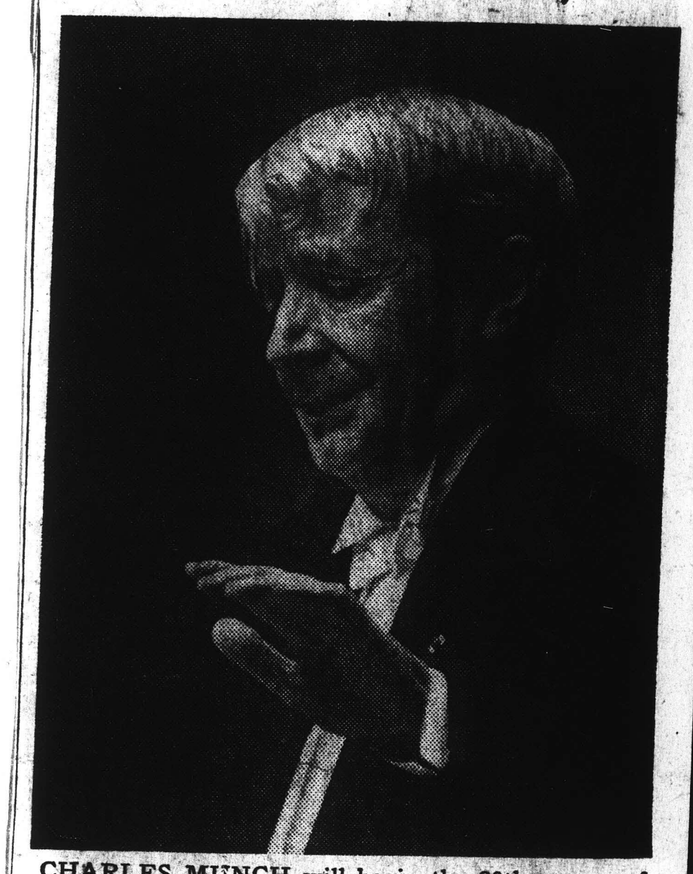
For the opening concerts next Friday and Saturday, Dr. Munch has invited the Boston organist Berj Zamkochian to be his guest in a performance of the "Concerto for Organ and String Orchestra" by Poulenc. The "Ballet in Three Deals," "Jeu de Cartes," by Igor Stravinsky and Beethoven's "Symphony No. 7" will also be heard at these concerts. The Friday and Saturday program will also be given at Symphony Hall on Oct. 11 at 8:30 p. m. as the first of the orchestra's nine Tuesday evening concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,111
OCT 2 1960

CHARLES MUNCH, director of the Boston Symphony Orchestra, discusses with Roger Voisin, the orchestra's principal trumpet, plans for the orchestra's 80's season, which opens Friday afternoon at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 416,486
OCT 2 1960

Munch Begins Symphony 80th Season on Friday



CHARLES MUNCH will begin the 80th season of the Boston Symphony Orchestra at Symphony Hall Friday afternoon. This picture of him by Constantine Manos is one which will appear in Manos' book "Portrait of a Symphony," to be published next month.

Charles Munch will begin the 80th season of the Boston Symphony Orchestra Friday afternoon at 2:15 in Symphony Hall. His opening program will consist of Poulenc's Concerto in one movement for Organ, Strings, and Timpani, with Berj Zamkochian as soloist; Stravinsky's "Card Game," and the Seventh Symphony of Beethoven.

Notable events of the season will include appearances as guest conductors of Lorin Maazel, young American who once studied at the Berkshire Music Center; Erich Leinsdorf of the Metropolitan Opera Assn., and Thomas Schippers. Maazel and Leinsdorf will be appearing for the first time with this orchestra.

Associate conductor Richard Burgin will officiate several times during the season.

Among the new soloists will be pianists Monique Haas, Alexander Uninsky, the team of Janine Reading and Henry Piette; violinists Jacob Krachmalnick and Jaime Laredo. Soloists of former seasons, who will return are pianists Eugene Istomin and Byron Janis, violinists Leonid Kogan and Henryk Szeryng.

★ ★ ★

The program of Poulenc, Stravinsky and Beethoven will be given again, of course, Saturday night at 8:30, Oct. 8, and will also constitute the first program of the Symphony Hall series of nine Tuesday evening concerts, Oct. 11.

The usual two series of 24 Friday afternoon and Saturday evening concerts are scheduled, together with six on Sunday afternoons; six at Sanders Theater, Cambridge, five in Providence, R.I., and five weekly tours to New York and other cities. The annual Midwest tour will occur during the week of Oct. 24. There will be a gala pension fund concert in Boston.

The orchestra's schedule of Open Rehearsals has been expanded to 10, and will begin Oct. 20.

Charles Munch will return to his Milton residence tomorrow to enter his 12th year as music director.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
OCT 1 1960

Boston Symphony Readies Its 80th Se

Munch Announces Roster of Guests

The Boston Symphony Orchestra will open its 80th season at Symphony Hall Friday afternoon, Oct. 7, at 2:15. Charles Munch, who begins his 12th year as the orchestra's music director, will conduct.

Dr. Munch has invited several conductors, in addition to the orchestra's associate conductor, Richard Burgin, to be guests during the season. The young American conductor Lorin Maazel, a former conducting pupil at the Berkshire Music Center, will conduct the Boston Symphony for the first time, and Erich Leinsdorf of the Metropolitan Opera has also been invited to make his first appearance with the orchestra. Thomas Schippers has been invited to make a return visit as guest conductor.

Piano soloists who are to make their first appearance with the orchestra this season include Monique Haas, Alexander Uninsky, and the duo-pianists Janine Reding and Henry Piette. Eugene Istomin and Byron Janis have been invited to return as guest pianists.

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Two violinists will make their first appearance with the orchestra, this season: Jacob Krachmalnick, and Jaime Laredo, who was the 1959 winner of the Queen Elisabeth of Belgium International Music Competition. Leonid Kogan and Henryk Szeryng will also be heard.

★ ★ ★

For the opening concerts (Friday-Saturday, Oct. 7-8) Dr. Munch has invited the Boston organist Berj Zamkochian to be his guest in a performance of the Concerto for Organ and String Orchestra by Poulenc. The Ballet in Three Deals, "Jeu de Cartes," by Igor Stravinsky, and Beethoven's Symphony No. 7 will complete the program.

This program will also be given at Symphony Hall on Tuesday, Oct. 11 (8:30), as the first of the orchestra's nine Tuesday evening concerts.

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BOSTON, Mass.
Circ. 156,267
SEP 30 1960

2

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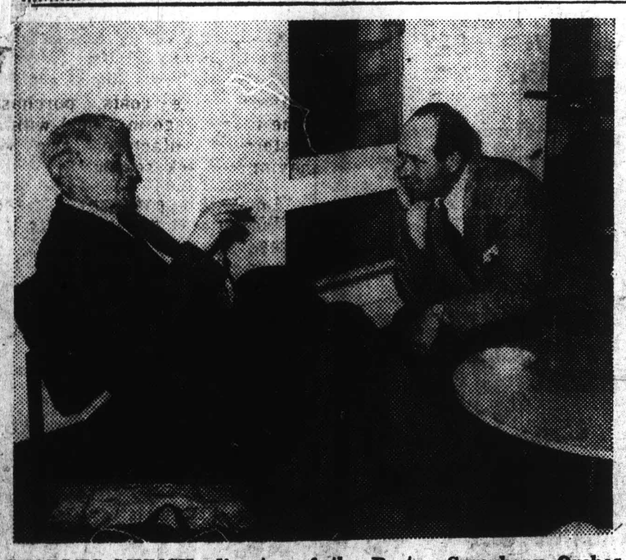
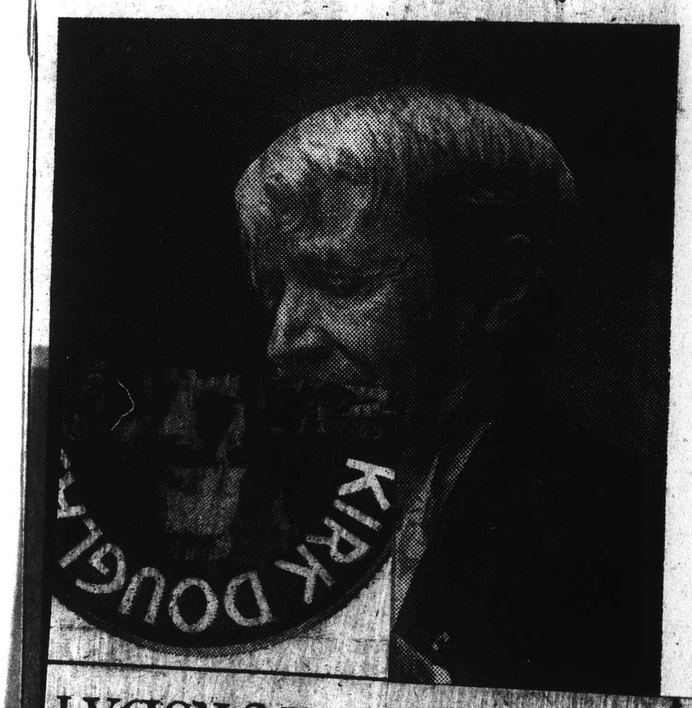
Sunday Herald
BOSTON, Mass.
Circ. 289,111
OCT 2 1960



CHARLES MUNCH, director of the Boston Symphony Orchestra, discusses with Roger Voisin, the orchestra's principal trumpet, plans for the orchestra's 80's season, which opens Friday afternoon at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 416,486
OCT 2 1960

Munch Begins Symphony 80th Season on Friday



OPENS THURSDAY
ESCUDERO
AND A GLAMOROUS ARRAY OF FLAMENCO SONG & DANCE STARS
EXTRA ADDED ATTRACTION
Goya Reyes — Spain's Most Fantastic Young Dancer
3 Perf. Only-Perf. Sat. 8:30-Sun. 3:30 & 8:30. $3.50, 2.75, 1.65 all perf.
Farewell Tour Oct. 8, 9
Seats Now! John Hancock Hall
The Great Spanish Gypsy Dancer

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
OCT 1 1960

Boston Symphony Readies Its 80th Season

Munch Announces Roster of Guests

The Boston Symphony Orchestra will open its 80th season at Symphony Hall Friday afternoon, Oct. 7, at 2:15. Charles Munch, who begins his 12th year as the orchestra's music director, will conduct.

Dr. Munch has invited several conductors, in addition to the orchestra's associate conductor, Richard Burgin, to be guests during the season. The young American conductor Lorin Maazel, a former conducting pupil at the Berkshire Music Center, will conduct the Boston Symphony for the first time, and Erich Leinsdorf of the Metropolitan Opera has also been invited to make his first appearance with the orchestra. Thomas Schippers has been invited to make a return visit as guest conductor.

Piano soloists who are to make their first appearance with the orchestra this season include Monique Haas, Alexander Uninsky, and the duo-pianists Janine Reding and Henry Piette. Eugene Istomin and Byron Janis have been invited to return as guest pianists.

Two violinists will make their first appearance with the orchestra, this season: Jacob Krachmalnick, and Jaime Laredo, who was the 1959 winner of the Queen Elisabeth of Belgium International Music Competition. Leonid Kogan and Henryk Szeryng will also be heard.

For the opening concerts (Friday-Saturday, Oct. 7-8) Dr. Munch has invited the Boston organist Berj Zamkochian to be his guest in a performance of the Concerto for Organ and String Orchestra by Poulenc. The Ballet in Three Deals, "Jeu de Cartes," by Igor Stravinsky, and Beethoven's Symphony No. 7 will complete the program.

This program will also be given at Symphony Hall on Tuesday, Oct. 11 (8:30), as the first of the orchestra's nine Tuesday evening concerts.

Section II THE BOSTON SUNDAY HERALD, OCT. 2, 1960

Symphony Starts 80th Year Friday;

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
OCT 6 1960

BOSTON SYMPHONY BEGINS 80th SEASON FRIDAY WITH MUNCH

World - Renowned Orchestra Resumes Concert Series At Symphony Hall

The Boston Symphony Orchestra opens its 80th season of concerts at Symphony Hall tomorrow at 2:15 p.m. Charles Munch, who begins his 12th year as the Orchestra's Music Director, will conduct.

Doctor Munch, who will return from a European holiday to his Milton (Mass.) residence on October 3 to prepare the Orchestra for its extensive season, has authorized announcement of the several series to be presented, the tour schedule, and the guest artists to be heard.

The Orchestra will present four series in Symphony Hall: 24 Friday matinee programs (October 7 - April 28) will be repeated on Saturday evenings (October 8 - April 29) plus nine Tuesday evening concerts (October 11 - April 25) and six Sunday afternoon programs (November 13 - April 16. Ten orchestral rehearsals (October 20 - April 27) will be opened to the public, the proceeds to benefit the Orchestra's Pension Institution. A gala Pension Fund concert is also scheduled.

In addition to the four series in Boston, the Orchestra will present its 79th consecutive year of concerts in Cambridge at Harvard University's Sanders Theatre (October 18 - April 18), its 78th consecutive season in Providence (R.I.) (November 22 - March 28), and its 75th consecutive year of concerts in New York City.

The 15 concerts in New York will be given in three series of five each: Wednesday evenings (November 30 - April 5) and Saturday afternoons (December 3 - April 8) at Carnegie Hall, Manhattan, and five Friday evenings at the Brooklyn Academy of Music (December 2 - April 7).

Two concerts will be given in New Haven and in Washington during the 1960-61 season and one concert will be given in each of the following cities: Ann Arbor (Mich.), Baltimore (Md.), Columbus (Ohio), Corning (N.Y.), Detroit (Mich.), Hartford (Conn.), New London (Conn.), Northampton (Mass.), Philadelphia (Penna.), Rochester (N.Y.), Rye (N.Y.), Storrs (Conn.), Syracuse (N.Y.), Wellesley (Mass.) and Worcester (Mass.).

Continued on Page Seven

Boston Symphony

Continued from Page One

Charles Munch has invited several conductors, in addition to the Orchestra's Associate Conductor, Richard Burgin, to be guests during the season. The young American conductor Lorin Maazel, a former conducting pupil at the Orchestra's Berkshire Music Center, will conduct the Boston Symphony Orchestra for the first time and Erich Leinsdorf of the Metropolitan Opera Association has also been invited to make his first appearance with the Orchestra. Thomas Schippers has been invited to make a return visit as guest conductor.

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The complete programs:

Fri., Oct 7, 2:15; Sat., Oct. 8, 8:30; Symphony Hall, Munch conducting: Tuesday, October 11, 8:30; Symphony Hall, Munch conducting:

Poulenc, Concerto (in one movement) for Organ and String Orchestra, with Timpani (Berj Zamkochian); Stravinsky, "Jeu de Cartes" (Ballet in Three Deals); Beethoven, Symphony No. 7, in A major, Op. 92.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,111
OCT 2 - 1960

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EIGHTIETH SEASON • NINETEEN HUNDRED SIXTY–SIXTY-ONE

First Program

FRIDAY AFTERNOON, OCTOBER 7, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 8, *at* 8:30 *o'clock*

POULENC . . . . . Concerto (in one movement) for Organ and String Orchestra, with Timpani

STRAVINSKY . . . "Jeu de Cartes" ("Card Game," Ballet in Three Deals)

INTERMISSION

BEETHOVEN . . . . . Symphony No. 7, in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

SOLOIST
BERJ ZAMKOCHIAN

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 175,076
SEP 30 1960

4

Social Chatter

By Alison Arnold

Society Awaits 'Day of Days,' Opening of Friday Symphony

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* * *

Benfield Wedding Reception Oct. 7

A BELATED WEDDING RECEPTION will be given at the Concord Country Club, Friday evening, Oct. 7, by Mr. and Mrs. Harding U. Greene of Concord for their son-in-law and daughter, Mr. and Mrs. Michael Andrew Benfield. The Benfields were married in June just 48 hours after their engagement was announced and have been in Europe all summer, returning the first of September. The reception will begin at 9 o'clock and there'll be dancing to Ruby Newman's orchestra until midnight.

Mrs. Benfield is the former Anstis Greene. She was graduated from Concord Academy and attended Vassar College and Boston University. She made her debut in the 1957-58 season. Her husband, son of the A. E. Benfields of Carlisle, prepared at Phillips Exeter Academy and the Gunery School for Boston University. Among those giving dinner parties before the reception are Mr. and Mrs. Thomas E. Jansen, Jr., of Dedham and Mr. and Mrs. Eugene C. Kraetzer, Jr., Mr. and Mrs. W. Seymour Archibald, Jr., and Mr. and Mrs. Leo W. Mortenson, all of Concord.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
South Shore Weekly Mirror
SCITUATE, Mass.
Weekly Circ. 4,562
OCT 13 1960

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SHREVEPORT, LA.
TIMES
D. 88,831 S. 110,214
OCT 7 1960

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A CONGENIAL GROUP seen dining at La Sands Western Hills Saturday evening included Marie and Gen Carmody, Mrs. Paul McBride, Bess Beene, and her sister, Mrs. Joseph Holland of Atlanta, Ga., the inspiration for the party.

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OVERJOYED AT THE NEWS that their son, David, is coming home for an unexpected 20-day leave from his duties with the U.S. Navy, are Nell and William Hamilton. In spite of the fact that David's letters have been postmarked from such glamorous places as Ville Franche, Nice, and Cannes on the world-renowned playground of the French Riviera, David is no doubt as excited as his parents at exchanging French glamour for the hometown kind.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
OCT 10 1960

New Symphony Players

The 80th season of the Boston Symphony finds two new members in the ensemble. They are Raymond Sird and Julius Schulman, violinists.

Previously, Mr. Schulman had been concertmaster of the New Orleans Philharmonic Symphony, and Mr. Sird its assistant concertmaster. Service with the National Symphony in Washington, D.C., and the Cleveland Orchestra preceded Mr. Sird's term in New Orleans.

The most recent post of Mr. Schulman has been that of concertmaster of the Little Orchestra of New York. Both musicians were trained in Philadelphia — Mr. Sird at the New School of Music, as a pupil of Jascha Brodsky, and Mr. Schulman at the Curtis Institute, as a pupil of Efrem Zimbalist. The men fill the vacancies left by retiring veteran members Melvin Bryant and Saverio Messina.

KITTANNING, PA.
LEADER-TIMES
D. 10,802
OCT 20 1960

Couple's Son-in-law In Boston Symphony

Mr. and Mrs. James McClelland of North McKean St., Kittanning, received word yesterday that their son-in-law, Joseph Pietropaolo of Boston, auditioned for the viola section of the Boston Symphony Orchestra and was selected to play with the orchestra.

Mr. Pietropaolo and his wife, the former Mary Ann McClelland, were in Rome, Italy, last year, where Mr. Pietropaolo studied music under a Fulbright scholarship.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 101,427
OCT 23 1960

Seats for Boston Concerts Were Once Auctioned Off

BOSTON AP) — As the Boston Symphony Orchestra threw open its first rehearsal of the current season to the public the other night, old timers recalled that once, long ago, a seat for a symphony rehearsal brought $380.

For a time early in the history of the famous orchestra which this year is observing its 80th anniversary, some seats were auctioned off. In those days, what have become the Friday afternoon concerts, were known as rehearsals for the regular Saturday night concerts. And seat purchasers knew that the director might halt the orchestra in the middle of a number. Some seats sold for as little as 25 cents.

Nevertheless, before the auctioning was halted, prized seats at times brought as much as $100 and $150 each and once a favored end seat went for $380. And for one Saturday evening concert, a pair of seats sold for $560 each.

A limited number of second-balcony tickets are still available Friday afternoon for rush-line purchase at 60 cents, thus maintaining a venerable tradition.

Open rehearsals now are conducted on certain Thursday nights because seats for regular Friday and Saturday concerts, sold by subscriptions, are unavailable to

Worcester Sunday Telegr

students and other music lovers. Under pressures from students, the rehearsals were opened in 1950 by director Charles Munch. Those attending hear a talk about the music to be played and the concert rehearsal, for $2.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 175,076
SEP 30 1960

A

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 101,427
OCT 23 1960

Herald 10/8/60

Social Chatter

By Alison Arnold

Fashionable High Hats Missing As Symphony Opens 80th Year

HIGH HATS, so fashionable this fall, were not worn by most of the ladies at the opening of Symphony, yesterday afternoon. One of the regular subscribers confided to us before the concert that she was afraid high hats would block her view of the orchestra.

But—for Symphony, at least—Boston women are clinging to their flower clusters and wispy veils. There were a few exceptions, one of them being Mrs. Jasper Whiting, who wore with her tailored suit a high purple hat banded with rose, and Mrs. Isabella Grandin, whose black and white turban rose high.

October provided its best "bright blue weather" for the opening of Symphony's 80th season and every seat in Symphony Hall was filled. Friends greeted friends after the long summer vacation and caught up on news of the latest grandchildren. Many mothers and daughters attended together. With Mrs. Henry B. Sawyer was her daughter, Mrs. Charles G. Mixter, Jr., and Mrs. Alexander Steinert was accompanied by Mrs. Samuel J. Newman.

There were many bright colors in the crowd. Mrs. F. Wadsworth Busk wore a royal purple suit trimmed with gray fox. Mrs. Robert M. P. Kennard's electric blue tweed matched her feather hat. Mrs. Edward B. Simmons, up from Marion, wore yellow with a tiny hat of yellow mimosa.

Among others at the opening were Mrs. George Lewis, Mrs. George Cheever Shattuck, Mrs. S. Huntington Wolcott, Mrs. Ronald T. Lyman, Mrs. Augustus W. Soule, Mrs. Harold H. Blanchard, Mrs. David Edwards, Mrs. S. Bruce Black, Mrs. Gilbert King, Mr. and Mrs. E. Raymond Corey, Mrs. Albert Goodhue, Judith Winslow, Mrs. Charles Toppan and Catherine Mary Donovan.

* * *

... Flock Little to Lecture in Salem

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
South Shore
Weekly Mirror
SCITUATE, Mass.
Weekly Circ. 4,562
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SHREVEPORT, LA.
TIMES
D. 88,831 S. 110,214
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OCT 20 1960

Couple's Son-in-law In Boston Symphony

Mr. and Mrs. James McClelland of North McKean St., Kittanning, received word yesterday that their son-in-law, Joseph Pietropaolo of Boston, auditioned for the viola section of the Boston Symphony Orchestra and was selected to play with the orchestra.

Mr. Pietropaolo and his wife, the former Mary Ann McClelland, were in Rome, Italy, last year, where Mr. Pietropaolo studied music under a Fulbright scholarship.

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New Symphony Players

The 80th season of the Boston Symphony finds two new members in the ensemble. They are Raymond Sird and Julius Schulman, violinists.

Previously, Mr. Schulman had been concertmaster of the New Orleans Philharmonic Symphony, and Mr. Sird its assistant concertmaster. Service with the National Symphony in Washington, D.C., and the Cleveland Orchestra preceded Mr. Sird's term in New Orleans.

The most recent post of Mr. Schulman has been that of concertmaster of the Little Orchestra of New York. Both musicians were trained in Philadelphia — Mr. Sird at the New School of Music, as a pupil of Jascha Brodsky, and Mr. Schulman at the Curtis Institute, as a pupil of Efrem Zimbalist. The men fill the vacancies left by retiring veteran members Melvin Bryant and Saverio Messina.

Seats for Boston Concerts Were Once Auctioned Off

BOSTON AP) — As the Boston Symphony Orchestra threw open its first rehearsal of the current season to the public the other night, old timers recalled that once, long ago, a seat for a symphony rehearsal brought $380.

For a time early in the history of the famous orchestra which this year is observing its 80th anniversary, some seats were auctioned off. In those days, what have become the Friday afternoon concerts, were known as rehearsals for the regular Saturday night concerts. And seat purchasers knew that the director might halt the orchestra in the middle of a number. Some seats sold for as little as 25 cents.

Nevertheless, before the auctioning was halted, prized seats at times brought as much as $100 and $150 each and once a favored end seat went for $380. And for one Saturday evening concert, a pair of seats sold for $560 each.

A limited number of second-balcony tickets are still available Friday afternoon for rush-line purchase at 60 cents, thus maintaining a venerable tradition.

Open rehearsals now are conducted on certain Thursday nights because seats for regular Friday and Saturday concerts, sold by subscriptions, are unavailable to

Worcester Sunday Telegr

students and other music lovers. Under pressures from students, the rehearsals were opened in 1950 by director Charles Munch. Those attending hear a talk about the music to be played and the concert rehearsal, for $2.

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CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
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Boston Symphony

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In addition to Associate Conductor, Richard Burgin, guest conductors will include the young American **Lorin Maazel,** and **Erich Leinsdorf** of the Metropolitan Opera Association, both of whom will be appearing with the Boston Symphony for the first time, and **Thomas Schippers** who will make a return visit. **Sviatoslav Richter,** eminent Soviet pianist, will make his first Boston appearance at a Pension Fund Concert. Other piano soloists who will make their first appearances with the orchestra this season include Monique Haas, Alexander Uninsky and the duo-pianists Janine Reding and Henry Piette. Two violinists will make their first appearances with the orchestra this season: Jacob Krachmalnick and Jaime Laredo, who was the 1959 winner of the Queen Elizabeth of Belgium International Music Competition.

This season, the Boston Symphony will present its 79th consecutive year of concerts in Cambridge, its 78th consecutive season in Providence, and its 75th consecutive season in New York (reports on this last in future issues).

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Sunday Republican
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Charles Munch Announces Boston Program Including Adele Addison in 'Gloria'

BOSTON—Charles Munch, beginning his 12th season as the Boston Symphony Orchestra's music director, has announced two world premieres, two American premieres, and several choral works to be performed during the season at Symphony Hall, Boston.

World Premieres

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Scheduled for first performance in this country is the Second Symphony by William Walton, introduced in London last summer, and the symphony by Florent Schmitt which had its world premiere, under the direction of Mr. Munch, at Strasbourg in 1958.

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Several conductors, in addition to the orchestra's associate conductor, Richard Burgin, have been invited to be guests during the season. The young American conductor Lorin Maazel, a former conducting pupil at the orchestra's Berkshire Music Center, will conduct the Boston Symphony Orchestra for the first time and Erich Leinsdorf of the Metropolitan Opera Association has also been invited to make his first appearance with the orchestra. Thomas Schippers has been invited to make a return visit as guest conductor.

Piano soloists who are to make their first appearance with the orchestra this season include Monique Haas, Alexander Uninsky and the duo-pianists Janine Reding and Henry Piette. Eugene Istomin and Byron Janis have been invited to return as guest pianists.

Two violinists will make their first appearance with the orchestra this season: Jack Krachmalnick and Jaime Laredo, who was the 1959 winner of the Queen Elisabeth of Belgium International Music Competition. Leonid Kogan and Henryk Szeryng will also be heard.

The orchestra's twenty-week winter season will include four Boston series: 24 Friday matinees, 24 Saturday evenings concerts, nine concerts on Tuesday evenings and six Sunday matinees. Ten of the orchestra's Boston rehearsals will be opened to the public, proceeds to benefit the orchestra's Pension Fund, to accommodate those unable to attend the regular concerts, all of which have been sold out by season subscription. The orchestra will also present a Pension Fund Concert in which Sviatislov Richter will make his first Boston appearance, Nov. 1.

The orchestra will present its 79th consecutive year of concerts in Cambridge at Harvard University's Sanders Theater, its 78th consecutive season in Providence and its 75th consecutive year of concerts in New York City. Two concerts will be given in New Haven and in Washington; one concert will be given in each of the following cities: Ann Arbor (Mich.), Baltimore (Md.), Columbus (Ohio), Corning (N. Y.), Detroit (Mich.), Hartford, New London (Conn.), Northampton, Philadelphia, Rochester (N. Y.), Storrs (Conn.), Syracuse (N. Y.), Wellesley and Worcester.

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NEW YORK, N.Y.
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Particular excitement centers in the Boston premieres to come: Sir William Walton's Second Symphony, Florent Schmitt's Symphony, Martinu's Concerto for Two Pianos, the world premiere of Poulenc's "Gloria," just a little overdue for the orchestra's 75th anniversary, for which it was commissioned. Again we will have Munch's splendid readings of the Fauré "Requiem," Ravel's "Daphnis and Chloe" suite, and Berlioz's "Romeo," the latter two with the assistance of the New England Conservatory Chorus.

For those listeners who favor ballast on the side of modern music, the first concert with Poulenc's granitic Concerto for Organ and Orchestra, had Berj Zamkochlian as soloist. The music piles a thunderhead of dissonance over deeply hidden pedal tones, which seems to reduce the orchestral sound to color for a sea of sound. The combination, tricky at best, shows a deft ear for balance, and in spite of its decibel content, was handled with warm nuance and strikingly clean delineation.

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Eightieth Symphony Season Opens

4-60

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By Harold Rogers

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On the other side of the ledger, Dr. Munch, like most conductors in the world today, has been caught in the trap set by the recording companies. The discmakers are primarily interested in "the basic 50" masterworks that continue to sell; and symphony subscribers, like guinea pigs, are given an oversized dose of them while the orchestra rehearses (yes, even at its concerts) for its recording sessions.

Thus conductor, orchestra, and audience are caught in a pattern that spells comfort for the conservative, tedium for the adventurous, and anguish for the jaded.

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Judging by Dr. Munch's opening program, one might say that he has made a good start, what with Poulenc and Stravinsky in the first half of the program—Poulenc's Organ Concerto, and Stravinsky's "Jeu de Cartes." Both works hold up remarkably well as the years go by. Poulenc, of course, held a sober face for this one (one can't, after all, wink too broadly while dealing with a pipe organ and a symphony orchestra). And Berj Zamkochian's work at the console was strong, clean, accurate, and somerly registered. It all came off very well.

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SEP 23 1960

Open Re... At the Symphony

Ten Boston Symphony Orchestra rehearsals will be open to the public during the 1960-61 season. Charles Munch has increased the number of open rehearsals from seven to ten.

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Sun (e)
LOWELL, Mass.
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SEP 24 1960

Music

Symphony Rehearsals To Be Open to Public

By Alfred Burke

LOWELL—Ten Boston Symphony Orchestra rehearsals will be opened to the public during the orchestra's 1960-61 season. Dr. Charles Munch has increased the number of open rehearsals from seven to 10 for the coming season.

He will conduct a majority of the rehearsals includ- the first rehearsal on Thursday, Oct 20. Subsequent open rehearsals will be held on Thursday, Nov. 17; Thursday, Dec. 8; Wednesday, Feb. 23; Thursday, March 2,; Thursday, March 16; Wednesday, March 29; Thursday, April 13; and Thursday, April 27. Programs will start at 7:30 o'clock.

Charles Munch

Dr. Munch inaugurated the popular series in 1951-1952, his second season as the orchestra's music director, primarily to give the college students of the area a greater opportunity to hear the orchestra. The rehearsals also offer the public a medium whereby many more people can see and hear the famed orchestra.

The All Souls Church Women's Alliance will open the season with a tea Tuesday afternoon at 2:30 o'clock. A voice recital will be offered by Mrs. Louis Vaniotis, soprano, assisted by Wilfred Kershaw, organist of All Souls church.

The opening meeting of the Greater-Lowell Choral society attracted a large turnout. The affair which was more in the form of a night of get-together and a means of welcoming new members, did however, produce plans for a season long list of events that should be most welcome to the concert-loving public of the community.

The talented young piano prodigy Lorin Hollander will apear in the opening concert of the current Community series in Lowell, Sunday, Oct. 9; and the internationally acclaimed Ballet Russe de Monte Carlo on Sunday, April 9. In addition to an equally exciting third attraction not yet announced, and a bonus children's concert will be available at no extra charge to children of all the members.

The Dallas Civic Opera company, one of the early starters each season, and an organization of major standing, will observe its 1960 season from Nov.4, to the 23rd. Two European imports are being airlifted for the season.

"Daughter of the Regiment" and Handel's "Alcina," the latter an American premiere, will share the spotlight with two new productions of "Don Giovanni" and "Madame Butterfly."

General Manager Lawrence Kelly and artistic director, Nicola Rescigno, have announced the roster of artists scheduled to apear with the young company, now in its fourth season. American debuts will be enjoyed by Joan Sutherland, spectacular new diva of European opera; mezzo soprano, Monica Sinclair, Handel specialist of London's Covent Garden and Luigi Alva, new tenor discovery of La Scala and the Edinburgh festival.

Making their first appearances with the Dallas company will be Blanche Thebom, Elizabeth Schwartzkopf, Leyla Gencer, Regina Sarfaty, Joan Marie Moynagh, Eberhard Waechter, John Reardon and Mario Palermo. The latter is well known in Lowell having appeared here as a leading tenor in productions of Verdi's "La Traviata" "Carmen" and "Faust." Returning with the company will be Eugenia Ratti, Gianni Raimondi, Giuselle Taddei and Nicola Zaccaria.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Circ. 176,513
SEP 24 1960

Add Open Musicals

Charles Munch, conductor of the Boston Symphony Orchestra, has increased the number of Open Rehearsals from seven to 10 for the coming season in response to heavy public demand for season tickets.

Dr. Munch will conduct a majority of rehearsals, including the first rehearsal on Thursday, Oct. 20. Subsequent Open Rehearsals will be held on the following Thursdays at 7:30 p. m.:

Nov. 17, Dec. 8, Feb. 8 and 23, Mar. 2, 16 and 29, and Apr. 13 and 27.

Seats are unreserved; any seat in Symphony Hall is available to those on hand when the doors are opened at 6:45 p. m.

Dr. Munch inaugurated the popular series in 1951-52, his second season as the Orchestra's music director, primarily to give the college students of the area a greater opportunity to hear the Orchestra. With many of the Orchestra's regular concerts sold out by season subscription, Dr. Munch felt many students were unable to "see" the Orchestra during their years of study in Boston.

Stephen Dinnock, Pass. at

Monitor 10/1/60

Symphony Rehearsals

Ten Boston Symphony Orchestra rehearsals will be opened to the public during the orchestra's 1960-61 season. Charles Munch has increased the number of Open Rehearsals from seven to ten for the coming season in response to heavy public demand for season tickets.

Dr. Munch will conduct a majority of the rehearsals including the first on Oct. 20 (Thurs.). Subsequent rehearsals will be held on Nov. 17 (Thurs.), Dec. 8 (Thurs.), Feb. 8 (Wed.) and 23 (Thurs.), March 2 (Thurs.), 16 (Thurs.) and 29 (Wed.), April 13 (Thurs.) and 27 (Thurs.). Season tickets $15. Seats are unreserved; any seat in Symphony Hall is available to those on hand when the doors are opened at 6:45 p.m. for the rehearsal which begins at 7:30.

Series tickets are available through some colleges and at the Symphony Hall Box Office. The series sale will continue until Oct. 13.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
SEP 29 1960

Munch Expands Open Rehearsals For New Season

Ten Boston Symphony Orchestra rehearsals will be opened to the public during the Orchestra's 1960-61 season Charles Munch has increased the number of Open Rehearsals from seven to ten for the coming season in response to heavy public demand for season tckets.

Doctor Munch will conduct a majority of the rehearsals includng the first rehearsal on October 20. Subsequent Open Rehearsals will be held on November 17, December 8, February 8, and 23, March 2, 16, and 29, April 13, and 27. Season tickets for the ten rehearsals are $15.00. Seats are unreserved; any seat in Symphony

BEACON HILL TIMES

Munch Expands

Continued from Page One

10

Hall is available to those on hand when the doors are opened at 6:45 p.m. for the rehearsal which begins at 7:30.

Charles Munch inaugurated the popular series in 1951-52, his second season as the Orchestra's Music Director, primarily to give the college students of the area a greater opportunity to hear the Orchestra. With most of the Orchestra's regular concerts sold out by season subscription, Doctor Munch felt many students were unable to "see" the Orchestra during their years of study in Boston. The Open Rehearsals not only provide this opportunity but they also give the public and students an opportunity to observe the Orchestra in final preparation for the week-end concerts.

Series tickets are available through some colleges and at the Symphony Hall Box Office. The series scale will continue until October 13.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
OCT 1 1960

Symphony Rehearsals

Ten Boston Symphony Orchestra rehearsals will be opened to the public during the orchestra's 1960-61 season. Charles Munch has increased the number of Open Rehearsals from seven to ten for the coming season in response to heavy public demand for season tickets.

Dr. Munch will conduct a majority of the rehearsals including the first on Oct. 20 (Thurs.). Subsequent rehearsals will be held on Nov. 17 (Thurs.), Dec. 8 (Thurs.), Feb. 8 (Wed.) and 23 (Thurs.), March 2 (Thurs.), 16 (Thurs.) and 29 (Wed.), April 13 (Thurs.) and 27 (Thurs.). Season tickets $15. Seats are unreserved; any seat in Symphony Hall is available to those on hand when the doors are opened at 6:45 p.m. for the rehearsal which begins at 7:30.

Series tickets are available through some colleges and at the Symphony Hall Box Office. The series sale will continue until Oct. 13.

WILMINGTON, DEL.
NEWS
D. 30,216
OCT 7 1960

HOUSTON, TEXAS
CHRONICLE
D. 185,448 S. 216,567
OCT 30 1960

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
OCT 7 1960

80TH SYMPHONY SEASON

BOSTON, Oct. 6 (UPI).—The Boston Symphony Orchestra will begin its 80th season tomorrow, the 12th under the baton of Charles Munch.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
SEP 27 1960

Ten Rehearsals To Be Open

Ten Boston Symphony Orchestra rehearsals will be open to the public during the orchestra's 1960-61 season. Charles Munch has increased the number by three in response to heavy public demand for season tickets.

Dr. Munch will conduct a majority of the rehearsals including the first Oct. 20. Others will be Nov. 17, Dec. 8, Feb. 8 and 23, March 2, 16 and 29, April 13 and 27.

Season tickets for the 10 rehearsals are $15. Seats are unreserved, any seat in Symphony Hall being available to those on hand when the doors open at 6:45. Rehearsals start at 7:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,111
SEP 25 1960

Herald 9/25/60

Ten Open Rehearsals For Symphony Season

Ten Boston Symphony Orchestra rehearsals will be opened to the public during the Orchestra's 1960-61 season. Charles Munch has increased the number of Open Rehearsals in response to heavy public demand for season tickets. Doctor Munch will conduct a majority of the rehearsals including the first rehearsal on October 20. Others will be held on November 17, December 8, February 8 and 23, March 2, 16 and 29, April 13 and 27. Season tickets for the ten rehearsals are $15.00. Seats are unreserved; any seat in Symphony Hall is available to those on hand when the doors are opened at 6:45 p.m. for the rehearsal which begins at 7:30.

Charles Munch inaugurated the popular series in 1951-52, his second season as the Orchestra's Music Director, primarily to give the college students of the area a greater opportunity to hear the Orchestra. With most of the Orchestra's regular concerts sold out by season subscription, he felt many students were unable to "see" the Orchestra during their years of study in Boston.

Series tickets are available through some colleges and at the Symphony Hall Box Office. The series sale will continue until October 13.

Ten Open Rehearsals For Symphony Season

Ten Boston Symphony Orchestra rehearsals will be opened to the public during the Orchestra's 1960-61 season. Charles Munch has increased the number of Open Rehearsals in response to heavy public demand for season tickets. Doctor Munch will conduct a majority of the rehearsals including the first rehearsal on October 20. Others will be held on November 17, December 8, February 8 and 23, March 2, 16 and 29, April 13 and 27. Season tickets for the ten rehearsals are $15.00. Seats are unreserved; any seat in Symphony Hall is available to those on hand when the doors are opened at 6:45 p.m. for the rehearsal which begins at 7:30.

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Series tickets are available through some colleges and at the Symphony Hall Box Office. The series sale will continue until October 13.

MINNEAPOLIS, MINN.
TRIBUNE
D. 223,559 S. 650,165
NOV 27 1960

1960

of the Boston Symphony

are open to the public at $15 for the series . . . Detroit has home-made opera this season, the Detroit Opera theater . . . A popular-priced ($1.50 each) series of booklets titled "Listener's Music Library" is being published this fall by Grosset & Dunlap, covering such things as musical terms, biographies, opera plots, musical anecdotes, jazz.

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Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 190,246

OCT 8 - 1960

Munch Conducts Opening Of Symphony 80th Season

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the opening concert of the 80th season. Charles Munch, music director, conducted the following program: Poulenc: Concerto for Organ and Strings, With Timpani (Berj Zamjochian, organist); Stravinsky: "Card Game"; Beethoven: Sevent Symphony.

By CYRUS DURGIN

A little beyond 2:15 yesterday afternoon, Charles Munch strode vigorously upon the stage at Symphony Hall, bowed, smiled, ascended the conductor's stand, and began the 80th season of the Boston Symphony Orchestra. At that moment, fo rthose of us who subsist in part upon music, Life began again.

We have a charming tradition in Boston, which is that the audience, following by a split-second the lead of the Orchestra, always rises to greet the conductor at his first appearance of a season. Dr. Munch accepted the tribute but, looking fit, rested and happy, took not a moment longer than necessary to do it graciously. He is not a man who revels in adultation.

He began his own 12th season as music director with an afternoon of music-making of exceptionally good quality even for these virtuosi. There is always a slight magical shock in the first sound of the Boston Symphony after a period when one has not heard it; the magic of intense beauty of sound and the shock of power and majesty.

These qualities, according to the nature of the music, were consistent, yesterday. Indeed, there was a finesse in Dr. Munch's conducting, his care for nuances, delicacy of balance, for speed and the sheer loveliness of sonority, that he has not always shown. If this is an omen, we are embarked upon a notably fine season.

It is customary not to introduce new music at the beginning of a season. The three works which made the program, according were more or less repertory pieces, though the first number, Poulenc's Concerto for Organ and Strings, With Timpani, had not been performed here since 1949. The long interval had served only to freshen the music and quicken one's response to it.

Since Poulenc is exceedingly French and clever, this work is in its way a tour de force of the uses of massed strings, the organ and percussive color of the drums. Some of the solo organ part reminds you of the ways of Bach, other of Poulenc's distant musical ancestor, Cesar Franck.

Some of it is rapt and meditative, other fast, vivacious, highly rhythmic, even jocose. It is all vital, passionate and exhilarating. There are places which caused me to reflect what a wonderful piece this would have been for the organists who used to play for silent films—everything from l'amour to a rousing chase!

Stravinsky's jewelled doll-lery, also a work of enormous cleverness and real genius of orchestration, went as well. To be sure, without the danced spectacle, the music alone is a little long for a single joke, but the joke is good.

Mr. Munch in the past has been criticized, and justly, for his furious tempi in Beethoven's Seventh Symphony. All that was changed, yesterday. Each movement went at just the right speed, all was clear and singing. Even the finale, whose increasing frenzy is hard to resist, was not too fast until the last few pages, and no human being could do otherwise with them.

In natural consequence, there was a full-scale ovation for the conductor at concert's end. Just before he left the stage for the last time, as he stood beaming, his hair falling in bangs over his forehead, he touched the cork handle of his baton in the general direction of his heart.

Berj Zamkochian, the organist for the Poulenc Concerto, earlier had received merited applause for his excellent playing.

While much remains the same at these occasions, from year to year, there always are some changes. Two new faces are seen in the second violin section: those of Julius Schulman and Raymond Sird, replacing Messrs. Bryant and Messina, who resigned at the conclusion of the Berkshire Festival. One face is missing: violist John Fiasca, who died during the Far East tour. His position has not yet been filled.

Gone are the familiar salmon-pink covers of the program book. Now we have covers of lighter paper stock, done in black, white and gray, but with the familiar design retained. The reason is one of economy in printing costs. To that all Bostonians will murmur Amen.

Next week Dr. Munch will present Haydn's B-flat Symphony, No. 98; Three New England Sketches by Walter Piston, in first local performance, and the Cello Concerto of Brahms with Jacob Krachmalnick as soloist.

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Herald (m)
BOSTON, Mass.
Circ. 175,076

OCT 8 - 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the first program of the 80th season in Symphony Hall yesterday afternoon. The program will be repeated tonight; and as the opening of the Tuesday evening series, October 11. Berj Zamkochian, organ, was the soloist. The program:

Concerto for Organ and String Orchestra, with Timpani ..... Poulenc
"Jeu de Cartes" (Ballet in Three Deals) ..... Stravinsky
Symphony No. 7, in A major, Op. 92 ..... Beethoven

By ROBERT TAYLOR

The opening concert of a Symphony season is not usually a strenuous affair. It has the airs and graces of a gathering in which all the guests know each other but are constrained by the very newness of their arrival into small pleasantries and minor flourishes. The opening concert of the Boston Symphony's 80th season yesterday — the 12th of Charles Munch's tenure — followed this bland pattern, but like all such gatherings showed flashes and inklings of lively times ahead.

The intimations lay on this occasion in the playing of the orchestra which, to no one's surprise, exhibited the lustre and rapport of mid-season form. The tone is still dry, crisp and Gallic, definitely that of a French orchestra, but the balance, temper, phrasing, intonation, and the manifold technical qualities of this magnificent instrument, are unimpaired. We say it each year, confounding logic: the Boston Symphony Orchestra has never sounded better.

The 7th Again

The music played yesterday, however, was, in the traditional spirit of opening concerts, reasonably entertaining and innocuous. It consisted of an engaging neo-baroque Concerto by Poulenc; a ballet diversion by Stravinsky, and both were pleasant in the literal and pejorative sense of the word. The Beethoven Seventh Symphony cannot be dismissed as inconsiderable, but if missing, oddly, from the repertoire since Decbember, 1957, hardly constitutes the unfamiliar.

Still it was tonic to hear the Seventh again, for like all masterpieces the unsuspected stands ready to be revealed and familiarity can be a bar to perception. The only departure from routine came in the appearance of a soloist for the initial work.

He was Berj Zamkochian whose approach (through a harshly voiced organ) to the Poulenc Concerto was austere, earnest and exactly right. The score itself is a delicate homage to Bach's G minor Fantasy, based on a four note cycle that asserts, weaving through the various voices, a propulsive unity. Despite the spare, linear inspiration of the piece, it does not seem as ascetic as one might anticipate; the pastel texture of the orchestra is fragile, romantic, with the kettledrums adding a muted sonority. The organ role is dignified and expressive. What emerges is a structure shaped in the style of Bach yet contemporary in character. One admires the adroit and fastidious workmanship, though the total effect makes no effort at profound emotion.

Similarly, the Stravinsky Game of Cards does not carry enough weight to conjure up the outline of the ballet to which it is attached. The cleverness, the deftness of the whole idea elicits admiration, and so does the dazzling color of Stravinsky's succinct writing. He has managed to put a round of poker into music. "But they are only cards after all," as Alice might say in Wonderland, and at the close one replaces the counters in their box without regret.

Artistic Risks

After such trifling it was refreshing to feel again the Olympian vigor of Beethoven, the willingness to take artistic risks. Dr. Munch's manner was brisk, intense, and while he hurried the tempti in the final movement causing the master's jocundy to lapse into a touch of hysteria, the style could not be called too exaggerated. I particularly like the taut definition the conductor brought to the allegretto; the reading throughout was idiomatic, firm in line and fervent. Charles Munch gave it strength, but not through titanic climaxes, but by a trim, classical outlook and atmosphere laved in the delicate hues of a Fragonard.

Well, it was pleasant to find Mr. Munch looking so fit as man and artist, and the customary sidelights of the first concert exhibited other glimmers. The programs are now bound in gray, for economy's sake, rather than in orange, which occasioned a few mutterings in my vicinity. The audience provided, save for a few napping exceptions, or dissidents, the usual rising tribute. And two well-minked ladies behind me as I entered, were spiritedly discussing Ted Williams's prospects for the baseball Hall of Fame, even as Mrs. Jack Gardner.

Next weekend Jacob Krachmalnick will make his lebut here in Brahm's Violin Concerto in D; and Dr. Munch will also conduct Haydn's Symphony in B-flat major, No. 98, and Piston's Three New England Sketches.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,111

OCT 2 1960

Music Events This Week

The Boston Symphony Orchestra opens its 80th season of concerts at Symphony Hall on Friday at 2:15 p.m., and Saturday at 8:30 p.m. Charles Munch, who begins his 12th year as the Orchestra's Music Director, has invited the Boston organist, Berj Zamkochian, to be his guest in a performance of the Concerto for Organ and String Orchestra by Poulenc. The Ballet in Three Deals, "Jeu de Cartes," by Igor Stravinsky, and Beethoven's Symphony No. 7 will also be heard at these concerts. The Friday-Saturday program will also be given at Symphony Hall on Tuesday evening, October 11 at 8:30, as the first of the Orchestra's nine Tuesday Evening Concerts.

TODAY

Jordan Hall—Roland Hayes, tenor, opens the recital season at 3:30 p.m. with Reginald Boardman at the piano, in a program to benefit the Cardinal Cushing Rehabilitation Unit of the Holy Ghost Hospital in Cambridge. The list includes Dowland, Purcell, Mozart, Schubert, Wolf, Griffes, Dougherty, Boardman, Cowell, and Mr. Hayes' own arrangement of folksongs, "A Dream of Heaven."

Symphony Hall—Mantovani and his orchestra of 45, at 8:00 p.m. with the British conductor performing a varied list of light music ranging from Johann Strauss to current hits. Program sold out.

M.I.T. Chapel—David Johnsen, in the first of this season's M.I.T. Sunday afternoon series of organ recitals, at 4:00 p.m. All-Bach program includes Concerto in A minor, Six Choral Preludes; Sonata No. 1, in E-flat; Fugue à la Gigue; and Toccata in F. Admission free.

Jewett Center—(Wellesley College)—David Berkeff, piano, James Pappoutsakis, flute, and Alfred Zighera, cello, of the music department faculty, open the Wellesley concert season with works by Poulenc, Brahms, Haydn and Weber. 8:30 p.m. Admission free.

WEDNESDAY

Boston University—Dr. Karl Geiringer's "Great Music" series continues at the College of Liberal Arts, with James Houghton in an illustrated lecture, "Handel and his 'Messiah'". 7:15 p.m.

Brookline Library—Richard Kapuscinski, cellist, assisted by Louis Shub, pianist, in sonatas by Beethoven and Brahms, and the Ibert Concerto. Presented by the Brookline Library Music Association, 361 Washington Street, Brookline. 8:30 p.m. Admission free.

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Journal (m)
PROVIDENCE, R. I.
Circ. 58,872

OCT 7 1960

Republican (m)
WATERBURY, Conn.
Circ. 22,446

OCT 7 1960

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

OCT 8 - 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

OCT 8 - 1960

Boston Symphony Opens 80th Season

BOSTON (UPI) — The Boston Symphony Orchestra opened its 80th season Friday with a concert of music by Poulenc, Stravinsky and Beethoven.

The opening concert marked the beginning of Charles Munch's 12th year as musical director.

HERALD 10/2/60

Music Events This Week

The Boston Symphony Orchestra opens its 80th season of concerts at Symphony Hall on Friday at 2:15 p.m., and Saturday at 8:30 p.m. Charles Munch, who begins his 12th year as the Orchestra's Music Director, has invited the Boston organist, Berj Zamkochian, to be his guest in a performance of the Concerto for Organ and String Orchestra by Poulenc. The Ballet in Three Deals, "Jeu de Cartes," by Igor Stravinsky, and Beethoven's Symphony No. 7 will also be heard at these concerts. The Friday-Saturday program will also be given at Symphony Hall on Tuesday evening, October 11 at 8:30, as the first of the Orchestra's nine Tuesday Evening Concerts.

TODAY

8

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
OCT 13 1960

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO IN FIRST CONCERT

The opening program was well adapted to launching the orchestra solidly into its eightieth year. The first two pieces were fairly familiar, listenable and interesting modern works; the concluding piece a pillar of the literature whose joys never stale. More the pity, then, that in this, the autumn's first column, I cannot go along very far with the evident satisfaction with which the large majority of the audience greeted this initial assay of the season.

For all its brilliant, technical capacity, tonal splendor and depth of individual talent, the orchestra only too often sounded blarish, unbalanced and at times even imprecise. It was in the Beethoven Seventh Symphony, which comprised the second half of the program, that these shortcomings became really apparent. The blame lies with Mr. Munch and an astonishingly insensitive trumpet section.

Mr. Munch has long had a highly instinctual and individualistic notion of how to proceed with some of these old masterpieces, and that usually consists of quite erratic and to me often illogical tempi, and a measure of indifference to the utmost realization of some of the more poignant moments, as for example in this case, where the second figure of the Allegretto enters for the first time. Why sections are repeated at a different speed from which they are taken the first time, what is gained by such frenzies as that with which he whipped up the Allegro are beyond me, although this is by now more than a thrice-told Symphony Hall tale.

As for the trumpets, Mr. Munch, Mr. Voisin and their charges should glue their ears to tapes of this performance and keep them there until they reapprehend the meaning of playing in tune and of purity of tone. Failing that, the brasses should be put off to one side of the stage rather than at the back facing the audience, or reduced by one-half in such lightly scored works as the Beethoven Seventh, or made to point their bells toward the floor. Anything to save the BSO from sounding like a fireman's band. This tale, too, is more than thrice told, but an instrument of the Boston Symphony Orchestra's quality must unremittingly answer to the most vigorous standards.

Yet in the last analysis the Beethoven Seventh is well beyond such tribulations. Its indomitable propulsiveness and originality, the very magnificence of its elan make it virtually indestructible and a rich experience however often performed.

The concert commenced with Poulenc's Concerto for Organ and String Orchestra with Timpani, with Berj Zamkochian as soloist. Like almost all of Poulenc's music, this concerto is polished, fluent, individualistic, clear and French to its core, though rather more grave and reflective than the works ordinarily associated with this composer. As one might expect, it is exceedingly well-knit and realizes to the utmost the potential of the relatively improbable combination of organ and orchestra.

Mr. Zamkochian, a local product, seemed quite up to the demands of the occasion, though I must confess to something of an inability to distinguish among organists so long, as on this occasion, they posses the technical capacity to play the notes. The ensemble between soloist and orchestra was generally good if not always as taut as it might have been.

The remaining piece was that modern junior-sized classic of Igor Stravinsky, "Jeu de Cartes" (Card Game Ballet in Three Deals). This 1936 work may not be music of the monumentality of the "Orpheus" of the same Stravinsky period, but the sheer lucidity, prodigious prodigality of technical device and ingenuity of programmatic interpolation of this Suite cannot be gainsaid. Mr. Munch was probably more effective here than anywhere else, but I was one of those listeners who could not refrain from comparing the performance with that razor-sharp one of Guido Cantelli eight years ago. That was one for the annals.

The second program this week includes Haydn's Ninety-eighth Symphony, the first Boston performance of Piston's Three New England Sketches and the Brahms Violin Concerto, with Jacob Krachmalnick as soloist. Mr. Munch again conducts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
The Pilot
BOSTON, Mass.
Weekly Circ. 87,000
OCT 15 1960

MUSIC

The Concert Season this year is indeed off to a rousing start. Within a week we have had three major events: the first of all, a deeply touching and delighting recital by the aging but still incomparable Roland Hayes; the first Symphony program, featuring Berj Zamochian at the organ; and a hearing of Fernando Germani, the renowned organist, at Holy Trinity Church.

Of Roland Hayes it can only be said that here, in handsome and faultlessly garbed person of gentle features and old-world manners under whitest hair is the heart and the soul of an artist and a deeply human person. His art is now cameo-like, though not without climax and intensity; it is the distilled result of a lifetime of study, sensibility, love of God and man, and above all tenderness. The standing audience which greeted his arrival and stayed to cheer were only the small, visible percentage of those whom he has endeared over the years and the many who enjoy his recordings.

We are deeply in Dr. Munch's debt for the daring stroke of opening not merely a concert, but an entire season, with a work for organ—the often admired but equally often silent King of Instruments. We must thank him for letting us hear the ever-fresh, lyric, inventive and diverting Poulenc, whose all too few concerti are not brought to us by many (who has played the Concert Champetre for Harpsichord since Landowska died?)

And Bostonians, particularly those of the Catholic community, must share a deep pride that Berj Zamkochian, organist of St. Theresa, West Roxbury, had the rare privilege and honor of joining Dr. Munch at the very start of a most auspicious season.

We have at least three reasons for assurance that Mr. Zamkochian's position on the program was well-earned: his extensive and highly successful European organ series; his selection by the Orchestra as their official organist; and the recent recording by Victor of the Saint-Saens Third Symphony, reviewed in these columns, now followed by a recording this very week of the Poulenc. It is good to note, too, that with characteristic devotion to his art, the organist chose registrations precisely in keeping with the composer's published directions. One looks forward to the release of the recording with keen interest.

It was unfortunately not possible for your writer to hear Signor Germani's recital, although he has a first-hand report to offer from one of Boston's professional organists. Holy Trinity Church held an encouragingly large audience, and the program, ranging from pre-Bach to the still-living Richard Keyes Biggs, was varied, brilliantly and zestfully played, warm, and exhilarating. Highlights were the Cabanilles Passacaglia 5 and Batalla Imperial, the Biggs work on B-A-C-H, and the closing Reger opus 53 No. 3 Fantasia on 'Hallelujah! Gotts zu Loben Bleibe Mein Seelen Freud' where, at the climax, the full tone of the organ was heard once only, and for that reason was all the more striking.

If the coming season continues to offer such outstanding programs as these three, Boston will be fortunate indeed.

Paul St. George.

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Morning Globe
BOSTON, Mass.
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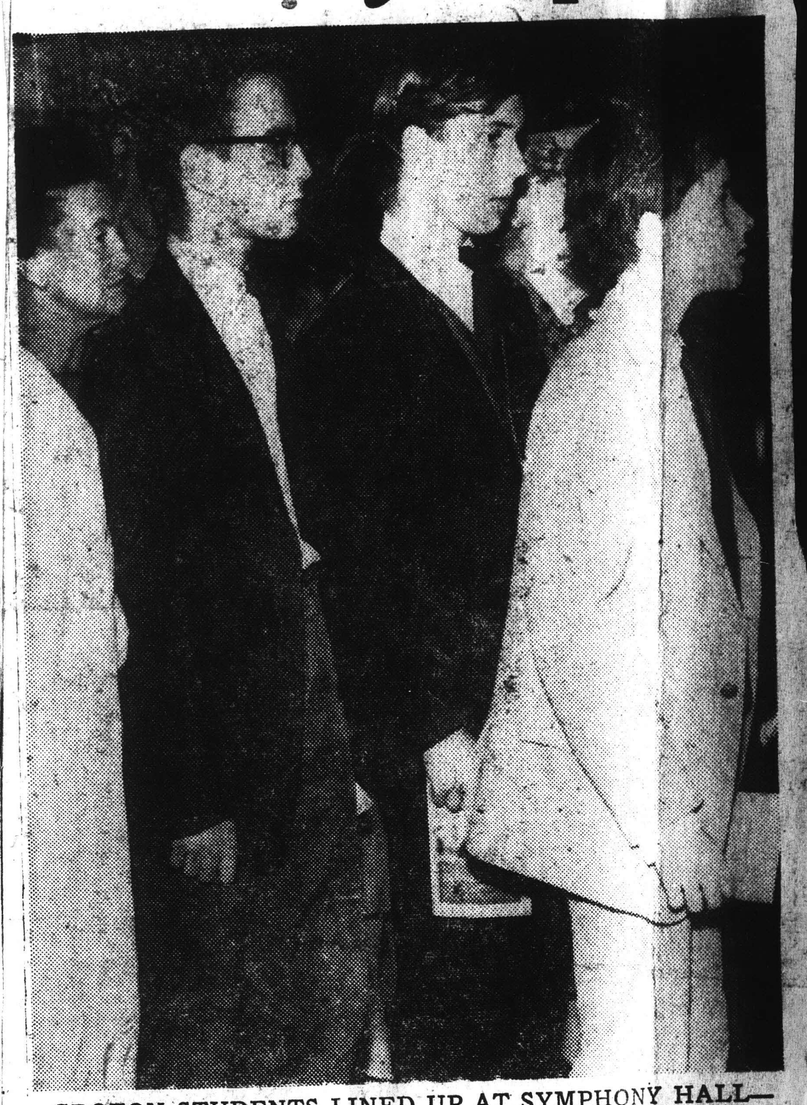
OCT 8 - 1960

The Sympho



GROTON STUDENTS LINED UP AT SYMPHONY HALL—Bob Radsch, Edgar Bering and Hoppy Smith.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
The Pilot
BOSTON, Mass.
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OCT 1 1960

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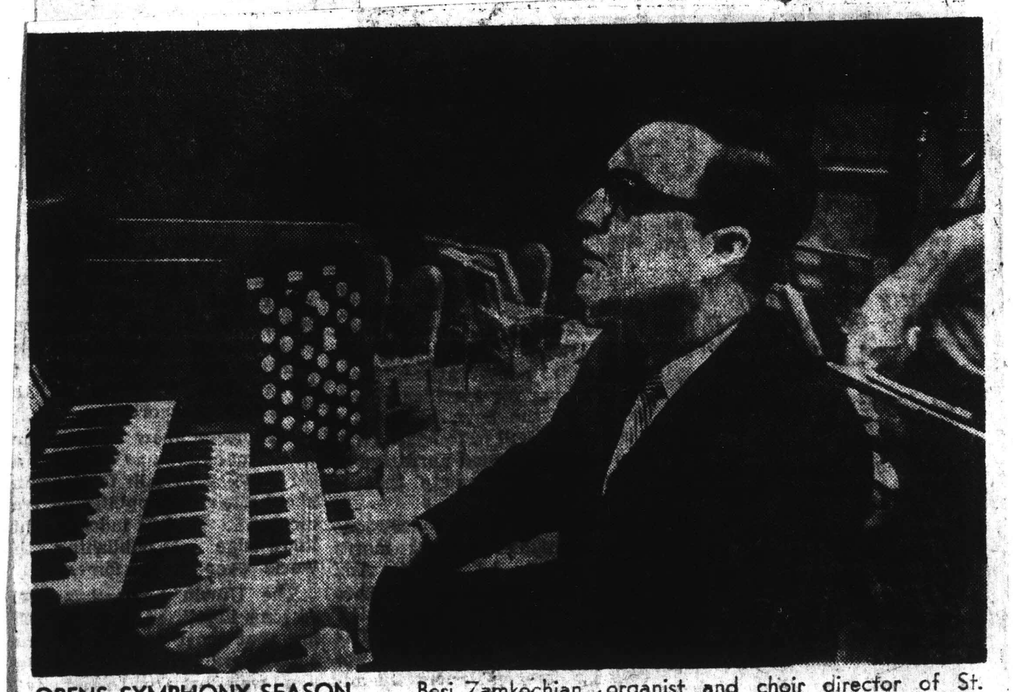
Record (m)
BOSTON, Mass.
Circ. 373,012
OCT 1 1960

Zamkochian Is First Symphony Soloist

For the opening concerts of the Boston Symphony (Friday-Saturday, Oct. 7-8) Charles Munch has invited the Boston organist Berj Zamkochian to be his guest in a performance of the Conerto for Organ and String Orchestra by Poulenc.

The Ballet in Three Deals, "Jeu de Cartes," by Stravinsky, and Beethoven's Symphony No. 7 will also be heard at these concerts. The Friday-Saturday program will also be given at Symphony Hall on Tuesday, Oct. 11 (8:30), as the first of the orchestra's nine Tuesday evening concerts.



OPENS SYMPHONY SEASON . . . Berj Zamkochian, organist and choir director of St. Theresa's Church, West Roxbury, and well known Catholic music educator, has been selected to appear as soloist with the Boston Symphony Orchestra at the opening pair of concerts on October 7 and 8. Mr. Zamkochian will play the Poulenc Organ Concerto in G minor. Also included on the program: Beethoven's 7th Symphony, and Jeux Des Cartes of Igor Stravinsky. The photo was taken on the stage of Symphony Hall, Boston.

ny - 80 Years Old - Ever New

THERE IS NOTHING LIKE SYMPHONY, Mrs. Alexander Steinert and Mrs. Jasper Whiting agree as they meet for opening of the 80th season.

GLOBE PHOTOS BY PAUL CONNELL

ARRIVING FOR SYMPHONY are Mrs. Fuller Halsey and Mrs. George Bottomley.

By MARJORIE W. SHERMAN

An 80-year-old privilege never once taken for granted is the Boston Symphony Orchestra, and if Henry Lee Higginson could have seen the big audience yesterday rise, applauding, as Charles Munch opened the season, he would have considered the time and money he spent back in 1881 well justified.

An honored institution the world around, the Symphony is the most Boston thing there is, and the real "old guard" of musicdom never make engagements for Symphony Friday afternoons.

Students still "rush" for seats, provided under the terms of Mr. Higginson's original request, and they eat their apples and sandwiches standing in line on Symphony Hall steps waiting for the doors to open.

Large hats, no matter how fashionable, have never been worn since the terse requests for their "discontinuance" were made by the management in the late, great Mrs. Jack Gardner's day.

Symphony seats for the Friday "rehearsals" were then sold at auction, and it got so that the ladies outbid and outhatted one another for the seats in her vicinity until no one could see the orchestra.

★ ★ ★

Seats at Symphony Hall are "kept in the family," like the Revere silver and the Copley portraits. The same Lymans and Paines and Sears are down in the big grey office ledgers for the same seats occupied by three different generations of concertgoers.

Mrs. Ronald T. Lyman Jr. had a pretty young daughter with her yesterday, both in slim smart suits, and Mrs. Francis P. Sears, hatless and handsome in her dark suit, had a grandchild with her.

Mrs. Sewall Fessenden and her daughter, Mrs. Karl Riemer, were also among the attractive mothers and daughters, as were Mrs. Robert M. P. Kennard and her daughter Ann, Mrs. Alfred Donovan and Catharine Mary Donovan, Mrs. George Putnam and Mrs. Thaddeus Beal, and Mrs. Henry Nickerson and Diana.

According to Friday afternoon tradition, Harvard music students ushered. At tonight's concert Conservatory and B.U. music students will have a turn at this coveted job.

A thoughtfully turned-in ticket yesterday gave a Swedish flier, in Boston for the first time and here only six hours, the chance to hear the orchestra—"the one thing I wish most to do in Boston," Sven Larsen told the sympathetic box office.

Beautifully Polish-born Mrs. Cesare Lombroso, whose children are studying music with the family of a retired Symphony player, was at Symphony yesterday.

OVERJOYED TO GET A TICKET, after waiting for more than an hour, is B.U. music student Francine Zaslow.

Other "adopted" Bostonians in the big familiar audience were Baroness Charles Pampelonne, lovely wife of the French consul general, and decorative, Paris-born Mrs. W. Raymond Kitchel.

Busy Mrs. Richard Thompson was not only greeting friends but asking them to find her three fiddle players and a sewing machine for the upcoming tour of the N.E. Opera Theater.

Here from New Hampshire for the first concert of the season were the Jerry Joneses (Gloria Kent), and in Boston from Marion for the concert was Mrs. Edward B. Simmons. The Hardy Drysdales came from Maine, and the Weld Appletons from Bristol, R.I.

Mrs. George Bottomley (Lydia Fuller) represented her mother, the late, gracious Mrs. Alvan T. Fuller, who never missed the opening of Symphony and was much missed yesterday. Others beginning another season of Symphony together—Mrs. Robert H. Stevenson and Mrs. Arthur Bell, Mrs. Alexander Steinert and Mrs. Robert Steinert, Mrs. Jasper Whiting, Mrs. Richard Sears, S. Huntington Wolcott and Mrs. Samuel H. Wolcott, Jr., Mrs. Arthur Beale, Mrs. Bayard Warren, Mrs. Charles Mixter Jr., Mrs. R. Willis Leath, Mrs. G. Wallace Woodworth, Mrs. James Torbert, Mrs. Leonard Cronkhite, Mrs. Carter Rowe, Miss Jane Megrew, Mrs. Joseph T. Ryerson,

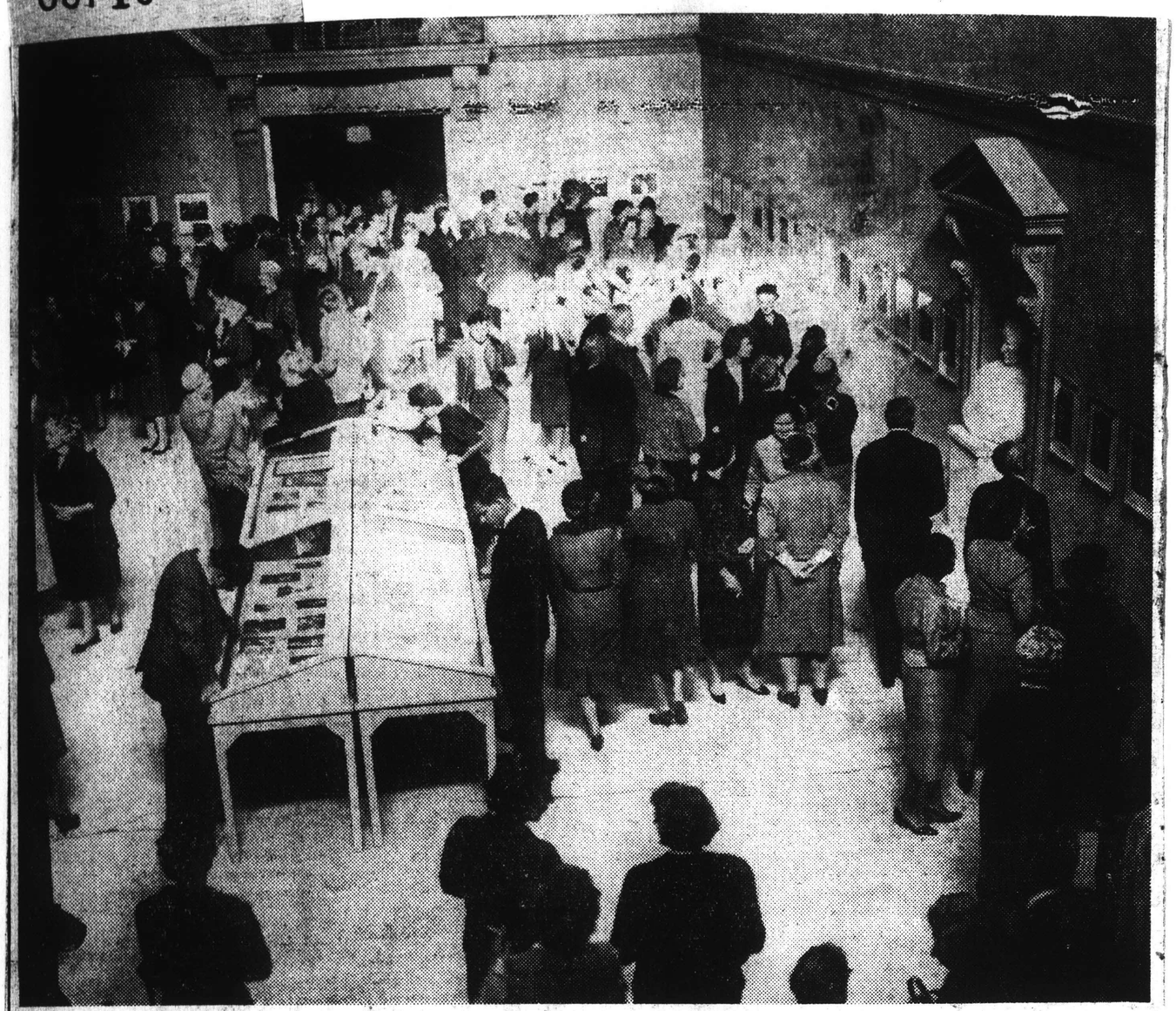
AT SYMPHONY'S OPENING, from Marion—Mrs. Edward B. Simmons.

on from luncheon at the Ritz, Mr. and Mrs. Howard Taft, Mrs. Allan Forbes, Mrs. William T. Aldrich, Mrs. Robert Boas, Mrs. Harris Fahnestock, Mrs. Frederick Parson and her cousin, Mrs. Kidder Fuller, Mrs. Thomas Groom.

And students of all ages and nationalities joining in one of Boston's most rewarding traditions.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,111
OCT 16 1960

10



INTERMISSION AT SYMPHONY HALL. Many of the Friday afternoon subscribers at the first concert of the 80th season viewed the exhibition of photographs made of the Boston Symphony Orchestra during its tour of Australia and the Orient.

A PORTRAIT OF THE FOUNDER of the Boston Symphony Orchestra, Henry Higginson, is admired by Mrs. Thomas M. Righter, Jr., of Winchester and her daughter-in-law, Mrs. Christopher D. Righter. The portrait is by John Singer Sargent.

Herald Attends The Symphony

The day of days for Boston society during the winter season is Friday. That's when the favorite Symphony concerts are held in Symphony Hall. As a matter of fact, one never speaks of them as Symphony concerts, but simply, "Symphony." Tickets are treasured and handed down to posterity along with the family portraits and silver, and families have sat in the same seats for generations. The orchestra opened its 80th season, Friday afternoon, Oct. 7, when these pictures were taken by George Dixon.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 453,664
OCT 16 1960

ATTRACTIVE Mrs. David Wilder of Needham, an ardent music lover, arrived early at Symphony Hall for the recent opening of the 80th season of the Boston Symphony Orchestra. Dr. Charles Munch conducted the orchestra for the concert, which began with Poulenc's Concerto.
(Advertiser Photo by Dick Thomson)

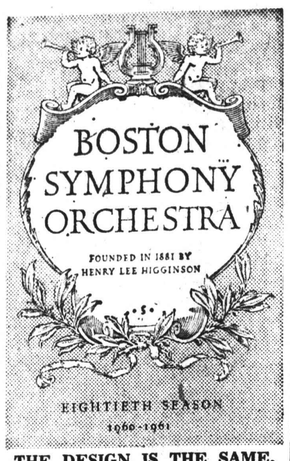
Herald 11/20/60

LETTERS FROM READERS

MUSIC'S THE THING--COVER UNIMPORTANT

To the Editor of The Herald:

Re: the new Symphony program cover. I feel that those who object to the changed cover haven't given it enough thought. It has been changed for reasons of thrift—a good Yankee trait. It should remind us that the management of the orchestra would rather reduce the quality of the program cover than that of the musical performances, but that even so the orchestra needs money.



THE DESIGN IS THE SAME, but the familiar orange cover is gray this year, and the paper is a poorer quality.

Now is the time of the annual appeal of the Friends of The Boston Symphony Orchestra for funds. Money sent just to bring back the old program cover (as was suggested in this column) is mis-spent. The point of the entire operation at Symphony Hall is superior musical performance, not keeping traditional program covers. No tradition should be maintained at the expense of more important matters.

So, let us hope that 1960, the year of the grey cover, will also be the year that more people became aware of the orchestra's needs and contributed generously —for the sake of music.

LYDIA A. H. SMITH
Concord

Herald 10/20/60

Scuffy's Escapade

To the Editor of The Herald:

This is really a letter to the nameless little boy and the man in the polka dot tie.

Did your little tugboat, Scuffy, get big ideas, climb out of your bathtub, and sail down the river again?

Oct. 1 as we sailed into Boston Inner Harbor what should we see but this little boat being tossed about by wind and wake. She was only fifteen inches long, and not meant for such big things.

So we came alongside and picked her up (our first rescue of another boat at sea, incidentally). We feel we were not a bit too soon, for within minutes two real live tugs began their job of nosing out the Queen Fredrika.

We can't be positive, but we are fairly certain we heard a sigh of relief from the little Scuffy as she settled down safely on our fantail.

She is home with us now, apparently quite content. Maybe because we have a little boy and a bathtub, too.

So here she will stay until the day, perhaps, she will get her notions of bigger things again, climb out of our bathtub, and go sailing down the river once more.

HELEN C. HARROW.
Westwood.

Labor Hurts Self

To the Editor of The Herald:

With reference to the letter by Lon Fuller October 2, there is one point that is overlooked by people in general and unionists in particular.

Industry is not in existence to make jobs for workers but to make a fair return on the money invested by the shareholders. On occasion through the unreasonable demands of the workers it has been necessary to pass up declaring dividends. How can a firm hope to attract investors if it is necessary to do that very often?

Then what happens? If they go out of business the workers lose their jobs?

Isn't it about time labor and its leaders realize if they continue making their selfish demands they are blindly working against themselves?

CHARLES H. FISHER.
Newton Highlands.

You can't tell a book by its cover

Symphony Program

To the Editor of The Herald:

I feel that Miss Daniels is right. Let's economize somewhere else. But please return the dignified Symphony program cover.

MRS. JOHN M. HOLLETT
Boston

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

DEC 4 1960

THE WORLD OF MUSIC

City Opera Not Giving Up American Program

Boston Sunday

By ROSS PARMENTER

FOR COVER: Boston is famous for its resistance to change. The latest demonstration of this conservatism is the number of letters that have been written to Boston newspapers protesting the new cover for the Boston Symphony's program book. The composer Mabel Daniels began the outcry when she wrote asking that the "orange cover, with its artistic design" be restored. Others have joined in pleading for the old cover. "Let's economize somewhere else, but please return the dignified symphony program cover," wrote Mrs. John M. Hollett. The new cover, wrote Winifred H. Johnstone, "was a poor substitute for the familiar orange one." H. A. Jones was especially to the point. "Re the Symphony Program," he wrote, "it looks cheap."

HEMIDEMISEMIQUAVERS: The four concertos of Hindemith's Kammermusiken, Op. 36, will make up the first program in Town Hall's annual music festival. They will be played by members of the Boston Symphony, led by Eric Simon. Jan. 8, 15, 22 and 29 are the festival dates. . . . Arthur Fiedler will make his operatic debut conducting "Die Fledermaus" for the Boston Opera Group on April 12. . . . Darius Milhaud will conduct the United States première of his "La Tragédie Humaine," for chorus and orchestra, with the San Diego Symphony on Dec. 20. . . . The second General Assembly of the Inter-American Music Center will be held in San Juan, P. R., from Thursday to Dec. 12 . . . On Tuesday, the University of Hartford and the Julius Hartt Musical Foundation will give a testimonial dinner to Moshe Paranov marking his fiftieth anniversary as a practicing musician.

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19

First Program

TUESDAY EVENING, OCTOBER 11, *at* 8:30 *o'clock*

POULENC . . . . . Concerto (in one movement) for Organ and String Orchestra, with Timpani

STRAVINSKY . . . "Jeu de Cartes" ("Card Game," Ballet in Three Deals)

INTERMISSION

BEETHOVEN . . . . . Symphony No. 7, in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

SOLOIST
BERJ ZAMKOCHIAN

BALDWIN PIANO

RCA VICTOR RECORDS

Second Program

FRIDAY AFTERNOON, OCTOBER 14, *at* 2:15 *o'clock*

SATURDAY EVENING, OCTOBER 15, *at* 8:30 *o'clock*

HAYDN . . . . . Symphony in B-flat major, No. 98

I. Adagio; Allegro
II. Adagio cantabile
III. Minuetto
IV. Finale: Presto; Più moderato

PISTON . . . . . Three New England Sketches

I. Seaside
II. Summer Evening
III. Mountains

(First performance in Boston)

INTERMISSION

BRAHMS . . . . . Violin Concerto in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

SOLOIST
JACOB KRACHMALNICK

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 416,486

OCT 9 1960

Boston Symphony Programs

Piston Sketches at Symphony

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Charles Munch will begin the program with Haydn's E-flat Symphony, No. 98, and will conclude it with Brahms' Cello Concerto.

Soloist in Brahms will be Jacob Krachmalnick, who will make first appearances with the Boston Symphony. A graduate of the Curtis Institute of Music where he was a student of Efrem Zimbalist, Mr. Krachmalnick was assistant concertmaster of the Cleveland Orchestra before he joined the Philadelphia Orchestra as concertmaster in 1951.

Since embarking on a soloist's career, Mr. Krachmalnick has been heard at the Prades Festival under the direction of Pablo Casals; as soloist with the Concertgebouw Orchestra in Amsterdam and as guest with many orchestras in this country including those of Philadelphia, Cleveland and St. Louis.

Season Highlights

Among the highlights of the new Boston Symphony season will be the world premiere of a Gloria by Poulenc, with the Chorus Pro Musica assisting, and the first performances in America of the Second Symphony by Sir William Walton.

Dr. Munch also will present the Symphony which the late Florent Schmitt composed in 1957, and which Dr. Munch conducted in first performance at Strasbourg June 15, 1958, two months and two days before the composer died at the age of nearly 88.

Due for revival are the Concerto for Two Pianos by the late Bohuslav Martinu, and "Belshazzar's Feast," by Walton. The latter, unheard at these concerts since 1933, will be conducted by Richard Burgin.

Faure's Requiem will be performed during Holy Week with participation of the Harvard Glee Club and Radcliffe Choral Society. Dr. Munch also will program the complete "Daphnis and Chloe" ballet music of Berlioz, and the complete "Romeo and Juliet" Symphony by Berlioz.

Boston Tribune 10/16/60

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American (e)
BOSTON, Mass.
Circ. 176,513

OCT 14 1960

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Sunday Herald
BOSTON, Mass.
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George Matthews are featu...

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TUESDAY

Francis Hester, baritone, with Robert Ball, piano, New England Hall, 11:00 a.m., sponsored by Music Lovers' Club of Boston. Songs by Handel, Schubert, Chausson, Nin, Boardman, Bonds. Piano pieces by Liszt, Debussy.

WEDNESDAY

Dave Brubeck Quartet, Kresge Auditorium (M.I.T.) 8:30 p.m., sponsored by the M.I.T. Choral Society. All seats reserved. Information, UN 4-6900, Ext. 2920.

FRIDAY

Van Cliburn, pianist, Symphony Hall, 8:30 p.m., first event in the Boston University Celebrity Series presented by Aaron Richmond. Program includes Liszt Sonata, Barber Sonata, Rachmaniloff Sonata No. 2. Completely sold out.

SATURDAY

Josh White, Jordan Hall, 8:30 p.m., opening concert in the Folklore Concert Series presented by M.A. Greenhill. Ballads and other forms made known by Mrs. White in previous appearances together with material new to his programs.

CINEMA

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 178,037

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Tribune 10/16/60

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 190,246
OCT 15 1960

New England Sketches By Piston at Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the second program of the Friday–Saturday series. Dr. Charles Munch, music director, conducted the following program: Haydn: Symphony in B-flat, No. 98; Walter Piston: Three New England Sketches (first time in Boston); Brahms: Violin Concerto. Jacob Krachmalnick soloist.

By CYRUS DURGIN

It was quite unsteadying, when Charles Munch and the Boston Symphony announced first local performance of new music by Walter Piston, to find the composer terming it Three New England Sketches. Then this hitherto blameless gentleman, as "absolute" a composer as you could wish or find, went further and subtitled the movements "Seaside," "Summer Evening" and "Mountains." What were he and we coming to? Old-fashioned program music? Gracious! The very foundations of modern music were threatened!

As it proves, however, alarm was needless. Mr. Piston states firmly in the program notes: "The Sketches are not intended as descriptive or representational tone painting . . ." He does reserve a free man's right to maintain that "these programmatic titles serve in a broad sense to tell the source of the impressions, reminiscences, even dreams, that pervaded the otherwise musical thoughts of one New England composer.

Well and good. No Congressional investigation is required, even though, at the outset of "Seaside" there is a hushed roll upon a suspended cymbal which, from Debussy to Benjamin Britten, has by common consent indicated salt water. We may believe Piston, even though the string trills which introduce "Summer Evening" suggest graphically the joyous dining sound of mosquitoes.

What Piston has produced are three symphonic movements healthy with a free play of rhythm, muscular in the effect of lively melodies in counterpoint, and well-built, with small but sturdy skeletons of musical structure fleshed out by fascinating and expert instrumentation.

"Mountains" is "big" music, with the giant tread of kettledrums beneath the powerful strings, which recalls what Brahms did at the beginning of his C minor Symphony, part of which had a certain Alpine association. There is, I think, a fine fugue, or at least a fugato, in the movement.

The New England Sketches are thoroughly enjoyable, and this listener looks forward to hearing them again. Piston came on stage, at performance's end, and bowed happily to an audience not only enthusiastic but excited. That is rare at first performances of new pieces these days.

Jacob Krachmalnick is a violin soloist new to this city. A pupil of Zimbalist and now a man seemingly in his early 30s, Krachmalnick gave a very creditable performance of Brahms' D major Concerto, one which sang and enjoyed a fine musical continuity. Indeed this aspect of continuity was wholly remarkable in the cadenza, which emerged not as fiddler's technical joy, but much more as an unaccompanied extension of the musical thought of the entire movement.

Krachmalnick has a clear, penetrating if not big tone, the finger dexterity to make pitch almost unfailingly exact, and a bowing arm remarkably controlled. He is an excellent player, though there was little evidence of impressive musical personality. He was cordially received.

Dr. Munch and the orchestra accompanied him well, though the texture of the finale was a little course, and the woodwind introduction to the slow movement, marked no louder than piano through all its course, was at the least forte. Piston's score, with its large battery of percussion, seemed to have an excellent performance. Haydn went vivaciously, if with a rather dry string resonance. This may be heresy, but the B-flat, No. 98, seems to be dull Haydn, if that is possible.

Next week Dr. Munch will conduct first performance of William Schuman's Seventh Symphony; Mozart's "Jupiter" Symphony, and the D minor Symphony of Cesar Franck.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 42,164
OCT 15 1960

Music

Boston Symphony Scores In New England Sketches

By Alfred Burke

LOWELL—Highlight of yesterday's program by the Boston Symphony orchestra, was a performance of Walter Piston's "Three New England Sketches." Dr. Charles Munch conducted, and also programmed the "Symphony in B flat" by Haydn, and the "D major Violin Concerto" by Brahms. The soloist in the concerto was Jacob Krachmalnick.

The composer was present for the "Sketches," and was the recipient of a warm response to his work. This composition, that is neither a symphony nor a study in any form, is in three parts, namely, Seaside, Summer Evening, and Mountains. As expected of music by Piston, there is the usual wealth of dissonant chords, but somehow in this work, it all leads up to some of the most sound music that can be found on the entire modern scene.

Cornell MacNeil

Not often in present day composition is the listener treated to many passages of violin writing that seem as pure classic as any music ever created. In parts, there are some excellent violin passages, full of pure sound, and splendidly written for the strings. Though there is a great difference between strings and percussion, one has to recognize certain percussion parts that are in their own right, excellent examples of writing for the individual instrument.

Jacob Krachmalnick is a responsible type of musician. He has been partially affected by this age of limitless technical endeavor in playing, but beneath this, is a pleasant warmth and feeling for the interpretive side of music. He is to be congratulated that his command possesses such feeling, something more often reserved for the mature and experienced playing artist.

HE DOES NOT PRODUCE a large tonal volume, neither is his styling always imaginitive, but he does however, transmit a sincerity of purpose that is a most welcome experience. His performance was most acceptable, and he proved that despite the fact that the Brahms is one of the real big concerti, and not yet within his best capabilities, he is an accomplished and sensitive violinist, one that has both musicianship, and taste in his work. It would be pleasant to hear him at a later date, and in a composition lighter, and more given to melodic pattern.

The Moses Greeley Parker lecture series will present, as the first program of the year, "The Ballet Story," Sunday afternoon at 3 o'clock, in the Little theater, at Lowell State college. Featured artist will be the famous dancer, lecturer and authority on modern day ballet, Anne Wilson. The event is quite different from most programs concerned with the field of the dance. There is an originality and informality to the setting, that should provide those attending a most pleasant afternoon of "back stage" visiting with ballet.

Victor Bergamini, formerly of this city, and a protege of the late Charles Husband, is making a marked success of his musical career. He is presently appearing with name bands, both as a member of the group, and as a specialist in some of the modern-styled arrangements for drums in Florida's leading vacation centers.

JOAN DeWEESE, MITCH RYAN, Jo Ann LeCompte and Henry Sutton are sharing the spotlight in a star-studded cast of thespians who are presenting "A Streetcar Named Desire." The group is a member of the New England edition of an off Broadway company, the Charles Playhouse players.

Cornell MacNeill, the brilliant young American baritone, who scored a brilliant success in Europe during the past summer operatic season, will head a notable cast of singing stars in the opening night performance of Verdi's "Nabucco," which will open the Metropolitan Opera season in New York on Monday evening, Oct. 24. Rosalind Elias, of this city, will share the evening's glory with Mr. MacNeill. This will mark her third first night performance since she joined the world famed opera company.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 175,076
OCT 15 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the second program of the 80th season yesterday afternoon. Jacob Krachmalnick, violin, was the soloist. The program will be repeated tonight at 8:30:

Symphony in B-flat major, No. 98 ..... Haydn
Three New England Sketches .... Piston
Violin Concerto in D major, Op. 77 Brahms

By ROBERT TAYLOR

Three contemporary works, one composed in 1959, another in 1878, and third in 1791, made yesterday's symphony concert one of singular charm and beauty. The program had the amplitude and richness in which everything seems fresh, pertinent and meaningful — and Jacob Krachmalnick, a young American violin virtuoso who, in his Boston debut, gave a splendid account of the Brahms Violin Concerto.

Literally, the only modern work, of course, was Walter Piston's "Three New England Sketches," commissioned for the Worcester Festival last autumn. I found it a good-natured, small-scale tribute to the composer's home terrain, overtly pictorial and describing in sound some of the emotional responses evoked by the New England landscape.

It isn't a profound piece and it doesn't assert much passionate identification with the soil, or any similar philosophical or psychological message. Rather, these are exactly what Mr. Piston intends them to be, sketches, executed with the nimbleness and economy of stroke encountered in Oriental scrolls.

In Three Parts

The score is divided into three parts and the titles are self-explanatory: "The Sea," "Summer Evening" and "Mountains." The impression received by the listener is not supposed to be that, necessarily, of the composer since (Mr. Piston apologizes in the program book) "all extra-musical ideas except those of the most elementary sort must arise from one's personal background and experience."

Granted the truth of this credo, the first movement of the music surging with the shimmer of cymbals and the ripple of woodwinds, made me think of the solid might of the New England ocean seething about a rocky shingle; the second of a drowsy, hushed twilight murmurous with insects; and the final movement, of the ascending, powerful slopes of fir-covered hills.

I'm sorry, but that's the way the music struck me, given the titles, and even without these one would probably get a similar glimmer. Telling someone that music must always be listened to as pure form, recalls Nevill Cardus's retort: "(it's) the equivalent of telling the young lover that he should look at the starlit sky qua astronomy, or at his beloved qua anatomy."

The anatomical report, however, is favorable. The work is solidly constructed around a handful of brief mottos offering little in the way of melodic inspiration, but which are constructed with ingenuity and skill. The orchestration is notable for spareness and lightly-applied color. The style is one of contemplative polyphony.

Robust, Vigorous

In short, a gracious minor contribution, and Mr. Piston, appeared on stage for the Boston premiere, looking robust and vigorous amid the applause; in his retirement, the BSO's "court composer" as much as ever.

Mr. Krachmalnick's interpretation of the Brahms Concerto showed us a soloist of distinguished character. A tall, stocky man with a curly shock of black hair, he treated the work with a lyrical, rapturous regard for its grave and yet vivacious nature. His approach was less intense than that of Christian Ferras who last did the work here; the flowing, songful line of Brahms was emphasized.

Although he was performing on a Guanerius of 1741, his tone was not overly-lush, but it was big, warm and noble. It goes without saying that the artist possesses the attributes of technic, the double stopping and bow needed for first-rate performance; more germane is the fact that Mr. Krachmalnick, whose background lies in the orchestra, should stand out with vivid identity as a solo performer.

Heroic Qualities

His projection of the heroic qualities of the opening second subject, the fanciful rapturous musing of the adagio, and the hastening tzigane rhythms of the finale, caught Brahms's wonderful balance between the thoughtful and sensuous superbly. And the balance of soloist and orchestra was excellent, too.

Haydn's No. 98 (Salomon No. 4) proved an uncommon delight, revealing the master's venturesome subtlety from the use of the dominant major ninth in the allegro to the solo violin contrasts of the finale. As sheer experiment, the work underscores Haydn as one of the most inventive composers of the pantheon, yet it is not without the deepest feeling and solemnity in the adagio, the irresistible and infectious gaiety of boundless melodic contrast. The appalling thing is that 98 has only been done three times within the current century here; the Boston Symphony has yet, indeed, to play Haydn's "Miracle" Symphony.

Next week, Dr. Munch has scheduled the first performance of William Schuman's Symphony No. 7; Mozart's "Jupiter" Symphony and Franck's Symphony in D minor.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
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OCT 11 1960

Symphony Friends

Boston Symphony Orchestra subscribers and members of the Friends of the Boston Symphony Orchestra have been invited by Henry B. Cabot, the Orchestra's president, to attend the twenty-seventh annual meeting of the Friends, to be held at Symphony Hall Thursday afternoon at 4 o'clock.

Charles Munch will conduct the orchestra in a private concert for those attending. The orchestra's trustees will be host at tea, to be served in the upper foyer at Symphony Hall following the musical program.

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Christian Science
Moniter (e)
BOSTON, Mass.
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OCT 15 1960

Two Debuts and a Première at Symphony Hall

9-60

Spotlight on Cliburn, Krachmalnick, Piston

By Harold Rogers

Yesterday was a day of firsts. Van Cliburn gave his first Boston recital last night in Symphony Hall; Jacob Krachmalnick made his Boston Debut as violin soloist with the Boston Symphony in the afternoon; and Charles Munch conducted the Boston première of Walter Piston's "Three New England Sketches." There were some triumphs; some tears.

Mr. Cliburn's recital was largely an event of triumphs. His program made no concessions either to popular taste or to the pressures of management, which is no small triumph in itself; but when one's name is big enough to fill the hall, the problems of programing fade into nothing.

He therefore sailed into three mighty sonatas—the Liszt B minor, the Barber E-flat minor, the Rachmaninoff B-flat minor—and came through with almost no scars: a few wrong notes, not so "heavenly," one might say, as was said of Anton Rubinstein's, but close to celestial.

Mr. Cliburn is truly a little lower than the angels as an interpreter; he has the communicative gift that few artists of his age possess, Glenn Gould excepted; he digs deep into the substance of the music and it comes forth almost pure gold.

Though at times he tended to beat the piano to get his big effects, thus losing his poetry, in the Liszt sonata he soared remarkably high during the pianissimo passages. Perhaps in a few more years his mountain peaks will be as emotionally impressive as his valleys, though he later made the Rachmaninoff grand enough in sound and almost as trenchant in emotion.

He must be commended, too, for including a contemporary work on his program—a daring venture that few romantics of Cliburn's temperament are willing to essay. True, the Barber sonata has its romantic moods, yet not without a certain harmonic acidity. He has a flair for the moderns; it is to be hoped that he will continue to cultivate them.

His extras concluded with Liszt's Hungarian Rhapsody No. 12, a magnificent piece of bombast, if there ever was one, but nothing better to end with. Applause was excited and prolonged.

* * *

At the Boston Symphony's concert yesterday afternoon Mr. Krachmalnick made his entrance in the Brahms Violin Concerto with a certain élan; then quickly lapsed into indistinct detail and clouded tone, emerging only on occasion. His performance was uncompelling, even uninteresting. Though only minor inaccuracies were to be noted (plus one major one in the cadenza), he never got below the surface of the music, hence never into the heart.

The first Boston performance of Mr. Piston's "Three New England Sketches," on the other hand, was an exciting success. Writing with the masterful touch that now characterizes his output, he has produced a triptych of tone paintings—Seaside, Summer Evening, and Mountains—that is a marvel of latter-day impressionism.

* * *

This is an impressionism that can hardly be equated with Debussy or Ravel, or even with Roussel. One might say that Mr. Piston took up where Roussel left off, added an American accent, and succeeded in giving us the sentiment of New England without sentimentality—especially that sentimental view of New England which MacDowell was wont to wallow in.

Mr. Piston's seaside is a peaceful one—shimmering with zephyrs, of course, but without breakers. His summer evening is filled with singing insects, fireflies perhaps, breezes and moonlight. His mountains are granitic, majestic, aspiring, and ranging, rising up on fugal foundations.

Dr. Munch's traversal was suave or intense, as the mood required; and Mr. Piston was on hand to bow to the vigorous applause. Dr. Munch opened this concert with a gentlemanly performance of Haydn's Symphony in B-flat major, No. 98 (the fourth of the London series). There was elegance in every bar, especially in Richard Burgin's brief solos.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
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OCT 8 - 1960

Jacob Krachmalnick

Piston 'Sketches' To Be Played In Boston

"Three New England Sketches" by Walter Piston will have its Boston première at the Boston Symphony concerts on Friday and Saturday, Oct. 14 at 2:15 and Oct. 15 at 8:30 in Symphony Hall. Composed last season on commission for the Worcester Festival, the work has been performed in Worcester and Detroit by the Detroit Symphony Orchestra. Charles Munch has also scheduled Haydn's Symphony No. 98 in B-flat major and the Brahms Violin Concerto.

Jacob Krachmalnick has been invited by Dr. Munch to make his debut with the Boston Symphony as guest in the Brahms concerto. A graduate of the Curtis Institute of Music where he was a student of Efrem Zimbalist, Mr. Krachmalnick was assistant concertmaster of the Cleveland Orchestra before he joined the Philadelphia Orchestra as concertmaster in 1951. Since embarking on a soloist's career Mr. Krachmalnick has been heard at the Prades Festival under the direction of Pablo Casals, as soloist with the Concertgebouw Orchestra in Amsterdam, and as guest with many orchestras in this country including those of Philadelphia, Cleveland, and St. Louis.

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Herald (m)
BOSTON, Mass.
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OCT 12 1960

Symphony Friends Meet Tomorrow

Boston Symphony Orchestra subscribers and members of the Friends of the Boston Symphony Orchestra have been invited by Henry B. Cabot, the Orchestra's President, to attend the 27th Annual Meeting of the Friends to be held at Symphony Hall, tomorrow at 4 p.m.

Charles Munch will conduct the Orchestra in a private concert. The Orchestra's Trustees will be host at tea to be served in the upper foyer at Symphony Hall following the musical program.

New England Newsclip Agency, Inc.
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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
OCT 13 1960

Boston Symphony To Premiere 3 New Piston Pieces

"Three New England Sketches" by Walter Piston will have its Boston premiere at the Boston Symphony concerts on Friday, Saturday (October 14, 2:15; October 15, 8:30, Symphony Hall). Composed last season on commission for the Worcester Festival, the work has been performed in Worcester and Detroit by the Detroit Symphony Orchestra. Charles Munch has also scheduled Haydn's Symphony No. 98 in B flat major and the Brahms Violin Concerto for these concerts.

Violinist Jacob Krachmalnick has been invited by Doctor Munch to make his debut with the Boston Symphony Orchestra as guest of Brahms concerto. A graduate of the Curtis Institute of Music where he was a student of Efram Zimbalist, Mr. Krachmalnick was Assistant Concertmaster of the

Boston Symphony

Continued from Page One

Cleveland Orchestra before he joined the Philadelphia Orchestra as Concertmaster in 1951. Since embarking on a soloist's career Mr. Krachmalnick has been heard at the Prades Festival under the direction of Pablo Casals, as soloist with the Concertgebouw Orchestra in Amsterdam and as guest with many orchestras in this country including those of Philadelphia, Cleveland, St. Louis among others.

The complete program:

Friday aft., Oct. 14, 2:15; Sat. eve., Oct. 15, 8:30; Symphony Hall, Charles Munch conducting:

Haydn, Symphony in B flat major, No. 98; Piston, Three New England Sketches; Brahms Violin Concerto in D major, Op. 77 (Jacob Krachmalnick).

New England Newsclip Agency, Inc.
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Record (m)
BOSTON, Mass.
Circ. 373,012
OCT 13 1960

SMART SET . . . . . By ROSE WALSH

Friends Aiding Symphony

Money can never buy the joy that the Boston Symphony Orchestra brings to music-lovers the world over, but if we want to keep our great Orchestra giving forth that music, a deficit of $250,000 must be overcome.

Henry B. Cabot, president of the Board of Trustees of Boston Symphony met at luncheon Tuesday afternoon with members of the Council of The Friends of B. S. O. at Symphony Hall.

He had this to tell them, "the total cost for the year to keep the Boston Symphony playing amounted to $2,225,832. The Orchestra's earned income — totaling $1,883,176 from ticket sales, receipts from recordings, and fees for the use of Symphony Hall — cannot cover it.

"This leaves a gross deficit of $342,656 which must, in large part, be met by the generosity of The Friends."

What to do about it? Members of the Council of Friends, serving as solicitors, will seek support from subscribers, music lovers, business and industry, as well as other sources, in their effort to make up a large proportion of the $342,656.

This afternoon subscribers and members of The Friends have been invited by Cabot to attend the 27th annual meeting to be held at Symphony Hall. Dr. Charles Munch will conduct the orchestra in a private concert following which the trustees will be hosts at a tea to be served in the upper foyer.

Listed ... Council of

AMONG THOSE ATTENDING special rehearsal-luncheon for Council of Friends of Boston Symphony Orchestra this week, l. to r., Mrs. Paul Bernat, Chestnut Hill; Mrs. Robert F. Bradford, Cambridge; Henry B. Cabot, president, Symphony trustees' board; Richard C. Paine, Chestnut Hill.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 175,076
OCT 12 1960

Friends of Symphony Plan Annual Meeting

Members of the Council of The Friends of the Boston Symphony Orchestra met for a special rehearsal and luncheon yesterday at Symphony Hall, before the annual meeting of The Friends tomorrow afternoon.

* * *

The purpose of the meeting, called by Henry B. Cabot, president of the Board of Trustees of the Boston Symphony Orchestra, who is serving this year as chairman of the Friends campaign to enroll new members, was to make final plans for tomorrow's full meeting and to finish organization of the campaign in support of the Boston Symphony Orchestra.

The Friends, which is an informal organization composed of those who have contributed toward the orchestra's support, this year seeks $250,000 to meet the annual deficit.

* * *

Mr. Cabot explained that the total cost for the year to keep the Boston Symphony playing amounted to $2,225,832. The Orchestra's earned income cannot cover this, amounting to $1,883,176 from such income as ticket sales, receipts from recordings, fees for the use of Symphony Hall. This leaves a gross deficit of $342,656, which must, in large part, be met by the generosity of The Friends of the Boston Symphony Orchestra.

* * *

Members of the Council of Friends will seek support from subscribers, music lovers, business and industry and other sources in their effort to make up a large proportion of the deficit.

Members of the Council of Friends include: Thomas B. Adams, Mrs. Philip K. Allen, Mrs. Oakes I. Ames, Sherwin C. Badger, Talcott N. Banks, Jr., Judge Jennie Loitman Barron, Mrs. Paul Bernat, Mrs. Allen D. Bliss, Mrs. Robert W. Boas, Mrs. Robert Fiske Bradford, Mrs. F. Wadsworth Busk, Mrs. Stedman Buttrick, Jr., Mrs. Thomas D. Cabot, Norman L. Cahners, Mrs. Louis Curtis, Jr., Philip Eiseman, Mrs. Wallace Falvey, the Rev. Theodore P. Ferris, Mrs. F. Murray Forbes, Jr., Mrs. Isabella Grandin, Reginald Gray, Mrs. John L. Grandin, Jr., Francis W. Hatch, Richard R. Higgins and Harold D. Hodgkinson.

* * *

Also, Kenneth L. Isaacs, Henry A. Laughlin, Edward F. MacNichol, Henry H. Meyer, Jr., Alan R. Morse, John T. Noonan, Richard C. Paine, Mrs. Augustin H. Parker, Jr., the Rev. Palfrey Perkins, Dr. Lewis Perry, Herbert W. Pratt, Sidney R. Rabb, Mrs. Mayo Adams Shattuck, Alan A. Smith, Roger P. Sonnabend, Charles H. Stockton, Edward A. Taft, John L. Thorndike, Mrs. Benjamin C. Tilghman, Jr., Benjamin A. Trustman, Lewis H. Weinstein, Raymond S. Wilkins and Oliver Wolcott.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 190,246
OCT 14 1960

$250,000 Set As Symphony Friends Goal

The Friends of the Boston Symphony Orchestra have been asked to contribute a total of $250,000 to meet the Orchestra deficit for the season. This figure was stated by Henry B. Cabot, president of the Orchestra's trustees, at the 27th annual meeting of the Friends in Symphony Hall, yesterday afternoon.

"The Orchestra spends $2 million each year, of which $1½ million goes for salaries, and the remainder for all other expenses. It earns about 90% in revenues from ticket sales, broadcasting and some other sources. So we have to ask the public to give us about 10%, or from $200,000 to $250,000.

"Last year," continued Cabot, "we asked for contributions of $250,000 and we received $255,000 from 4500 persons. That is a far cry from the time—as recent as the 1920s—when one person was contributing the entire deficit, or the 1930s, when a few people were doing it. We want to keep the same number of Friends who make large contributions, and at the same time to broaden the base of our contributors by finding more people who are able to give smaller amounts. No matter how small the amount, the healthier will be our support."

Cabot announced that an additional week of concerts will be played at next Summer's Berkshire Festival at Tanglewood.

After the business portion of the meeting was concluded, Charles Munch and the Orchestra gave a private short concert consisting of the last two movements of Beethoven's Seventh Symphony. The trustees were hosts at tea in the upper foyer of Symphony Hall.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Townsman
WELLESLEY, Mass.
Weekly Circ. 6,882
OCT 20 1960

Boston Symphony Orchestra Opens 1960 Wellesley Concert Series

A handsomely appreciative audience Monday evening heard the Boston Symphony Orchestra open the 1960 Wellesley Concert series with a compact program of Haydn, Stravinsky and Beethoven.

The world-famed organization almost overflowed Wellesley College's Alumnae Hall stage so that Conductor Charles Munch barely had room for his small platform.

Adding to the occasion and interest for the concert series subscribers was the hall's new decor, completed during the summer.

Mr. Munch opened the program with Haydn's Symphony in B-flat major, No. 98, lending the orchestra's full disciplined interpretive powers in a skillfully restrained manner.

It was difficult for Beethoven devotees to balance their enthusiasms when the orchestra played Stravinsky's "Jeu de Cartes" (game of cards) since this number vied extravagantly with the later Beethoven's Seventh Symphony.

"Jeu de Cartes," composed in 1936, was first heard in 1937 at the Metropolitan Opera House in New York for the American Ballet. As a concert piece, for which the score is used unaltered, it was presented by the Philadelphia Symphony the following year, and in Boston in 1939, conducted by the composer. Since then it has been heard less than half a dozen times.

It was obvious that Mr. Munch thoroughly enjoyed "the Seventh," which is well known for its section of "unbuttoned" Beethoven in the finale, because he discarded his score and gave full attention to his task, which at times approaches almost histrionic proportions.

The audience was delighted, and recalled him four times while he mopped his brow and swiped his famous shock of grey hair away from his eyes.

The concert series, next presentation will be November 30, when the Menuhin-Doktor Duo, viola and piano, will appear. David Barnett is manager of the series. Subscriptions are available, and information can be obtained at the concert office in the lobby of Alumnae Hall, or at CE 5-0320. Hours when the office is open are listed in an advertisment in The **Townsman.**

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
CONCORD, Mass.
Weekly Circ. 2,500
SEP 22 1960

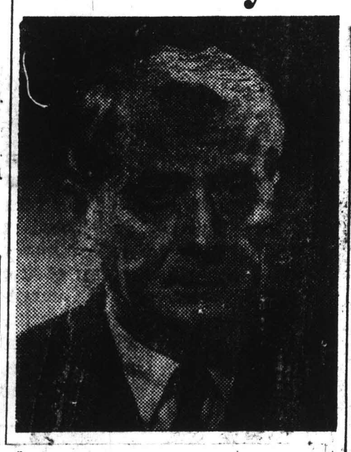
Dr. Charles Munch

BOSTON SYMPHONY AT WELLESLEY

The Wellesley Concert Committee proudly announces that the Boston Symphony Orchestra will open the '60-'61 series on October 17 in Alumnae Hall at the College. The other three concerts as planned are Nov. 30, Miss Menuhin viola and Mr. Doktor piano; on February 14, Nicolo Henriot-Sweitzer, the French pianist and on April 12, Maureen Forrester, contralto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Graphic
NEWTON, Mass.
Weekly Circ. 4,448
SEP 22 1960

Boston Symphony Opens Wellesley Concert Series



For the first time in several years, the Boston Symphony Orchestra will open a Wellesley Concert series on October 17 in the newly renovated Alumnae Hall. The orchestra will be directed by the talented baton of Charles Munch.

On Nov. 30, the Menuhin-Doktor Duo will present music for piano and viola. Miss Menuhin "touched with the same order of genius that marks her illustrious musical family," and Mr. Doktor, "truly comparable to Kreisler in his best years," make a superlative musical combination.

Nicole Henriot-Schweitzer, the French pianist is featured in the third concert on Feb. 14. Well-known in this area through her appearances with the Boston Symphony. Mme. Henriot-Schweitzer is a dynamic, vital performer.

The concluding concert, on April 12, will be given by the Canadian contralto, Maureen Forrester. Not yet 30, Miss Forrester is firmly on the way to international stardom. During the past season, she appeared at Carnegie Hall with the Philadelphia, Cleveland and Philharmonic Orchestras, bringing to 23 the number of her appearances with the Philharmonic in four consecutive seasons. Featured at the Stratford, Ontario, and Edinburgh Festivals, she has been hailed in Madrid, Berlin, and London.

The Concert Office is now open and subscriptions may be obtained there or by telephone or mail.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Natick Bulletin
NATICK, Mass.
Weekly Independent
Circ. 4,011
OCT 6 - 1960

Boston Symphony In Wellesley

The Boston Symphony Orchestra will open the coming Wellesley Concert Series on October 17 at Alumnae Hall. Three concerts will follow the opening date, these to feature artists making their first appearances in Wellesley.

On November 30, February 14 and April 12 the Symphony will again visit Wellesley with extraordinary concerts which will be greatly appreciated by music lovers in this area.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Wayland Enterprise
NATICK, Mass.
Weekly Independent
Circ. 400
OCT 6 - 1960

Boston Symphony In Wellesley

The Boston Symphony Orchestra will open the coming Wellesley Concert Series on October 17 at Alumnae Hall. Three concerts will follow the opening date, these to feature artists making their first appearances in Wellesley.

On November 30, February 14 and April 12 the Symphony will again visit Wellesley with extraordinary concerts which will be greatly appreciated by music lovers in this area.

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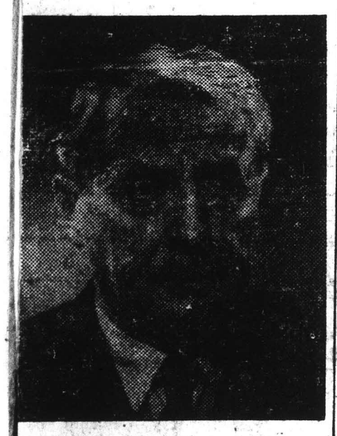
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle
NEEDHAM, Mass.
Weekly Circ. 5,423
SEP 22 1960

Boston Symphony Opens Wellesley Concert Series



CHARLES MUNCH

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The Concert Office is now open and subscriptions may be obtained there or by telephone or mail.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Townsman
WELLESLEY, Mass.
Weekly Circ. 6,882
OCT 13 1960

The Boston Symphony Orchestra, Charles Munch, Conductor, will open the 1960-61 Wellesley Concert Series at Alumnae Hall on Monday, October 17, at 8 p.m. The program will be: Symphony No. 98 by Haydn, Jeu de Cartes by Stravinsky, and Symphony No. 7 by Beethoven. Although the balcony is sold out, remaining seats in the orchestra may be secured by telephoning the Concert Office, Wellesley College.

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Townsman
WELLESLEY, Mass.
Weekly Circ. 6,882
OCT 20 1960

Boston Symphony Orchestra Opens 1960 Wellesley Concert Series

A handsomely appreciative audience Monday evening heard the Boston Symphony Orchestra open the 1960 Wellesley Concert series with a compact program of Haydn, Stravinsky and Beethoven.

The world-famed organization almost overflowed Wellesley College's Alumnae Hall stage so that Conductor Charles Munch barely had room for his small platform.

Adding to the occasion and interest for the concert series subscribers was the hall's new decor, completed during the summer.

Mr. Munch opened the program with Haydn's Symphony in B-flat major, No. 98, lending the orchestra's full disciplined interpretive powers in a skillfully restrained manner.

It was difficult for Beethoven devotees to balance their enthusiasms when the orchestra played Stravinsky's "Jeu de Cartes" (game of cards) since this number vied extravagantly with the later Beethoven's Seventh Symphony.

"Jeu de Cartes," composed in 1936, was first heard in 1937 at the Metropolitan Opera House in New York for the American Ballet. As a concert piece, for which the score is used unaltered, it was presented by the Philadelphia Symphony the following year, and in Boston in 1939, conducted by the composer. Since then it has been heard less than half a dozen times.

It was obvious that Mr. Munch thoroughly enjoyed "the Seventh," which is well known for its section of "unbuttoned" Beethoven in the finale, because he discarded his score and gave full attention to his task, which at times approaches almost histrionic proportions.

The audience was delighted, and recalled him four times while he mopped his brow and swiped his famous shock of grey hair away from his eyes.

The concert series, next presentation will be November 30, when the Menuhin-Doktor Duo, viola and piano, will appear. David Barnett is manager of the series. Subscriptions are available, and information can be obtained at the concert office in the lobby of Alumnae Hall, or at CE 5-0320. Hours when the office is open are listed in an advertisment in The Townsman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
CONCORD, Mass.
Weekly Circ. 2,500
SEP 22 1960

Dr. Charles Munch

BOSTON SYMPHONY AT WELLESLEY

The Wellesley Concert Committee proudly announces that the Boston Symphony Orchestra will open the '60-'61 series on October 17 in Alumnae Hall at the College. The other three concerts as planned are Nov. 30, Miss Menuhin viola and Mr. Doktor piano; on February 14, Nicolo Henriot-Sweitzer, the French pianist and on April 12, Maureen Forrester, contralto.

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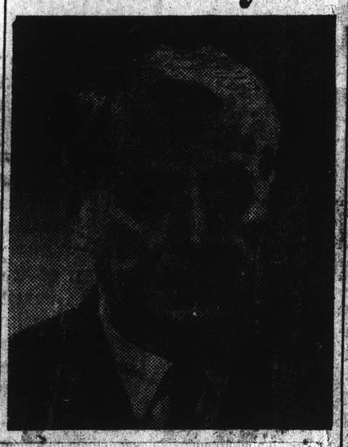
Box 2078, Boston 6 • RIchmond 2-4200
Graphic
NEWTON, Mass.
Weekly Circ. 4,448
SEP 22 1960

Boston Symphony Opens Wellesley Concert Series



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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Natick Bulletin
NATICK, Mass.
Weekly Independent
Circ. 4,011
OCT 6- 1960

Boston Symphony In Wellesley

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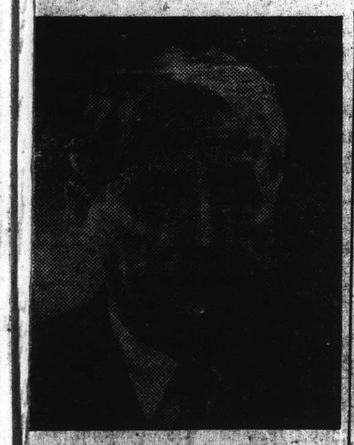
On November 30, February 14 and April 12 the Symphony will again visit Wellesley with extraordinary concerts

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle
NEEDHAM, Mass.
Weekly Circ. 5,423
SEP 22 1960

Boston Symphony Opens Wellesley Concert Series



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Box 2078, Boston 6 • RIchmond 2-4200
Wayland Enterprise
NATICK, Mass.
Weekly Independent
Circ. 400
OCT 6- 1960

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Townsman
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Weekly Circ. 6,882
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MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY-CIRC.N.AVAIL.
DEC 1960

Lenscraft Photo

William Schuman, Charles Munch, and Mrs. Schuman after the Boston Symphony gave the premiere of Mr. Schuman's Seventh Symphony

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
OCT 16 1960

Ford Works Have Premiere

By FRANCIS D. PERKINS

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The Philharmonic will play another work commissioned through this project, Ben Weber's Piano Concerto, on March 23, 24, 25 and 26 with William Masselos as the soloist. The Ford Foundation's total outlay under this plan is $130,000, which includes the cost of the commissions and the extra rehearsal time needed by the orchestras for preparing the new works. Each one will be played by three of the orchestras taking part in this plan during this season or the next; the Giannini work will also be heard in San Francisco and Detroit.

* * *

Schools in Merger

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Mus. Courier Dec. 1960

21

EIGHTIETH SEASON • NINETEEN HUNDRED SIXTY-SIXTY-ONE

Third Program

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SATURDAY EVENING, OCTOBER 22, *at* 8:30 *o'clock*

MOZART . . . . . Symphony No. 41, in C major, "Jupiter," K. 551

I. Allegro vivace
II. Andante cantabile
III. Minuetto: Allegretto
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IV. Scherzando brioso

(First performance)

INTERMISSION

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BALDWIN PIANO

*RCA VICTOR RECORDS

[137]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 190,246
OCT 20 1960

Composer and Educator, Schuman Thrives on Work

By CYRUS DURGIN

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Schuman, recently turned 50, is further unusual in that he successfully combines a creative career with one as president of the Juilliard School of Music in New York City. He enjoys it all.

"You ask me if my administrative work cramps my own composition. Let me put it this way. I am now beginning my 16th year at Juilliard. In the past 15 years I have written my Sixth and now Seventh Symphony, an opera 'The Mighty Casey', a piano concerto and a work for violin, also the piece called Credendum. Those are the works I recall off-hand.

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BALDWIN PIANO *RCA VICTOR RECORDS

[137]

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BOSTON, Mass.
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NEW YORK, N.Y.
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Boston

Schuman's Seventh Symphony Premiered

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The type of composition which Schuman's new work represents is surely one aspect of the music of our future.

This is true in two senses. First, the work embodies a logical extension of harmonic and structural freedoms pioneered early in this century. Second, and more important to the public, its texture of sound requires ears that can accommodate dissonance resulting from almost constant use of at least two keys at the same time.

One's first general impressions of the Schuman Seventh are of a work that is mature and intellectually cool; highly organized by a technical master. It is very individual, and could not be confused with any other contemporary music that I know. Even its play of dissonance is personal, consisting less of harmony derived from two or more keys at once, than of a counterpoint of

(Continued on page 18)

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,111
OCT 16 1960

Music Events This Week

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Traveler (e)
BOSTON, Mass.
Circ. 178,037
OCT 21 1960

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 416,486
OCT 16 1960

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(Continued from page 16)

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Among the four movements, the first and second, third and fourth run together. The first is largo and has the greater weight of sound and idea (perhaps the only remnant here of German symphonic tradition). The second is a kind of scherzo. The third, cantabile intensamente, is an extended and passionate slow song, the key-against-key counterpoint still prevailing. The last movement is even more of a scherzo than the second; it is more free and fascinating, both rhythmically and in the spectrum of instrumental colors.

The colors of the first three movements result from the massing of instruments rather than from individual contrast. They are, however, relieved by solo passages, notably a remarkable duet for clarinet and bass clarinet at the end of the second movement.

The first two and the last movements may be said to generate heat, not warmth—the caloric heat of motion and harmonic friction rather than the warming glow which, groping for a word, we call emotional. All the way, the orchestra is large. In the end movements, it is huge with percussion.

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That is fair enough, even though "Seaside" begins in a coloristic manner, including a hushed roll on a suspended cymbal which at least from Debussy to Benjamin Britten, has indicated salt water. We need not believe, either, that the string trills which open "Summer Evening" are the joyous dining sound of mosquitoes.

Piston has produced three symphonic movements that are healthy with the free play of rhythm, muscular in the effect of their lively contrapuntal melodies, and well-built, with small, sturdy skeletons of musical structure fleshed out by fascinating and expert instrumentation.

"Mountains" is big music, with the giant tread of kettledrums beneath the powerful strings. There is a fine fugue, or at least a fugato, in the movement. The "New England Sketches" are thoroughly enjoyable, and this listener looks forward to hearing them again.

As an opening piece for these concerts, Dr. Munch and the Boston Symphony gave us Haydn's B-flat Symphony, No. 98, which strikes me as dull Haydn (if there is such a thing!). To conclude, there was Brahms's Violin Concerto, with a soloist new to us—Jacob Krachmalnick. Once a student at the Berkshire Music Center, and a pupil of Zimbalist, Krachmalnick is a very good executant, with notably controlled bowing, accurate pitch and a penetrating if not especially large tone. He did not impress me, however, as an unusual musical personality. But the sense of musical continuity with which he invested the cadenza was exceptional. The cadenza emerged not just as fiddler's technical joy, but as an unaccompanied extension of the musical thought of the movement.

Dr. Munch chose a relatively conservative and substantial list for the earlier concerts which began the Orchestra's 80th season on Oct. 7 and 8. Stravinsky's "Card Game" began, followed by Poulenc's Concerto for Organ and Strings with Berj Zamkochian at the console, and Beethoven's Seventh Symphony. The Beethoven was done more excellently by Munch than I have heard it before.

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Partially alternate casts were employed here, since eventualities of illness must be considered. The one I heard was, without exception, exceedingly good. Still, there were two singers who led all the rest: Marguerite Willauer as Donna Anna, and Spiro Malas in the role of Leporello. Miss Willauer's voice has increased in size and luster, and she sang her two arias in a real Mozartean glory. Mr. Malas, said to be a comparative operatic beginner, has a talent that is broad and deep, both musically and in acting.

Ronald Holgate as the wicked Don; Marguerite Gignac as Donna Elvira; Jeanette Scovotti, who made a lovely Zerlina and sang like an angel; James Wainner as Don Ottavio, whose part he sang with virile resonance and excellent style; Sherrill Milnes as Masetto; Lucien Olivier as the Commendatore and Justino Diaz as the voice of The Statute (Goldovsky believes two voices are best for these parts), all contributed to the pleasure. Mr. Goldovsky conducted.

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All told, the evening was one of virtuosity rather than poetry. The outward aspects were dazzling, however, and had Cliburn asked his public to stand on their heads I am sure that would have followed.

He began with a fancily harmonized and rhythmically mannered performance of The Star Spangled Banner. Times probably have changed but, nevertheless, perhaps he ought to be warned. Not so many years ago, police were on hand in Symphony Hall when a sour Stravinsky harmonization of the national anthem was threatened.

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 149,750
OCT 22 1960

Schuman Symphony No. 7 Given Premiere by Munch

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the third program of the Friday–Saturday series. Dr. Charles Munch, music director, conducted the following program: Mozart: "Jupiter" Symphony; William Schuman: Symphony No. 7 (first performance); Franck: Symphony in D minor.

By CYRUS DURGIN

Between the comfortable and familiar pleasures of Mozart and Franck, at the Boston Symphony concert yesterday, came the first performance of what I daresay will prove a notable: the Symphony No. 7 by William Schuman.

This is a work of stature and power, though at the moment hard listening and not likely to win friends immediately. Yet it was rather well received, and the composer bowed happily from the stage.

During its course I kept thinking of what Richard Wagner called his own work: "the music of the future." For our own time, the type of composition which Schuman's new work represents is surely one aspect of the music of our future.

This is true in two senses, one, that it is a logical extension of harmonic and structural freedoms pioneered early in this Century; two, and more importantly for the public, that its texture of sound requires ears that can accommodate the phenomenon of dissonance resulting from the almost constant use of at least two keys at the same time.

Dissonance, so-called, is much more readily assimilated now than 50 years ago, according to its kind and degree, but we have yet a long way to go. Not that I would wish to discourage Schuman (impossible, fortunately!) by suggesting a half-Century will be required for his Seventh Symphony to make its way, but listeners of even 25 years hence will find it much more quickly comprehensible and enjoyable. By that time their ears, to quote Charles Ives' useful verb, will be "stretched."

For the moment, one can state only general impressions: a work mature and intellectually cool, highly organized by a technical master.

It is very individual, and could not be confused with any other contemporary music that I know. Even its play of dissonance is personal, less harmony derived from two or more keys at once, than a counterpoint of two keys sounding against each other. There is a subtle difference.

The four movements, of which first and second, third and fourth run into each other, may be briefly described. The first is slow and has the greater weight of sound and idea (perhaps the only remnant here of German symphonic tradition); the second, vigoroso, is a kind of scherzo; the third, cantabile intensamente, is an extended and passionate slow song, the key-against-key counterpoint still prevailing; the last is even more a scherzo than the second, and it is more free and fascinating, rythmically and in the spectrum of instrumental colors.

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There is not enough space remaining to report fully the fine, sensitive quality of Dr. Munch's conducting yesterday and the Orchestra's responsive excellence. He was intent upon preserving a clean balance of sections, both in Mozart and Franck. He successfully strove to keep the volume to the level indicated in the scores. The Mozart and Franck finales were fast, but they were clear, rich and cohesive. The orchestral sound from first to last, was gorgeous. The concert, for me at least, was wholly a joy.

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MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY-CIRC.N.AVAIL.
DEC 1960

Boston

Schuman's Seventh Symphony Premiered

William Schuman is an exceedingly busy musician. He composes on rationed time each morning except Sundays, which means that sometimes a commissioned work arrives late. His Symphony No. 7, jointly commissioned by the Boston Symphony Orchestra for its 75th Anniversary season, and the Koussevitzky Music Foundation, arrived five years late. It has proved worth waiting for. Charles Munch conducted the first performance anywhere at the Symphony Hall concerts of Oct. 21 and 22, with the composer in attendance.

The type of composition which Schuman's new work represents is surely one aspect of the music of our future.

This is true in two senses. First, the work embodies a logical extension of harmonic and structural freedoms pioneered early in this century. Second, and more important to the public, its texture of sound requires ears that can accommodate dissonance resulting from almost constant use of at least two keys at the same time.

One's first general impressions of the Schuman Seventh are of a work that is mature and intellectually cool; highly organized by a technical master. It is very individual, and could not be confused with any other contemporary music that I know. Even its play of dissonance is personal, consisting less of harmony derived from two or more keys at once, than of a counterpoint of

(Continued on page 18)

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,111
OCT 16 1960

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23

Schuman Symphony in World Première

Munch Conducts Composer's Seventh

By Harold Rogers

There aren't many composers nowadays who can drive even one listener from Symphony Hall; music lovers are generally hardy enough, or curious enough, or inured enough to hang on till the double bar. But yesterday afternoon William Schuman drove a listener from her seat while the final movement of his new symphony was reaching its climax. She was sitting only two rows in front of him, and I daresay he accepted the gesture as a kind of compliment.

This pièce de résistance was Mr. Schuman's Seventh Symphony, the world première of which has been five years late in arriving. It was commissioned by the Serge Koussevitzky Music Foundation and the Boston Symphony Orchestra in celebration of the orchestra's 75th anniversary, now five years gone by. But it was worth waiting for.

Charles Munch sandwiched it between Mozart's "Jupiter" Symphony and the Franck D minor, cushion enough for the rigors of Mr. Schuman's virile score. The beauty of his Seventh is that it is as carefully organized as the Mozart, though to an entirely different end, of course. As Mozart enjoyed himself while tossing a theme from choir to choir, so does Mr. Schuman, even if meanwhile his players are involved in a scrimmage of dissonance.

In this work Mr. Schuman (who is president of the Juilliard School of Music in New York) has written, as usual, with clear intelligence and muscular drive. And his music, too, has an American stamp, yet without obvious folklorish devices. The time has gone by when Americans had to reach out to Indians, or cowboys, or square dances, or Negros, or the Pennsylvania Dutch for inspiration. It is now possible for a composer to write absolute American music. Mr. Schuman does it consistently.

His first movement opens with a mood of nocturnal contemplation, evolving into a sense of longing that becomes more intense, even fiery. It reaches its climax with strong brassy statements, after which it returns to calmer aspiration and a strange kind of fragmentation in solo statements. Then in the second movement come bursts of anger—as if he were crying havoc—which lapse into fretful anxiety.

For his third section he gives us a song, something like a threnody that weeps gently. If the listener feels at first that he has reached a resting place, he soon finds himself caught in the flow of an inexorable tension, though not without tenderness.

The final part is a dynamic dance, roaring in sound and vital in rhythm. This heady excitement is muted on occasion by the intrusion of an odd little waltz, the theme of which is held onto and developed into a ranging chorale of glory.

At this point Mr. Schuman lost his one listener, after which his symphony came crashing to a close in a sunburst of sound. Both he and Dr. Munch, who had discharged the conducting assignment with élan, were roundly applauded, not without a few brave bravos.

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447

OCT 16 1960

Symphony Pr

Special to The Standard-Times

BOSTON, Oct. 15 — Charles Munch will conduct the Boston Symphony Orchestra in the world premiere of William Schuman's "Symphony No. 7" at the orchestra's Symphony Hall concerts next Friday at 2:15 p. m. and next Saturday at 8:30 p. m. President of New York's Juilliard School of Music, Mr. Schuman was commissioned by the orchestra and the Koussevitsky Music Foundation to compose his "Seventh Symphony" for the orchestra's 75th anniversary season. Mozart's "Symphony No. 41" and the "Symphony in D Minor" by Franck are also scheduled for these concerts.

The orchestra will be absent from Boston next week when it makes it first tour of the season. Doctor Munch will conduct the concerts on tour; cities to be visited include: Rochester, Syracuse and Corning, all in New York; Columbus, Ohio; Detroit, Mich., and Ann Arbor, Mich.

The orchestra's associate conductor, Richard Burgin, will conduct the Symphony Hall concerts on Nov. 4 and Nov. 5. His program will include the first performance since 1933 by this orchestra of William Walton's "Belshazzar's Feast" plus Beethoven's "Symphony No. 1" and "The Miraculous Mandarin" by Bartok.

Charles Munch will conduct the orchestra at Harvard University's Sanders Theater on Tuesday a 8:30 p. m. in a program of Haydn's "Symphony No. 98," Piston's "Three New England Sketches," and Beethoven's "Symphony No. 7." On Thursday night the first open rehearsal, to benefit the orchestra's pension fund, will be held at Symphony Hall at 7:30.

Lowell Eve. Sun 10/22/60

Music

World Premier of Schuman's Symphony

By Alfred Burke

LOWELL — Dr. Charles Munch at the first open rehearsal of the season by the Boston Symphony orchestra, conducted the world premiere of William Schuman's "Symphony No. 7." Remaining portions of the program included Mozart's "Jupiter" and Franck's "Symphony in D minor."

Eugenio Fernandi

William Schuman who is one of this country's leading composers and president of Juilliard school of music was commissioned to compose his Seventh Symphony for the Boston Symphony's 25th anniversary.

As in past experiences with the composer's music, we found it born imaginative and interesting. Possibly the modern trend is advancing up on American listeners, and enabling them to listen to new composition with an expectency and composure.

However, Mr. Schuman's latest creation is somewhat problematic in its early measures. Always waiting for a melodic pattern to break out, the listener is led up to the brink many times, but somehow the melodic idea is never fulfilled.

There are some tremendous percussion parts, speedy tours around the individual instrumental sections, all splendidly assembled, and at time some quite interesting string passages. With his customery wisdom Dr. Munch refused to dally at any length of time in certain parts that came through rather uneven, but stressed his ideas with a simplicity of effort.

This symphony is difficult to understand at first hearing and thus forces the listener to reserve judgment other than a brief outline of what we have mentioned.

The remaining portions of the rehearsal provided some fine results. Of the two other symphonies listed, the Franck fared the better. There was precision in technique and the rhythmical pattern unfolded superbly.

The Jupiter is a great favorite with symphonic students, but in its charm and easy acceptance there is an undercurrent of performing pitfalls. Many times orchestras are inclined to take this music in stride, while being assured that all will end well. On this occasion it was possible to detect here and there spots where the cadence fell short.

However, one must concede that these things happen, making even the finest of orchestras somewhat under the weather in their endeavors. At the rehearsal the orchestra ran along this line for a time, but to their credit they caught fire in the latter moments of this symphony resulting in the usual performance of excellency.

A Festival of Music will be presented at Ye Olde Yellow Meeting house, Dracut, tomorrow afternoon at 4 o'clock. Appearing in the program will be St. Paul's Methodist church youth choir, Anna Roth Large, director; Frank L. Orrell, tenor; Phyllis Kirsch, pianist, and Howard I. Large, organist. The soloists selected from the youth choir will be Dawn Cameron, Gwendolyn Talbot, Elaine Talbot, David Talbot and Donna Hinckley.

Eugenio Fernandi, tenor, will sing the role of Ismaele in the production of Verdi's "Nabucco" which will open the 76th season of the Metropolitan Opera company, on Monday evening in New York. This performance will mark the initial appearance of the opera at the Metropolitan.

Eugenio Fernandi who is a front rank artist will share honors with such noted singers as Cornell MacNeil Leonie Rusanek, Rosalind Elias, Cesare Siepe, Bonaldo Giaiotti, Paul Franke and Carlotta Ordassy.

RALD, SATURDAY, OCT. 22, 1960

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the third program of the 80th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:

Symphony No. 41, in C major, "Jupiter," K. 551 ..... Mozart
Symphony No. 7 ..... Schuman
Symphony in D minor ..... Franck

By ROBERT TAYLOR

It is not fashionable these days to condemn new music. History has created a modern listener who, lest time prove him a fool, exists in a state of comfortable tolerance. At such a listener is William Schuman's Seventh Symphony, which had its world premiere with the Boston Symphony Orchestra yesterday, aimed.

I would like to be able to say this morning that Schuman's Seventh is a voice in the wilderness, a modern masterpiece. Or that the composer has made a howling error. I should like to be positive and categorical. I found, however, much to admire in the work, and much more to dislike; and underneath these conflicting impressions, one firm conviction—that Mr. Schuman's Symphony will never find its way into the basic repertoire.

For this is essentially a score without an audience. Other composers may hail the rhythmic ingenuity, complex texture and assymetrical originality of the form. The public may respond to the dynamic and propulsive vigor of certain passages. But in the end the Seventh substitutes cleverness for inspiration; the coterie of professional composers for a broad universality of emotion.

Exciting, Inventive

The first three movements, for me, were devoid of interest, but I thought the fourth brilliant, exciting, and inventive in its use of rhythms swinging from the bar lines like a flock of agile acrobats. There is nothing in American music today quite like William Schuman's rhythmic sense; there is too much of the mechanistic tension-and-relaxation pattern of the opening sections.

The Seventh Symphony's movements are marked "Largo assai," "Vigoroso," "Cantabile intensamente," and "Scherzando brioso," and these are played with only a scant pause between the first and second pair. The atmosphere of the largo is lugubrious, that of the "Virgoroso," dissonant and totally indefinite, the cantabile densely colored for strings, and the scherzando, finally catching fire, blazing with a sonorous exuberance. It all sounds as if Mr. Schuman were commissioned to "write a piece of 25 minutes' duration" for the 75th anniversary of the Boston Symphony Orchestra, which is precisely what happened. The work is dedicated to the memory of Serge and Natalie Koussevitzky.

On the positive side, the instrumentation is handled adroitly and the composer makes his points without recourse to exotic sound effects. The rhythmic vigor, influenced by jazz yet wholly unique, carries the themes along. Obviously Mr. Schuman sought to obtain a proclamative strength, as the choral nature of his writing indicates. Instead of this, he conveys the flashy hopping from one idea to another; the ideas seem hardly worthwhile, but the hopes are impressive.

The composer, a rubicund and smiling man in his early 50's, was brought onstage amid moderate applause. Few present were caught napping by History and, in view of the final movement, I was among them. Trotting out the critical cliche that everything should be clarified on re-hearing, will, however, be avoided. Dr. Munch might take us up on it.

Felicity of Phrase

The "Jupiter" Symphony of Mozart and Franck's D minor exhibited Charles Munch at his best and at his worst in the rest of the program. The former was a brilliant performance. The conductor lavished rare warmth and tenderness on a reading that also had the grave balance and proportion of classic form. Dr. Munch is growing yearly as a Mozart interpreter; and this performace, at once so exquisite in detail and lofty in conception, disclosed a soaring felicity of phrase and spirit. This non-sentimental and yet touching interpretation of Mozart's wondrous masterpiece seemed perfection itself.

The reading of the Franck, in the sphere of French music where the conductor ordinarily excels, was no less than abominable. It was noisy, febrile, seeking theatrical climaxes in a work that survives during a more sophisticated symphonic age for the delicacy and refinement of its mystical vision. The D minor's naive and upward groping for the stars was treated as chase music. The only element lacking was a rainbow-colored mighty Wurlitzer on a rising platform. Thank heavens for Dr. Munch's fine-grained Mozart.

Next week the Symphony is on tour, returning Nov. 4-5 with Richard Burgin conducting. Alfred Nash Patterson will conduct the Chorus Pro Musica in Walton's "Belshazzar's Feast," Donald Gramm soloist. Bartok's "Miraculous Mandarin" Suite, Op. 19, and Beethoven's Symphony No. 1 are also scheduled.

PASTE OVER

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Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
OCT 20 1960

New Symphony Gets 1st Trial Here Tomorrow

Charles Munch will conduct the Boston Symphony Orchestra in the world premiere of William Schuman's Symphony No. 7 at the Orchestra's Symphony Hall concerts tomorrow at 2:15 p.m. and Saturday at 8:30 p.m. President of New York's Juilliard School of Music, Mr. Schuman was commissioned by the Orchestra and the Goussevitzky Music Foundation to compose his Seventh Symphony for the

Continued on Page Three

season. Mozart's Symphony No. 41 and the Symphony in D minor by Franck are also scheduled for these concerts.

The Orchestra will be absent from Boston next week when it makes its first tour of the season. Doctor Munch will conduct the concerts on tour; cities to be visited include: Rochester N. Y.), Syracuse (N. Y.), Corning (N.Y.), Columbus (Ohio), Detroit (Mich.), and Ann Arbor (Mich.).

The Orchestra's Associate Conductor, Richard Burgin, will conduct the Symphony Hall concerts on Friday (Nov. 4) and Saturday (Nov. 5). His program will include the first performance since 1933 by this Orchestra of William Walton's "Belshazzar's Feast" plus Beethoven's Symphony No. 1 and "The Miraculou Mandarin" by Bartok.

Charles Munch will conduct the Orchestra at Harvard University's Sanders Theatre on Tuesday, October 18, at 8:30, in a program of Haydn's Symphony No. 98, Piston's "Three New England Sketches," and Beethoven's Symphony No. 7. On Thursday evening (Oct. 20) the first Open Rehearsal, to benefit the Orchestra's Pension Fund, will be held at Symphony Hall at 7:30.

The complete programs:

Tues., Oct. 18, 8:30, Sanders Theatre, Munch conducting: Haydn, Symphony in B flat major, No. 98; Piston, Three New England Sketches; Beethoven, Symphony No. 7.

Fri., Oct. 21, 2:15; Sat., Oct. 22, 8:30, Symphony Hall, Munch cond.: Mozart, Symphony No. 41, in C major, "Jupiter," K. 551; Schuman, Symphony 7; Franck, Symphony in D minor.

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Sunday Globe
BOSTON, Mass.
Circ. 416,486
OCT 23 1960

Symphony On Tour

The Boston Symphony Orchestra will be away this week on its annual tour of cities in the midwest. The next regular Symphony Hall concerts, Nov. 4 and 5, will be conducted by Richard Burgin, concert master and associate conductor.

He will revive William Walton's "Belshazzar's Feast" with baritone Donald Gramm as soloist. The Chorus Pro Musica, prepared by Alfred Nash Patterson, will participate. The program will include Beethoven's First Symphony and the Suite from Bartok's "The Miraculous Mandarin."

The same pieces will be performed at the Orchestra's second concert in the Tuesday evening series at Symphony Hall, also to be conducted by Mr. Burgin, Nov. 8.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,411
OCT 23 1960

Symphony on Tour This Week Return for Gala Concert

Sviatoslav Richter, the Soviet pianist who has just arrived in his country for his first extended tour outside the Iron Curtain nations, will be Charles Munch's guest at the Boston Symphony Orchestra's next concert in Symphony Hall. Mr. Richter will perform both the Beethoven Piano Concerto No. 1 and the Tchaikovsky Piano Concerto No. 1 in B-flat minor at the Pension Fund concert on Tuesday, Nov. 1.

This week the orchestra is making its annual mid-western tour and will be heard in Rochester, Syracuse, Corning, Columbus, Detroit and Ann Arbor.

Associate Conductor Richard Burgin will conduct at Symphony Hall Friday, Nov. 4, and Saturday, Nov. 5, in a program which will include a revival of William Walton's "Belshazzar's Feast." Donald Gramm, baritone, and the Chorus Pro Musica, Alfred Nash Patterson, conductor, will participate. Beethoven's Symphony No. 1 and the Suite from the Pantomime, "The Miraculous Mandarin," by Bela Bartok are also scheduled. Mr. Burgin will repeat this program on Tuesday evening, Nov. 8, as the second concert of the Tuesday evening series.

Mr. Munch will introduce the French pianist, Monique Haas, to subscribers at the orchestra's concerts of Friday-Saturday, Nov. 11-12, when she performs concertos by Mozart and Ravel.

ROCHESTER, N.Y.
TIMES-UNION
D. 126,214
OCT 25 1960

IN ORCHESTRAL SPLENDOR

Bostonians Triumph

By A. J. WARNER

The annual visit of the Boston Symphony is always an occasion of the first magnitude in our musical year. Last night in the Eastman Theater it was something more, as the concert became, by the magnificence of the playing, Charles Munch conducting, the apotheosis of orchestral splendor.

The audience was carried to the heights of enthusiasm, as beauty of tone marched with music that was of the essence of beauty.

• • •

MR. MUNCH'S PROGRAM was inspirational, consisting of two of the most glorious symphonies in the literature of music, with a fascinating work by the young American composer, Norman Dello Joio, Variations, Chaconne and Finale, coming in between.

The concert opened with an exquisite performance of Mozart's last symphony, No. 41 in C Major, K. 551, called the "Jupiter."

It was all a sheer delight, with its strenuous syncopations and the "sighing chromatic descents" in the minuet bringing enchanting evidence of Mozart's concern with the sun whose child he has been called—"Mozart, Child of the Sun"—and here one heard him as he is, with all his transparency. Only the final movement, it has been said, may be considered as being Jovial, if the adjective is accepted in its "original sense of godlike," there being in the music, as Eric Blom points out, no suggestion of "Jupiter, the Bringer of Jollity", for what Mozart gives us is "an awareness of the wonders of divine creation."

• • •

THE NORMAN DELLO JOIO score finds its basis in a liturgical theme, which is derived from the Kyrie in the Gregorian Missa de Angelis.

It is immensely ingenious and arresting, bespeaking the fact that the composer's lineage, which is Italian, is also musical.

Norman Dello Joio's first teacher was his father, a composer and organist. He studied organ with Pietro Yon and entered the Institute of Musical Art, studying organ and piano with Gaston Dethier, and later at the Juilliard Graduate School. The playing of the Variations, Chaconne and Finale was dazzlingly brilliant and brought out all of its compelling virtuosity.

• • •

LASTLY there was given one of the most electrifying proclamations of Beethoven's Symphony No. 7, in A Major, within the memory of this listener. "One of my most important," the composer himself called it. Certainly no one who heard it last night will dispute this estimate, for there was more than mastery in Mr. Munch's inspired interpretation, with his sense of tempi and climax representing the genius of a superlative musician. The orchestra responded in kind, and the result was unforgettable. What music, and what grandeur of conception, with its irresistible rhythmic swing!

Concert of Splendor

Rochester Democrat & Chronicle 10-23-60

Boston Symphony Acclaimed

By HARVEY SOUTHGATE

THE BOSTON Symphony, patrician orchestra that it is, received the sort of welcome to which it is accustomed at the Eastman last night. An audience that filled almost every seat gave it the tribute of reverent silence while it was playing, recalled Conductor Charles Munch many times after each number and gave him a final prolonged standing demonstration at the end.

All this was in accord with tradition, even as the orchestra itself lived up to the standard which for more than 80 years has made it one of the world's finest. Last night Dr. Munch had it playing two old symphonies that are eternally new and beautiful, and one work by the modern American composer, Norman Dello Joio, that showed, if any proof were needed, that the orchestra moves ahead with the times. In everything the marvelous balance, from top to bottom and from side to side, of all the sections of the orchestra was an outstanding distinction.

* * *

ORCHESTRA and conductor gave the impression of having played the Mozart "Jupiter" Symphony and the Beethoven Seventh so many times that every detail was familiar. Dr. Munch leads, he does not drive. His directions are decisive, yet self effacing. He identifies himself with the music, without distracting gymnastics. Yet one feels that this orchestra knows its way, with very little need for coaching, at least in the older music.

The Mozart was a masterwork of embroidered details. Dr. Munch has his own ideas about it, as for example some unusually prolonged phrases, which one usually hears more briskly delivered. Yet one is perfectly willing to accept his way in the stirring results achieved. And whether it is some sonorous massed effect, or some little figure in woodwinds or strings, there the technical resources are at hand.

Norman Dello Poio, one of our most original American composers, wrote his Variations, Chaconne and Finale in 1948 and won the New York Music Critics Circle Award that year. It shows the composer's masterly use of instrumentation in three contrasted movements; which begins with a suggestion of Gregorian chant and ends with some lively syncopation that seemed to use the most exciting part of the work.

The Beethoven Seventh Symphony, which ended the program, seems at every new performance to be the apex of rhythmic charm and melodic freshness. We imagine it would poll a heavy vote in any contest for the most popular of all symphonies. We liked particularly the orchestra's stately performance of the exotic march theme and the swift pace of the sparkling dance theme in the third movement.

ROCHESTER, N.Y.
TIMES-UNION
D. 126,214
OCT 24 1960

Munch, Boston Orchestra Here Tonight

The famed Boston Symphony Orchestra will open the Civic Music Association's 1960-61 Artists Series with a concert tonight at 8:15 in Eastman Theater.

Charles Munch will conduct a program consisting of two symphonies from the standard repertory — Mozart's "Jupiter" (No. 41) and Beethoven's No. 7—plus a contempory work, Norman Dello Jioio's "Variations, Ghaconne and Finale."

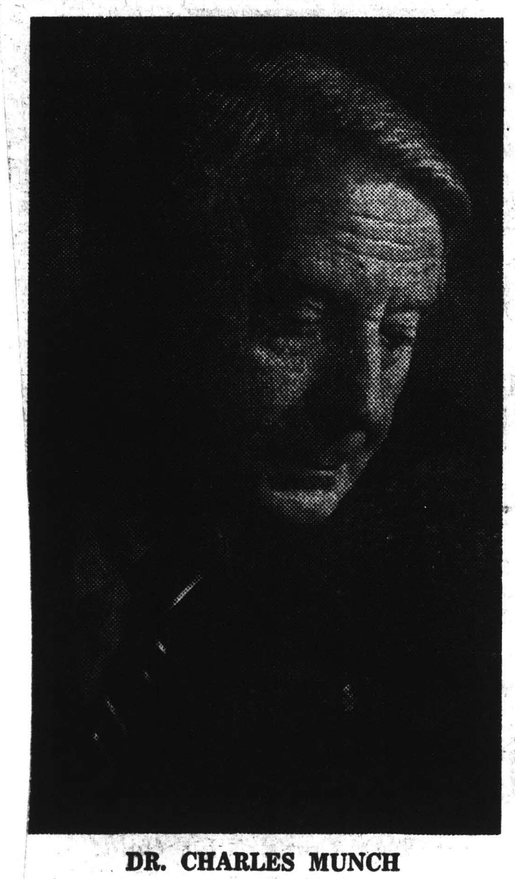
ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 124,339 S. 181,487
OCT 23 1960

SCANNING THE SCORES

With HARVEY SOUTHGATE

Boston Symphony Here Tomorrow; Mozart, Beethoven on Program

ROCHESTER'S music season is to be well blessed with famous visiting orchestras. Tomorrow night the Boston Symphony, under its distinguished conductor Charles Munch, comes to the Eastman Theater, first of four on the season's schedule. Next Saturday the Israel Symphony will make its first Rochester appearance, at the Eastman, and later in the season we are to have the Warsaw Orchestra, brought by the Schumann Memorial Foundation, and the Philadelphia Orchestra.



DR. CHARLES MUNCH
. . . two symphonies listed

A visit by the Boston Symphony is always a high point of the season. The concert tomorrow falls close to the 79th anniversary of the orchestra, which was founded by Henry Lee Higginson and first presented to the public on Oct. 22, 1881. Sir George Henschel was the first conductor.

Charles Munch, who took over the conductor's post in 1949, was born in Alsace, studied violin in his youth, taught that instrument at the Strasbourg Conservatory and made his first appearance with the Boston Symphony in 1946. Among his distinguished predecessors were Pierre Monteux, still active at 85, and the late Serge Koussevitzky.

Two Eastman School of Music graduates hold important positions with the orchestra. Doriot Anthony, former pupil of Joseph Mariano, is first flutist. Henry Freeman, a former member of the Rochester Philharmonic, is a member of the string bass section.

After a last minute change announced earlier in the week, Dr. Munch settled on a program for Rochester that will consist of the "Jupiter" Symphony of Mozart; Variations, Chaconne and Finale by Norman Dello Joio, important American composer, and the Beethoven Seventh Symphony, one of the sunniest of the Beethoven list.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 124,339 S. 181,487
OCT 25 1960

Concert of Splendor

Boston Symphony Acclaimed

By HARVEY SOUTHGATE

THE BOSTON Symphony, patrician orchestra that it is, received the sort of welcome to which it is accustomed at the Eastman last night. An audience that filled almost every seat gave it the tribute of reverent silence while it was playing, recalled Conductor Charles Munch many times after each number and gave him a final prolonged standing demonstration at the end.

All this was in accord with tradition, even as the orchestra itself lived up to the standard which for more than 80 years has made it one of the world's finest. Last night Dr. Munch had it playing two old symphonies that are eternally new and beautiful, and one work by the modern American composer, Norman Dello Joio, that showed, if any proof were needed, that the orchestra moves ahead with the times. In everything the marvelous balance, from top to bottom and from side to side, of all the sections of the orchestra was an outstanding distinction.

* * *

ORCHESTRA and conductor gave the impression of having played the Mozart "Jupiter" Symphony and the Beethoven Seventh so many times that every detail was familiar. Dr. Munch leads, he does not drive. His directions are decisive, yet self effacing. He identifies himself with the music, without distracting gymnastics. Yet one feels that this orchestra knows its way, with very little need for coaching, at least in the older music.

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The Beethoven Seventh Symphony, which ended the program, seems at every new performance to be the apex of rhythmic charm and melodic freshness. We imagine it would poll a heavy vote in any contest for the most popular of all symphonies. We liked particularly the orchestra's stately performance of the exotic march theme and the swift pace of the sparkling dance theme in the third movement.

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 202,215
OCT 23 1960

Boston Symphony to Appear In Concert Tuesday Night

Charles Munch conducts the Boston Symphony in Mozart's Symphony No. 41 for the opening number of their concert for Famous Artists Series at 8:15 p.m. Tuesday in Lincoln Auditorium.

Second selection is the Stravinsky ballet in Three Deals, "Jeu de Cartes," which was included in the program which opened Boston's 80th season earlier this fall in its home Symphony Hall.

Anther number from its opening performance, Beethoven's Seventh Symphony, concludes the Syracuse concert.

This spring the orchestra toured Japan and other Far Eastern countries. The overseas visits have been throughout Europe, including Moscow and Leningrad, and to South America.

Famous Artists' next event on its series is the concert of pianist Eugene Istomin, who appeared with the Boston Symphony this summer at Tanglewood. He plays Nov. 3 in Lincoln.

The young man's parents, both of whom were musicians, fled Russia during the revolution.

SYRACUSE HERALD-JOURNAL, Wednesday, October 26, 1960

SRO Crowd Hears Boston Symphony

By Sidney Sukoenig

The Boston Symphony Orchestra, under the direction of Charles Munch, played before a sold-out Famous Artists Series audience in Lincoln Auditorium last evening. Besides, there was an overflow audience of several hundred, including a bus-load from Cazenovia Junior College, seated on the stage.

When Munch, the tall, distinguished-looking, gray-haired conductor first appeared, he was obviously delighted with the size and enthusiasm of the crowd. Still beaming, and without benefit of a score, he turned to lead his men with broad sweeps in the opening staple, Mozart's "Jupiter". The famous classic was presented with appealing charm and gaiety. Delicate filigree passages were heard with transparent clarity. In the dynamic Finale, it became evident why the nickname, "Jupiter" has been given the work. Here was Mozart vigorously anticipating the mighty Beethoven, and with tremendous effect!

The only unfamiliar item on the program was Stravinsky's "The Card Game", a Ballet in Three "Deals". It was composed for a premiere at the Metropolitan Opera House in 1936 by the American Ballet, with choreography by Balanchine.

The piece revealed the well-known sly, sophisticated Stravinsky wit and expert workmanship featuring a variety of tricky rhythmic devices and scalpel-sharp orchestration. The only thing lacking was genuine inspiration.

How can we compare this rather sterile effort to his early "Firebird" or "Rites of Spring"? Original ideas and color seem to have eluded him here. Humorous quotations of familiar bits from Rossini's "Barber of Seville" found us wondering what they were doing so far from home. We hope the composer knows.

With perfect poise the first viola player nochantly changed instruments with a colleague after a string suddenly snapped at the very opening of the ballet. And soon he was playing a short solo on the borrowed instrument.

These artists from Boston are certainly flexible.

The program closed with Beethoven's magnificent "Seventh Symphony", called "The Apotheosis of the Dance". Here the composer seems unable to withhold expressing his limitless joy at being alive. And the tragic feeling of the Allegretto, an excellent contrast, proved irresistibly moving for the nth time. Such is genius!

This reviewer assumes the tonal balance of the Boston Symphony was again up to its usual standards. From where he sat, on the left side, he heard mostly strings. When will Syracuse have an adequate auditorium for such events?

100 Church Street — New York

SYRACUSE, N.Y.
POST-STANDARD
D. 98,096 S. 103,053
OCT 26 1960

Capacity Audience Greets Boston Symphony Warmly

An audience that overflowed onto the stage of Lincoln Auditorium gave the Boston Symphony, Charles Munch, conductor, a warm and enthusiastic ovation after its last night's concert.

Probably the most famous American orchestra, it upholds its long and honorable tradition with unfailing excellence in all departments. If its pre-eminence is questioned by such "bands" as those of Chicago or Cleveland, it is only because these have risen to top standards of late: while, of course, Philadelphia and New York's have always been its close competitors.

Two great symphonies made up the bulk of the program; Mozart's "Jupiter" and Beethoven's Seventh.

As a relief between this "Jungfrau" and "Matterhorn," Mr. Munch chose something of a rarity of Stravinsky's, the ballet suite "Jeu De Cartes." Stravinsky, like Picasso, has the gift of making almost anything interesting, with his inexaustible ingenuity of coloration and surprise. But without benefit of whatever it is that the dancers convey in the theater, the music alone seems not to deserve the expensive preparation and effort of a great orchestra. It is clever, but not clever enough to conceal its rather thin basic invention. Its author gives us hints of other authors and then imitates himself not quite successfully.

The Mozart was highly gratifying, although some of the glorious polphony of the final movement lacked the precision our spoiled ears have come to expect; and certain of the melodic passages had more of elegance than warmth.

In the Beethoven, the nobly tragic Second Movement was superbly played. The Scherro, despite the virtuosity of its main section, was a little marred by the lagging tempo of its trio, wherin what was probably intended to be sentiment verged on sentimentality.

Mr. Munch took the last movement in a variety of tempos, any one of which might have been convincing if sustained. But the rubatos introduced an element of willfulness that robbed the movement of its heroic straightforwardness; particularly in that Csardas-like passage, wherein impetuosity was suddenly made into coyness.

Nevertheless, these reservations apply only to an event that deserves to be appraised on the very highest level and will doubtless stimulate little agreement in an audience that expressed itself with such great enthusiasm. Mr. Munch is justly celebrated for his Berlioz readings. We hope he will favor us with one of these on his next visit.

SYRACUSE, N.Y.
HERALD-JOURNAL
D. 128,778
OCT 24 1960

Boston Symphony Here Tomorrow

The music of Mozart, Stravinsky and Beethoven will be played by the Boston Symphony Orchestra at 8:15 p.m. tomorrow in Lincoln Auditorium for Famous Artists Series.

Charles Munch will conduct the orchestra in Mozart's Symphony No. 41 as the opening number. Following will be "Jeu de Cartes" by Stravinsky.

Closing number will be Beethoven's Symphony No. 7.

SYRACUSE, N.Y.
HERALD-JOURNAL
D. 128,778
OCT 26 1960

SRO Crowd Hears Boston Symphony

By Sidney Sukoenig

The Boston Symphony Orchestra, under the direction of Charles Munch, played before a sold-out Famous Artists Series audience in Lincoln Auditorium last evening. Besides, there was an overflow audience of several hundred, including a bus-load from Cazenovia Junior College, seated on the stage.

When Munch, the tall, distinguished-looking, gray-haired conductor first appeared, he was obviously delighted with the size and enthusiasm of the crowd. Still beaming, and without benefit of a score, he turned to lead his men with broad sweeps in the opening staple, Mozart's "Jupiter". The famous classic was presented with appealing charm and gaiety. Delicate filigree passages were heard with transparent clarity. In the dynamic Finale, it became evident why the nickname, "Jupiter" has been given the work. Here was Mozart vigorously anticipating the mighty Beethoven, and with tremendous effect!

The only unfamiliar item on the program was Stravinsky's "The Card Game", a Ballet in Three "Deals". It was composed for a premiere at the Metropolitan Opera House in 1936 by the American Ballet, with choreography by Balanchine.

The piece revealed the well-known sly, sophisticated Stravinsky wit and expert workmanship featuring a variety of tricky rhythmic devices and scalpel-sharp orchestration. The only thing lacking was genuine inspiration.

How can we compare this rather sterile effort to his early "Firebird" or "Rites of Spring"? Original ideas and color seem to have eluded him here. Humorous quotations of familiar bits from Rossini's "Barber of Seville" found us wondering what they were doing so far from home. We hope the composer knows.

With perfect poise the first viola player nochantly changed instruments with a colleague after a string suddenly snapped at the very opening of the ballet. And soon he was playing a short solo on the borrowed instrument.

These artists from Boston are certainly flexible.

The program closed with Beethoven's magnificent "Seventh Symphony", called "The Apotheosis of the Dance". Here the composer seems unable to withhold expressing his limitless joy at being alive. And the tragic feeling of the Allegretto, an excellent contrast, proved irresistibly moving for the nth time. Such is genius!

This reviewer assumes the tonal balance of the Boston Symphony was again up to its usual standards. From where he sat, on the left side, he heard mostly strings. When will Syracuse have an adequate auditorium for such events?

100 Church Street

SYRACUSE, N.Y.
POST-STANDARD
D. 98,096 S. 103,053
OCT 23 1960

MUNCH — Charles Munch, conductor of the Boston Symphony, was bred in the great musical traditions of two countries, France and Germany. He was born and grew up in Strasbourg. His father was a staunch Alsatian with a name derived from the German Monch, meaning Monk. His mother, Celestine Simon, was of pure French blood, the daughter of a Protestant minister in Paris. Munch was appointed music director of the orchestra in 1949. The Boston Symphony concert, sponsored by Famous Artists, is Tuesday in Lincoln auditorium.

CORNING LEADER Corning, N. Y. Thurs., October 27, 1960

Music: Like Grand Pipe Organ

By BOB LYON

An audience which packed the Glass Center auditorium Wednesday night thrilled to a new musical experience for this community—a performance by the Boston Symphony Orchestra of an all-classical program.

The concert opened the Civic Music season here.

For generations the Boston Orchestra ruled without challenge in the musical world of America. And even when Leopold Stokowski's mighty Philadelphia assumed the crown 40 years ago, the Boston continued to share the throne. Wednesday's performance was evidence enough that the latter organization, under the baton of Charles Munch, continues to occupy the regal position along with the Philadelphia of Stokowski's successor, Eugene Ormandy. Within two years fortunate Glass Center audiences have heard them both.

Dr. Munch's programming Wednesday evening was classical in the sense of form and restraint:

The Program

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch conductor, at the Glass Center.
Symphony No. 41 in C Major ("Jupiter") K. 551 . . . Wolfgang Amadeus Mozart.
"Jeu de Cartes" ("Card Game"), Ballet in Three Deals .... Igor Stravinsky.
Symphony in D Minor ... Cesar Franck.

the Cesar Franck symphony, the last and greatest symphony of Mozart, and a not-too-frequently heard ballet by the neo-classicist Igor Stravinsky.

Like that of Brahms, the music of Franck was a distillation of classic purity in a period of — often faddist — romanticism. Because it was not understood, his Symphony in D Minor was in early days called muddy and stifling. But Dr. Munch performed it with an orchestral eloquence and clarity of tone which defined every element of the music — tracing the fragments of theme moving in or emerging from the murky depths of the orchestra, etching the rich modulations of the harmony.

Dr. Munch plays upon the varied colors of the orchestra as though it were a tremendous and sensitive pipe organ. (The fact that the harmonies of the Franck work are often organ-like, is merely incidental to this observation.) His climaxes are effortless, and he always holds enough power in reserve to meet the needs of the still bigger climaxes to come.

GREETS CONDUCTOR—Mrs. James D. Jones, president of the Corning Civic Music Association, holds informal chat with Dr. Charles Munch before Boston Symphony Orchestra concert at Glass Center.

Mozart's "Jupiter" Symphony No. 41 in C major was played with warmth and joy. The slow movement was a singing body of sound which the conductor appeared to be able to move as a unified whole with the tip of his baton. Dr. Munch conducts with economy of motion —almost lethargic at times — but he became impassioned in the noble fourth movement with its glorious affirmation and its brilliantly varied and inverted fugal scale figures.

The spare and lean neo-classicism of the Stravinsky "Jeu de Cartes" ballet was intensified by the Gallic objectivity of this French conductor's approach. Its typical internal rhythmic irregularities and its harmonic and instrumental innovations were interesting, but few in the audience could pick out the individual "cards" as Stravinsky shuffles and deals them.

Watching an authoritative orchestra conductor, this reviewer has often been reminded of a learned professor of literature, commanding a vast organization of knowledge, understanding its intellectual and emotional content, and bringing it to vigorous life for the understanding of a fascinated class. This was never more true than Wednesday evening.

By the force of his personality and understanding — by an almost telepathic communication, rather than by a frantically waving stick — Dr. Munch induces the musicians to bring out every implication of the music.

He has an obvious respect for the composers he interprets. Inspired by his example, the orchestra takes its work seriously. No part of the concert was marred by levity. The musicians never smirked, never bandied any secret joke between them. This, unfortunately, is more than can be said of some otherwise great orchestras.

The audience took the concert seriously too. There was a tremendous ovation at its close, and a tired Dr. Munch was forced to return to the podium many times. Let us hope he returns again in the nearest possible future.

CORNING, N.Y.
LEADER
D. 13,859
OCT 25 1960

Orchestra To Offer Symphonies, Ballet

Symphonies by Mozart and Cesar Franck and a ballet by Igor Stravinsky will compose the program of the Boston Symphony Orchestra when it opens the Civic Music concert season here Wednesday evening.

The concert will be at 8:30 at the Glass Center. As previously announced, it is not permitted to save seats for late comers, and persons who place coats or other objects on seats for this purpose will be asked to remove them.

Mrs. James D. Jones, Civic Music president, said today that the Fulton St. entrance to the Glass Center will be open for use by persons wishing to sit in the balcony during the concert.

Conductor Charles Munch will open the program with Mozart's Symphony No. 41 in C major. This work, which has been dubbed "The Jupiter," was the final one which Mozart wrote in the last year of his life.

The Mozart symphony will be followed by Stravinsky's "Jeu de Cartes" ("Card game") ballet in "three deals." The first deal includes introduction, pas d'action, dance of the joker, and little waltz. In the second are introduction, march, variations of the four queens, and variation of the jack of hearts and coda. The third deal consists of introduction, waltz-minuet, presto (combat between the spades and hearts), and final dance (triumph of hearts.) The music is played without interruption.

After an intermission the orchestra will close the program with Cesar Franck's Symphony in D minor. The symphony, which has been termed "the most enduring monument of Franck's genius," received its first performance some 20 months before his death.

CORNING, N.Y.
LEADER
D. 13,859
OCT 21 1960

Boston Orchestra To Open Civic Music Season Here Wednesday

The Boston Orchestra, one of the great symphonic organizations of the world, will open the Corning and Painted Post Civic Music Association's season next Wednesday evening at the Glass Center. The concert, conducted by Dr. Charles Munch, the orchestra's musical director, is scheduled for 8:30.

The Boston Orchestra is celebrating its 80th season this year, having been organized in 1881. It holds a two-year seniority over the Concertgebouw of Amsterdam and is junior to the pioneer orchestras of London, Leipzig, Vienna, and Paris.

In 1936 the orchestra was invited to participate in the Berkshire Symphonic Festival at Tanglewood, Lennox, Mass., in the Berkshires. The festival was then a modest two-year old affair. In the following winter the Tanglewood estate, on which Nathaniel Hawthorne had written some of his most famous works, was offered to the orchestra as a gift. Its 210 acres of lawn and meadow, with hemlocks, elms, pines, and birches, and a mountain view little changed since Hawthorne described it, has been the home of the Berkshire Festival ever since. Upwards of 200,000 visitors now attend the concerts in the six-weeks seasons.

Another achievement for which the Boston Orchestra organization is famous is the series of "pops concerts" which began in 1885. Conducted by Arthur Fiedler, these concerts use about 90 of the Boston Orchestra's 104 instrumentalists.

The orchestra was formed in 1881 by Henry Lee Higginson of Boston, who had been a music student in Vienna. He spent his fortune on the project, giving 37 years of his life to it. The first concert was held October 22, 1881, with George Henschel, a young German conductor, on the podium.

The orchestra flourished under a succession of German conductors, who made it the finest in the nation, if not in the entire world. This policy was changed in World War I, when its German conductor, Karl Muck, and many of its best musicians, were interned as enemy aliens. A French conductor and French musicians were hired in their places.

After the Armistice the orchestra became a community-supported, rather than a privately-supported organization. Its conductors since then have been Henri Rebaud, Pierre Monteux, Serge Koussevitzky, and Charles Munch. All except the Russian Koussevitzky have been French.

CORNING, N.Y.
LEADER
D. 13,859
OCT 24 1960

Conductor Of Boston Symphony, Here Wednesday, Began Study Of Medicine

Dr. Charles Munch, who will conduct the Boston Symphony Orchestra Wednesday evening at the Glass Center, is a Frenchman who was born in Alsace in 1891 under the imperial German flag.

The orchestra's concert here, scheduled for 8:30, will open the Civic Music Season. Members were reminded today that no one is permitted to save seats for late-comers — by placing coats over seats or otherwise.

Munch, who was born and grew up in Strassburg, is the personification of the double German-French culture of Alsace. His father was a staunch Alsatian with a name derived from the German Monch, meaning "Monk." His mother was of pure French blood, the daughter of a Protestant minister in Paris.

A member of a musical family, Munch had begun the study of the violin but went to Paris to study medicine. Soon he was devoting full time to his instrument under the instruction of Lucien Capet.

Returning to Strassburg, he was drafted into the German army in 1914 because of his German citizenship, served with the imperial German forces until Verdun,

DR. CHARLES MUNCH

where he was wounded. After the war he resumed musical studies with Carl Flesch in Berlin and became a first violinist in the Gewandhaus Orchestra in Leipzig.

Disturbed by the rise of Naziism in 1932, he left Leipzig and went to France, where he began a conducting career. During this decade he was observed by Virgil Thomson, New York Herald Tribune music critic, who predicted that Munch would one day succeed Serge Koussevitzky as conductor of the Boston Orchestra. With the influence of the New York critic, this took place 15 years later.

Meanwhile, however, Munch remained in Paris, continuing to conduct during the German occupation in World War II. Although he has been criticized for this, he has explained that he felt he could serve best by remaining at his post and "doing what he knew best how to do." The propriety of his decision has been questioned by persons of other nationalities, but he has retained the support of the French in this matter.

In 1946 he conducted the Boston Orchestra as a guest, and in the spring of 1948 was engaged as the successor of Koussevitzky upon the latter's retirement. While serving as the orchestra's music director and principal conductor, he also conducts leading orchestras in France, Austria, Italy, Belgium, Holland, Czechoslovakia, Israel, and Greece.

In May, 1952, he took the Boston Orchestra on its first European tour, opening in Paris and including his native Strassburg (now ceded to France with its name changed to Strasbourg). The second European tour, in 1956, included the first visit of a western orchestra to Russia, where Dr. Munch conducted concerts in Moscow and Leningrad.

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Columbus Citizen-Journal Oct. 28, 1960

Mostly About Women

A Post-Concert Supper

By CHARLOTTE CURTIS
Citizen-Journal Society Editor

The Symphony Club of Central Ohio inaugurated this season's concert series on Thursday evening with a performance by the Boston Symphony Orchestra and a post-concert supper party at the Maramor.

THE OCCASION was an opulent one, especially at the supper party. There were evening gowns with matching theater coats, any number of mutation mink wraps, and an adequate supply of diamonds and rhinestones. And from the looks of the hairdos, it was apparent that most of the ladies had made a pre-concert trip to the beauty parlor.

The concert was held at the Veterans Memorial, and the preliminaries involved a deal of chatting in the lobby. Mrs. Frank W. Bentley, president of the Columbus Symphony Orchestra, was there. And so was Mrs. Phillip Knies, president of the Symphony Club of Central Ohio.

There were other top officers too, including Mrs. Robert Schoene, newly-elected vice president in charge of SCCO publicity, and Mrs. James C. Steffan, the lady who took Mrs. Schoene's place at the head of the College Alumnae Division. Mrs. Schoene was in blue. Mrs. Steffan wore black.

MR. AND MRS. Robert Lazarus Jr. and Sr. were in the crowd that came close to filling the 4000-seat auditorium. And not far away were such regulars as Mrs. Marguerite Heer Andrews, Mr. and Mrs. John M. Caren, Mr. and Mrs. Herbert S. Cook, Mrs. R. Malcolm Scovil and Miss Mary Brandon.

Mrs. Andrews was in royal blue, Mrs. Caren wore navy, Mrs. Cook and Mrs. Scovil wore scarlet, and Miss Brandon was in a black and aqua print.

Among the more splendid outfits was the cerise satin great coat which Mrs. E. Hewitt Clapham wore. It matched her shoes and her lipstick, and was accented by a choker-strand of small pearls.

MRS. ELEANOR GELPI, past president of the Columbus Symphony group, wore an interesting gown of what appeared to be satin in several shades of gray. And Mrs. Andrews Rogers wore a simple navy faille creation accented by a scarlet satin purse.

Mrs. Rovena Clatworthy, CSO's phenomenally-successful ticket saleswoman, attended the concert with her daughter, Miss Diana Clatworthy. The mother wore an elegant gold brocade theater coat. The daughter was in purple wool.

Mr. and Mrs. Wallace P. Williams were there with Mr. William's sister, Miss Elizabeth Rose Williams. Mr. Richard Hamilton was accompanied by Miss Carol Hoffman, and they managed a word or two in the lobby with Dr. and Mrs. William Greenville Pace III.

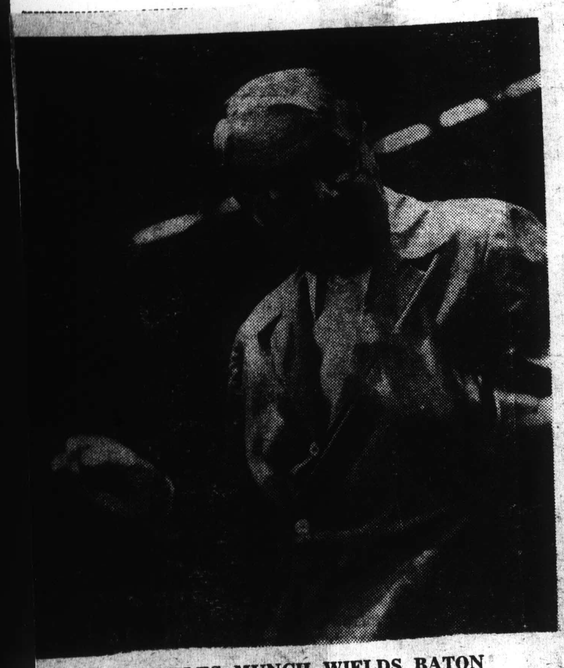
AMONG OTHERS either at the auditorium or the Maramor were Miss Jean Cavers, Mrs. Francis J. Wright, and all of the Reel family including Dr. and Mrs. Philip Reel and their daughters, Miss Caroline Reel and Mrs. Timothy Johnson. And that's not all, but the list begins to read like the telephone book.

The Edward H. W. Walzs were there. And so were Mrs. Hugh A. Baldwin, Dr. and Mrs. Arleigh D. Richardson III, Mr. and Mrs. Harry Culbreth, Mrs. John H. Hislop and her sister, Mrs. P. Webster Huntington, Mr. Mahonri S. Young, director of the art gallery, Mrs. Joseph Horchow, Mr. and Mrs. Thomas D. Huntington, Mr. and Mrs. Henry T. McKee, and I'm sorry I didn't alphabetize the list.

The supper party was all that had been promised ahead of time. The styrafoam violins and fall flowers materialized. And the food —starting with roquefort-stuffed celery, the pate de foie gras, the shrimp and an endless number of pretty little edibles — was excellent.

Sharing a pre-concert preview before the Boston Symphony Orchestra played here Thursday are, left to right, Mrs. E. Hewitt Clapham, Mrs. James C. Steffan, Mrs. Jack White and Mrs. Clapham. The concert was held at the Veterans Memorial.—(Photograph by Richard Garrett.)

COLUMBUS, OHIO
DISPATCH
D. 182,830 S. 243,249
OCT 2 1960



CHARLES MUNCH WIELDS BATON
Boston Symphony First on Symphony Club Series

BOSTON HERE OCT. 27

Observer Describes Conductor's Control

A rehearsal of the Boston Symphony Orchestra was described so vividly for the Boston Herald last season that the story may prove an enlightening rehearsal for the Columbus audience which will hear the orchestra under Charles Munch at the first concert of the Symphony Club series at Veterans' Memorial, Thursday, October 27, at 8:30.

Wrote reporter Robert Taylor: "Charles Munch, in a gray cloth jacket and slacks, sits before the orchestra on a tall stool. The verb is perhaps inexact, for Dr. Munch actually leans against the stool. When things are going well, he may climb up and sit there humming as he beats time. When the passage goes poorly he descends and raises his hand.

"A NOTICABLE LACK of theatrics distinguishes the conductor's demeanor. One has heard so many stories about temperamental leaders who tear a passion to tatters before their men, that one half expects a rough traversal to be followed by a storm of indignation, with Dr. Munch lurching through the strings to gaff a hapless violinist. In fact, however, Dr. Munch presents his ideas musically. His voice drifts through the violent hush that follows upon a glowing chord, and its tone is reasonable and calm.

" 'Slow, fast and slow,' he says. 'Eight bars. Don't forget, more on the beat. Now.' And he holds up his hands and the orchestra seems to greet him with a fantastic cascade of sound until his baton knocks briskly on the stand, the loud rapping turning off the passage as one might turn off a faucet.

"The musicians continue their task, 105 men of varying tastes and origins, yet each in his own right a virtuoso. Dr. Munch, gazing at the score, leans back against the stool, as his humming 'dum-da-da-dum' accompanies the assured beat. He taps his foot, and as he seeks some subtle stress or tone value from one of the choirs, he emphasizes a cue and lays a finger upon his ear. In the various pauses he goes over a point, speaking rapidly in French . . ."

And the result of all this work will be set before the Symphony Club's audience on Oct. 27. Single tickets (as well as tickets for the series) are now at Summers' Music Store, 114 E. Broad St., CA-4-1515, and at Zeisler's in the Lane Shopping Center.

COLUMBUS, OHIO
CITIZEN JOURNAL
D. 85,872 S. 89,278
OCT 28 1960

Munch, Bostonians Give Spirited Performance

Music by three composers, representing three centuries, three musical eras and three nationalities, qualified last night's program by the Boston Symphony Orchestra as well-rounded.

This was the first concert in the 37th season of the Symphony Club of Central Ohio, and Veterans Memorial appeared better than three-quarters filled for the event.

Conductor Charles Munch, looking slim, trim and fit, made it clear with his first two beats that there would be nothing sluggish about this performance. From the way the Jupiter Symphony (No. 41 in C major 1788) started out, it seemed that Munch and the Bostonians were about to break the four-minute Mozart.

THEY SLACKENED a bit, however, and proceeded to give full measure of interpretive care to the classical composition. Mozart always seems to rattle a bit in our over-sized hall, no matter how well played. Other than that, it was quite satisfactory.

Norman Dello Joio's Variations, Chaconne and Finale (1947-48) is one of the most rewarding modern compositions an orchestra can play —or an audience hear. This talented New Yorker used a plain — almost austere — liturgical theme as the basis for a set of variations which exploit the orchestra's wide range of tonal colors.

Munch and the orchestra seemed to enjoy playing the Della Joio. They spaced it well, articulated the design, and developed the individual character of each variation.

BORN IN BELGIUM but claimed by France, Cesar Franck created almost an apotheosis of Romanticism in his D minor Symphony, which came toward the close of that era. Today it continues to be one of the most compelling emotional experiences in orchestral literature.

That certainly was the case last night. The Frenchman Munch didn't miss an accent or an embellishment. If moments in the third movement suggested "Across The Field," it was simply because each composition is heck-bent on stirring up its listeners.

And we were stirred. The Boston Symphony is a superlative ensemble, and Munch seems to conducting better than ever this season.

—NORMAN NADEL.

COLUMBUS, OHIO
DISPATCH
D. 182,830 S. 243,249
OCT 26 1960

Orchestra Concert Thursday

The Columbus concert of the Boston Symphony Orchestra, Thursday evening at 8:30 at Veterans' Memorial, opening event for the Symphony Club of Central Ohio, comes in the midst of a week's tour just after the first Boston concerts of the orchestra's 80th season.

Conductor Charles Munch and his musicians will be traveling by special train, playing in Corning, N.Y., Wednesday evening, and leaving Columbus after the concert here for a Friday engagement in Detroit.

The program for Thursday lists Mozart's "Jupiter" Symphony, "Variations, Chaconne and Finale" by the American composer, Norman Dello Joio, and Cesar Franck's Symphony in D minor.

Tickets are at the Symphony Club boxoffice, Summers' Music Store, 114 E. Broad St., and Zeisler's Record Shop, 1677 W. Lane Ave. They will be available at Veterans' Memorial before the concert. Special rates for students are offered.

COLUMBUS, OHIO
HILLTOP RECORD
W. 15,285
OCT 26 1960

Musical Comedy Special Will Feature Danny Kaye

By Charles Rampp

Danny Kaye has signed to star in an hour-long musical comedy special, Sunday, Oct. 30, at 8 p.m. on Channel 10.

His only previous television appearance was in the "Secret World of Danny Kaye," a 90-minute program broadcast on behalf of UNICEF.

In the upcoming special, Kaye will dance, sing and clown in some of the numbers associated with his rise to fame as an international star. He will also perform in many new numbers written by his wife, Sylvia Fine.

Kaye has built up a considerable following, and has taken on the stature of not only one of the leading comedians of today, but also that of interpreter of humor.

He has long been a television "holdout," but has been prominent in motion pictures for the last two decades.

Debbie Reynolds will be presented in a one-hour program of music and comedy, Thursday, Oct. 27, at 9:30 p.m. on Channel 6.

Starring on the show with Debbie will be Walter Brennan of the "Real McCoys," Charlie Ruggles and Carlton Carpenter, all closely associated with the actress in Hollywood films.

Both Brennen and Ruggles have portrayed grandfathers of Miss Reynolds and she will become reunited with them in a special dance number.

Comedian Carl Reiner will be on hand, along with Maestro Nelson Riddle, and Julian "Cannonball" Adderley Quintet.

"One Nation Indivisible," the Bell Telephone Hour program for 9 p.m., Friday, Oct. 28, will present the music of the United States.

County Fair songs from the North, Blues from the South, Broadway show tunes from the East and ballads from the West will be offered, on this program on Channel 4.

The entire company will participate in a group of popular election campaign songs going back to the Civil War period. Starring as host-singer will be Robert Preston. The Dukes of Dixieland will be featured.

"The Scarlet Pimpernel," a classic story of French Revolution days will be the premiere production of the Family Classics Series, Friday and Saturday, Oct. 28 and 29, at 7:30 p.m. on Channel 10.

The story centers around an undercover agent, who has the clever disguise of an apparently inocous English nobleman. He transports refugees out of the country, saving potential victims from the guillitine.

He is called the "Scarlet Pimpernel" from a small red flower common in France. Not even his wife knows the secret occupation of the spy, and he runs the risk of losing her, as she feels that he is a coward.

Michael Rennie stars as the Pimpernel with Maureen O'Hara playing Lady Blakeney, his wife. Zachary Scott will portray the villain.

Channel 4 offers a new local health series, "Let's Live," that began on Wednesday, Oct. 19, at 10:10 a.m.

The new weekly program will be produced in cooperation with the Columbus Health Department as a public service to the community.

The Health Department, headed by Dr. Ollie M. Goodlee, Health Commissioner, will work closely with the Columbus Academy of Medicine, and guests on the programs will be doctors, dentists and representatives from various departments of the city, county and state.

Subjects announced for future programs include carbon monoxide poisoning, geriatrics, retarded children, hunting accidents, alcoholism, teenage smoking, care of the teeth, food poisoning, home safety, tuberculosis, baby care and others.

"Money and the Next President," a special telecast on Channel 10, Thursday, Oct. 27, will show the control of our wealth.

Scheduled at 8:30 p.m., the show will concentrate on determining the amount of money spent on public service today. Problems of living with inflation, and of competing successfully with foreign businessmen will be considered.

"Open Classroom" has begun its third year on Channel 4, Saturdays, at 9:30 a.m. This series gives a look inside the schools in this area. It is produced as a public service in cooperation with 11 school systems in and around Columbus.

Public, private, parochial, and county and suburban school systems will be represented. WLW-C's Stan Robinson will moderate the program.

"Leave It To Beaver," and "Music for a Spring Night," both seen on Channel 6, were cited by the Christophers in their annual television awards.

The award citations felt that the programs "exemplified the great potential of television to inform, inspire and entertain." Recipients of the award received a bronze medallion inscribed with the Christopher motto, "Better to light one candle than to curse the darkness."

The first program of the Symphone Club of Central Ohio will be offered Thursday, Oct. 27, at 8:30 at Veteran's Memorial.

Charles Munch will conduct the Boston Symphony Orchestra in Mozart and Frank symphonies, and a contemporary work, the Seventh Symphony" by William Schuman.

Lowell Thomas, Jr., will present his new color motion picture, "Follow the North Star," a family adventure in the Arctic Basin, at Mershon Auditorium, 8 p.m., Tuesday, Nov. 1.

The first of the three youth programs to be given this year by the Columbus Symphony Orchestra will be held Oct. 29, at Veterans Memorial, with performances at 11 a.m. and 2 p.m.

The first program will feature Aaron Copeland's Billy the Kid. Life-size puppets of the Detroit Art Museum Puppet Theatre will be used in a stage presentation with the music.

COLUMBUS, OHIO
RURAL-URBAN NEWS
W. 15,450
OCT 27 1960

COLUMBUS, OHIO
SOUTH SIDE LEADER
W. 18,300
OCT 27 1960

COLUMBUS, OHIO
CITIZEN JOURNAL
D. 85,872 S. 89,278
OCT 27 1960

Show Biz

Boston Symphony Performs Tonight

The Boston Symphony Orchestra habitually "goes on the road" for a week after the third of its 24 pairs of Boston concerts. The tour this year includes Corning, N.Y.; Detroit; Hartford and New London, Conn..; and Northampton, Mass., as well as Columbus.

The local concert, opening the season for the Symphony Club of Central Ohio, is scheduled for 8:30 this evening at Veterans Memorial. Charles Munch will conduct. His program lists the Mozart "Jupiter" Symphony, "Variations, Chaconne and Finale" by the American composer, Norman Dello Joio, and Cesar Franck's D minor Symphony.

Tickets are at the Symphony Club's boxoffice at Summers' Music Store, 114 E. Broad-st, and Zeisler's Record Shop, 1677 W. Lane-av. They also will be available at Veterans Memorial before curtain time at 8:30. Special student rates are offered.

DEAN MARTIN has been signed to play the Jason Robard Jr. role in the film version of Lillian Hellman's stage success, "Toys in the Attic." Also scheduled for 1961 shooting by the Mirisch Company is another Hellman play, "The Children's Hour," in which Audrey Hepburn will star.

CAPITOL COLLEGE of Oratory and Music will have its Halloween party and recital Saturday evening at 308 W. Hubbard-av. Pupils to perform are Kevin Berls, Linda Stevens, Joyce Boroski, Judy Seto, Marie Del Cot, Carol Willis, Thelma Lowry, Gladys Powell and Kay Greiner.

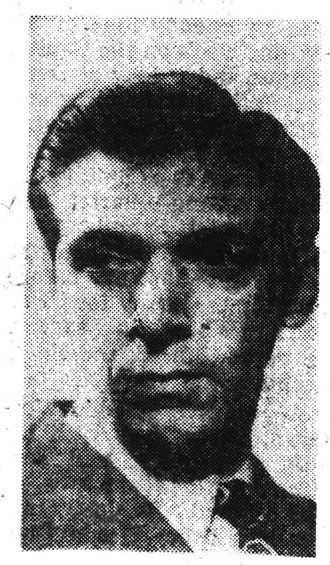
COLUMBUS, OHIO
DISPATCH
D. 182,830 S. 243,249
OCT 16 1960

PROGRAM CHANGE

Dello Joio Work Listed by Munch

A change of mind on the part of the conductor of the Boston Symphony Orchestra has brought about a change in the program for the first concert of the Symphony Club of Central Ohio, Thursday evening, Oct. 27 at Veterans Memorial.

In place of the William Schuman Symphony, previously announced, Charles Munch will conduct another American work, Norman Dello Joio's "Variations, Chaconne and Finale." Otherwise the program stands as it was, with Mozart's "Jupiter" Symphony and the Cesar Franck Symphony in D minor.



Norman Dello Joio

DELLO JOIO'S tri-partite work was first performed at a concert of the Pittsburgh Symphony Orchestra under Fritz Reiner in 1948. Mr. Munch has had it in the Boston repertory for several years. In fact he regards it so highly that he programmed it repeatedly on the orchestra's far-eastern tour last spring.

In his opinion, Dello Joio is a contemporary American composer (born in New York City in 1913) who could well represent his country and generation for audiences in Japan, Taiwan, the Philippines, Australia and New Zealand.

THE SYMPHONY Club's series will include concerts by the Pittsburgh Symphony and the Philadelphia Orchestra after the first of the year. Tickets for the season, or for the Boston concert of Oct. 27, are at Summers' Music Store, 114 E. Broad St., and at Zeisler's Record Shop, 1677 W. Lane Ave. There are special rates for students.

COLUMBUS, OHIO
DISPATCH
D. 182,830 S. 243,249
OCT 28 1960

ON THE RIALTO

SAM WILSON

Dispatch Stage, Screen and Music Editor

Franck D-minor Is Given Fast-track Run by Munch

Thursday night it was the turn of the Symphony Club of Central Ohio to launch its series for the season and the launching was accomplished with considerable of a stir by the Boston Symphony Orchestra, Charles Munch conducting, at the Veterans Memorial.

On the program were such repertoire staples as Mozart's "Jupiter" Symphony and the Franck D minor Symphony. To add contemporary spice to the concert Norman Dello Joio's Variations, Chaconne and Finale was listed between the two symphonies.

As things turned out, the performance given the Cesar Franck was the most striking feature of the concert. With his orchestra in top virtuoso form, Mr. Munch elected to present this music in fiery, tautly dramatic fashion and whipped through it at a driving speed and almost militant aggressiveness not commonly associated with the work.

THIS FAST-TRACK workout of the D-minor gave one startling new perspective on its performance potentials, reoriented one's views of its mystical elements, made complacent listening to it wholly impossible. And the brilliant playing of the orchestra was exciting as all get out. Franck was made to be the evening's big novelty.

The Dello Joio work still scored a handsome success. The abounding vitality of the music, the inventiveness of the composer's writing, the dazzling quality of the orchestration make the Variations, Chaconne and Fugue fascinating to hear, and, likely, to hear again. It couldn't be given a more rousing performance than the one accorded it last night.

Mozart's symphony, on the other hand, was not too ideally presented. There was machine-like precision to the orchestra's playing of it but Mr. Munch's hurried treatment of the music lacked flexibility and nuance, was virtually devoid of expressiveness. Mozart doesn't lend himself happily to entry in a musical Preakness.

DETROIT, MICH.
TIMES
D. 385,908 S. 472,366
OCT 29 1960

Detroiter Is Brought Home by Symphony

By Frank P. Gill
Music Writer

The Boston Symphony, conducted by Charles Munch, gave Detroit a diverting and quite impressive evening of music at Masonic Auditorium and the response from some 4,000 people was large, warm and enthusiastic.

The program, with works from three centuries, merited the acclaim it received, especially the final rousing and impassioned Seventh Symphony of Beethoven, which mirrored the tone and technique of the orchestra at its best.

The program opened with Haydn's strangely serious 98th Symphony—one of the London group—and Munch built it with the right delicacy and care throughout, giving emphasis to the sparse touches of humor in the score.

The novelty of the evening was Norman Dello Joio's "Variations, Chaconne and Finale," based on a liturgical theme of Gregorian chant.

THE WORK IS HIGHLY rhythmical and lushly melodic, flashing with the bright coloration of tonal interplay achieved very effectively in a well-balanced performance. This is a work that, while not Dello Joio's best, could well become a concert favorite and last night's audience received it with eclat.

But the evening, at least to one member of the orchestra, was more than just another concert on tour. It was a return home, however briefly, for a Detroiter with an added reputation and national acclaim.

He was Joseph Silverstein, of the first violin section, who a week ago won the coveted Walter W. Naumberg Foundation award with the largest prize ever offered a string player in this country—$5,000 in cash and another $15,000 in solo appearances and recordings.

Silverstein studied in Detroit first with his father, the late Bernard Silverstein, later with Joseph Gingold, then with Efrem Zimbalist at Curtis Institute and with Mischa Mischakoff.

"I'VE HAD A NUMBER of other teachers, too," Silverstein said, "The men in the orchestra, who are good critics and represent various styles of training, have helped me greatly."

Silverstein is imbued with "team spirit" where the Boston Symphony is concerned and thinks more as a member of a fine ensemble than as an individual artist.

"I feel that what I have done reflects on the orchestra" he said.

Despite his success (last year he placed third in the International Queen Elizabeth contest in Brussels) he still intends to balance off solo playing and teaching with his orchestral duties. His ultimate objective is to be the concertmaster of a leading orchestra.

"Right now I am busy," he said, "with my string quartet, teaching, recitals and other solo appearances. We young violinists have to create large repertoires, since we cannot hope yet to outdo the already accepted performances of top violinists.

"Later we may, but in the meantime we must build from both standard and contemporary sources. There is plenty of music to choose from, much of which could well become very popular."

DETROIT, MICH.
NEWS
D. 468,540 S. 593,614
OCT 29 1960

Boston Symphony Best in Contemporary Number

By JOSEF MOSSMAN
Detroit News Music Critic

That wondrous musical instrument known as the Boston Symphony Orchestra last night opened the Masonic Auditorium series of concerts by touring symphony orchestras.

Charles Munch conducted a program which demonstrated that music outside the standard repertory is not unwelcome to the visiting-symphony audience. The crowd of more than 4,000 was heartily delighted with the "Variations, Chaconne and Finale" of Norman Delle Joio, contemporary American composer.

The rest of the program was given over to old favorites, and the audience delighted in those too. They were Beethoven's symphony No. 7 in A and Haydn's symphony No. 98 in B flat.

TOP NUMBER

The Boston tone and precision were at their smoothest in the Beethoven and Haydn works, but it was in the Dello Joio work that the orchestra had its finest achievement of the evening.

The "Variations, Chaconne and Finale" was first played in 1948, but it was new to Detroit. Although based on a theme from the Gregorian Missa de Angelis, its range of moods and effects strayed far from liturgical atmosphere.

The first section was full of effects that had samplings of nearly everything from Berlioz to Stravinsky. The second section was a tumultous, spasmodic torrent of sound, with a dramatic ending as gripping as anything to be heard in a movie mystery thriller.

LENGTHY APPLAUSE

The finale began in a mood that was very close to ragtime. Munch and the orchestra played the work with zest and sympathy, and the applause lasted well into the intermission time.

Beethoven's seventh symphony is the one Wagner called "the apotheosis of the dance." For all the lushness of its many beloved melodies, the symphony's immortality lies in its marvelous rhythmic patterns, and it was the rhythm which Munch stressed.

The Haydn symphony, fourth of the dozen so-called "Salomon" symphonies, was played with incomparable beauty of tone, and its minuet was the essence of elegant grace.

DETROIT, MICH.
FREE PRESS
D. 498,912 S. 512,655
OCT 29 1960

Exciting Music Is A Treat

BY J. DORSEY CALLAGHAN
Free Press Music Critic

Charles Munch, one of the few conductors of visiting orchestras to do us the courtesy of presenting an occasional modern work, surpassed himself Friday night in his programming for the Boston Symphony Orchestra at the Masonic Temple.

Included in the concert, between the Haydn Symphony No. 98 and the Beethoven Seventh Symphony, was the tremendously interesting Variations, Chaconne and Finale by Norman Dello Joio.

* * *

NOT SINCE Munch introduced the Honegger Fifth Symphony here some seasons ago, has an occurrence of comparable excitement been included in the Temple auditorium. We offer him our sincere thanks.

The composer chose a passage from the Gregorian Mass of the Angels for his theme, and retained it in each of the three movements of the work.

The music ranged from the devout religiosity of the original theme, through a set of six highly inventive variations and a frankly secular, if not orgiastic, treatment in the finale.

The theme, however, manhandled in the processes of composition, did not lose sight of its essentially modal character but the nature of the music itself did.

There were passages of thunderous exaltation (Dello Joio uses the full resources of the orchestra) and soaring passages of hymn-like beauty.

* * *

ORCHESTRAL SOUND was always the apparent goal and the sonorities of the orchestra were brought together with exquisite results. The brass chorale near the end was among its outstanding episodes.

By contrast, the two outer symphonies were done with an unfailing sense of the beauties of composition of 150 years ago or so.

The Haydn symphony was shaped by Munch with loving care. Its slow movement was dwelt upon tenderly and with a feeling for the elegance of its period. In the last movement, the ingenious use of the solo violin served to emphasize the special spirit of the Boston stringed choirs.

The Beethoven was, of course, a different matter entirely. The essentially Gallic nature of the conductor came to the fore in the exuberance of the performance so that even the allegretto shared in it to some extent.

It was a program to be remembered for the thoughtfulness that went into its selection and the excellence with which it was performed.

DETROIT, MICH.
TIMES
D. 385 908 S. 472 366
OCT 23 1960

CHARLES MUNCH will conduct the Boston Symphony, now celebrating its 80th season, at Masonic Auditorium Friday.

DETROIT, MICH.
NEWS
D. 468,540 S. 593,614
OCT 23 1960

LEADER—Charles Munch will conduct the Boston Symphony Orchestra in Masonic Auditorium at 8:20 p.m. Friday, leading off the Masonic concert series by touring symphony orchestras. The Bostonians will play symphonies by Haydn, William Schuman and Beethoven. Other orchestras in the series will be those of Warsaw, Pittsburgh, Minneapolis and Philadelphia.

DETROIT, MICH.
WARRENDALE COURIER
W. 7,983
OCT 27 1960

Famed Group Will Appear Here Friday

The Boston Symphony Orchestra, which will appear at the Masonic Temple tomorrow at 8:20 p.m., will celebrate its 80th season during 1960-61.

The Orchestra holds a seniority of two years over the Concertgebouw of Amsterdam and is junior to the pioneer orchestras of London, Leipzig, Vienna and Paris.

Charles Munch is the music director.

DETROIT, MICH.
LABOR NEWS
W. 27,500
OCT 27 1960

Boston Symphony Here on Friday

The Boston Symphony Orchestra, which will appear at the Masonic Temple on Friday, Oct. 28 at 8:20 p.m., will celebrate its 80th season during 1960-61.

The orchestra holds a seniority of two years over the Concertgebouw of Amstedam and is junior to the pioneer orchestras of London, Leipzig, Vienna and Paris.

HAZEL PARK, MICH.
NEWS
W. 2,525
OCT 27 1960

80th Season

Charles Munch, will again direct the Boston Symphony Orchestra when it appears Friday night at the Detroit Masonic Temple.

The Orchestra will celebrate its 80th year during the 1960-61 season. It was formed by Lee Higginson of Boston.

Dr. Munch has been its director since 1949.

Curtain time is 8:20 p.m.

The Michigan Daily
SUNDAY, OCTOBER 30, 1960

BOSTON:

Munch Exciting

TO THAT essential minority—those who have done any orchestral playing—and to that equally rare group—those who consider the orchestra the most versitile and exceptional of instruments—the Boston Symphony Orchestra is something of an institution.

My personal delight is the lushness of the violas and cellos (or cellos and violas, if your taste runs that way). And last night's concert, although it was not the most imaginative programming, amply bore out this prejudice.

* * *

LET US, AS DR. MUNCH did, save the best for the last, and speak first of Haydn's B-Flat Major symphony. The most telling criticism one could level against his Haydn is that of tempo. In general the entire work was played too fast, but this was the most detrimental in the Adagio cantabile, which Sir Donald Tovey called one of Haydn's "broadest and gravest utterances." Here, as in the opening Adagio, things sounded rushed, and pathos and profundity were quickly, and equally, glossed over. In the finale, however, which immediately calls to mind the finale of the E-Flat Major Quartet (op. 33 no. 2), the vitality of the tempo was both called for (Presto), and in good taste.

The variations, Chaconne and Finale, by Victor Dello Joie, was a rousing, exciting affair, although the outer movements were too much akin to movie music for my taste. The Chaconne, however, which displayed a considerable Hindemith influence, was a first-rate piece of craftsmanship, which was given, along with the rest of the work, a sympathetic reading.

* * *

AND WHAT CAN ONE say of the Franck D minor? To call it a war-horse is commonplace, and yet I would gladly listen to such a "war-horse" when performed as brilliantly and magnificiently as the Boston did last night. The performance was vital and dynamic, and never did Dr. Munch fall into the morass of sentimentality that so many lesser conductors seem to feel is essential to the work.

—David Jordan

ANN ARBOR, MICH.
NEWS
D. 27,541
OCT 31 1960

Boston Symphony Gets Warm Reception Here

By Wiley Hitchcock

Playing, as usual in Ann Arbor, to a standing-room-only crowd at Hill Auditorium, the Boston Symphony Orchestra appeared Saturday evening in a Choral Union concert. An enthusiastic audience heard Charles Munch direct a program of symphonies by Haydn and Franck and the Variations, Chaconne, and Finale by Norman Dello Joio.

The work by Dello Joio, an American now in his forties, was new to Ann Arbor. It proved to be typical of his pleasant amalgam of Italianate lyricism, Hindemithian harmony, and purely American rhythmical shapes—the latter especially notable in the Finale, with its bouncy, jazz-derived syncopations. The other variations (of a Gregorian chant melody) are imaginative character-pieces which depart progressively from the structure and character of the original theme.

I was surprised at intermission to learn that Dello Joio's piece had seemed "far out," "harsh," and "difficult" to some; it seemed very conservative, always euphonious, and quite approachable to me.

Munch opened the concert with Haydn's Symphony No. 98, one of the less-often played of the late, London symphonies. Of the four fine movements, the last, with its concertante dialogue between solo violin and the rest of the orchestra, is a gem. The performance was an elegant one rhythmically, but somehow disturbing sonorously. Perhaps it was the way the Boston group was reduced in numbers to approximate Haydn's orchestra, but the sound that characterized the Haydn symphony was tentative, bottom-light and oddly feathery.

Except for one magnificent blooper from the brass section during the last movement, Franck's Symphony in D Minor was compellingly delivered. Munch's extraordinary gifts as conductor were everywhere apparent; his reading of the time-worn work was flexible and subtle without being sentimental, and each beat and sub-beat were so precisely limned that the orchestra could hardly help responding impeccably and gloriously. Special bouquets are due Louis Speyer, English horn, and flutist Doriot Dwyer for some exquisite solos.

ANN ARBOR, MICH.
NEWS
D. 27,541
NOV 1 1960

Protests Noises During Concert

Editor, The News:

When the University steam boilers dare to run competition to one of the world's great orchestras and one of the world's leading conductors during an exceptional performance a complaint does not seem out of order.

Six times during the Boston Symphony's glorious performance of the Frank symphony at Hill Auditorium last night the orchestra was joined by a faulty valve on a steam radiator at the left side of the hall.

In spite of this competition Charles Munch conducted the Frank as none in the audience had ever heard it before, even on Boston Symphony recordings—and there were visible waves of disappointment on the rapt faces in the hall each time the hissing valve added its note to the perfect musical evening. Is it too much to ask that the University Musical Society and the managers of Hill Auditorium use enough of the money collected from a full house of Ann Arbor music lovers to check the radiator valves before a performance of last night's magnitude.

Music Lover

ANN ARBOR, MICH.
MICHIGAN DAILY
D. 6,800
OCT 29 1960

Haydn, Franck To Highlight Symphony Bill

The Boston Symphony Orchestra, under Charles Munch, will present a concert at 8:30 p.m. today in Hill Aud.

Works performed will include Haydn's "Symphony No. 98 in B-flat Major;" "Variations Chaconne and Finale" by Norman dello Joio; and Cesar Franck's "Symphony in D Minor."

Tickets now available are for standing room only. The concert will be broadcast over WUOM-FM, as well as other university stations throughout the state.

This concert, the second in the Choral Union series, marks the fortieth time that this orchestra has appeared in Ann Arbor. It has appeared here annually for forty years.

OWOSSO, MICH.
ARGUS-PRESS
D. 13,449
OCT 26 1960

Second Concert In UM Series

ANN ARBOR — The Boston Symphony Orchestra, Charles Munch music director, will present the second concert in the Choral Union Series at The University of Michigan at 8:30 p.m. this Saturday in Hill Auditorium.

Included in the program will be "Symphony No. 98 in B-flat Major" by Haydn; "Variations Chaconne and Finale" by Norman dells Joio; and "Symphony in D Minor" by Cesar Franck.

This concert will mark the 40th appearance of the Boston Symphony in Ann Arbor, and the 30th consecutive annual visit. Director Munch appeared here first in 1948 with the French National Orchestra.

Tickets are available for standing room only.

YPSILANTI, MICH.
PRESS
D. 6,217
OCT 25 1960

Boston Symphony In Next Concert

ANN ARBOR — The Boston Symphony Orchestra, Charles Munch music director, will present the second concert in the Choral Union Series at The University of Michigan in Hill Auditorium.

Included in the program will be "Symphony No. 98 in B-flat major" by Haydn; "Variations Chaconne and Finale" by Norman dells Joio; and "Symphony in D Minor" by Cesar Franck.

This concert will mark the 40th appearance of the Boston Symphony in Ann Arbor, and the 30th consecutive annual visit. Director Munch appeared here first in 1948 with the French National Orchestra.

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Times 10/16/60

MOODY PIANIST FROM THE SOVIET

By OSGOOD CARUTHERS

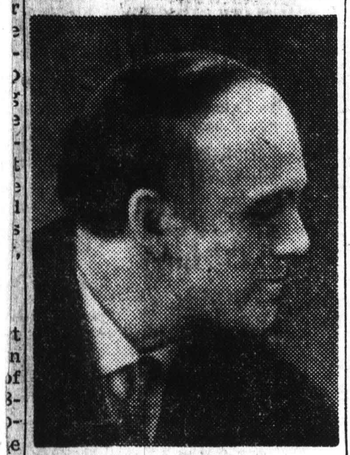
Moscow.

"ALL music, all the finest music, rests—like the infant in the arms of Raphael's Madonna — within his skull, which reminds one of domes built by Bramante and Michelangelo."

With this well-mixed and florid metaphor, Soviet pianist Sviatoslav Teofilovich Richter is praised by his noted teacher, Prof. Heinrich Neuhaus of the Moscow Conservatory.

Other such glowing accolades have been strewn in the path of the enigmatic, moody and brilliant artist who will be making his New York debut on Wednesday in Carnegie Hall, playing the first of five concerts there.

Richter's renown in the West stems only from his records



Sviatoslav Richter.

and from the reports of a few Westerners who have heard his concerts in Moscow and elsewhere in the Eastern world. Except for a brief concert visit in Finland last May, Richter's tour of America is his first appearance outside the Iron Curtain.

This is not because of any political choice on the part of the 45-year-old pianist. It is doubtful if his thoughts ever quite get down to the level of partisan politics.

There is hardly a music lover in the Soviet Union who does not hold the view that Sviatoslav Richter is one of the great pianists of our time—perhaps of all time. The mere pedestrian title of "People's Artist Prize" does not reflect the reverence with which Richter's playing is greeted by Moscow music goers.

Richter was born of German parents in the small Ukrainian town of Zhitomar. At an early age, he moved to Odessa, one of the great music centers of Russia. His father was an organist who taught his son the rudiments of music. Richter began showing a profound interest in music, transcribing for the piano a whole mass of musical literature. He was no more than a boy when he became conductor of the Odessa Opera and Ballet Theatre. At the age of 19—virtually self-taught—he gave his first solo concert: a program of Chopin. At the same time he began to compose small pieces.

"I stopped composing just in time," Richter told an interviewer in his Moscow apartment shortly before he departed for his American tour. "I never play any of my own music any more and I won't play any of it during my tour, thank God."

It was in 1937 that Richter began his formal piano training. He went to Moscow and began studying under Professor Neuhaus, a contemporary of Rachmaninoff at the conservatory. "In half a year, Neuhaus freed my hands—really liberated them," Richter declared. "For that reason he is more than a teacher or friend to me."

Manner of Playing

There are times when Richter attacks the piano savagely, his arms bent strangely at his side, his body leaning forward over the keyboard as though he were tearing sound out of the instrument. At other times he leans over backward with his arms outstretched and his head thrown back.

According to Richter, the audience is not a challenge or a thing to be feared. In fact, he indicated to his visitor, he overcomes whatever stage fright might seize an artist before he steps on stage by forgetting the audience completely. "I don't consider the public. My whole interest is my approaching encounter with the composer—with his music."

Richter likes to paint at times during off hours and it is said that had he concentrated on painting he would have become a good artist.

Many of the furnishings in the simply furnished four-room apartment he keeps in the center of Moscow had been put away in preparation for his two-month absence. But an impressionistic still-life by the noted Russian painter, Robert Falk, still hung above the Bechstein concert grand. And on an easel near a smaller Steinway grand, on the other side of the room, stood a handsome Russian ikon of a madonna of the fourteenth or fifteenth century.

Heavy drapes separate this large room from another, where he and his wife, Nina Doloyak, a singer and professor at the conservatory, relax. It was at Richter's almost angry insistence that the conservatory granted his wife leave for the trip to America. Friends say her presence is almost a necessity to him on such an extensive tour. She anticipates his moods, and helps to smooth the rise and fall of emotional cycles that seem to afflict him.

If his mood is really bad, or if he feels that he cannot "approach the composer," he may not play at all. Having been reared in the south, he says, he plays best when it is hot. He feels best when he is in his country house among thick forests along the banks of the Oka River, some distance from Moscow—playing for himself, practicing new programs and relaxing with close friends.

Boston Holiday Music Holds High Excitement

■ In its general excellence, the recent musical scene in Boston has resembled a landscape with a few lonely peaks. A truly rarefied atmosphere hallowed several concerts: the two piano recitals of Sviatoslav Richter; Vronsky and Babin at two pianos, The Opera Group's "Otello," and Lorin Maazel's later appearance on an elevated podium at Symphony Hall.

The most rampant hunt for expletives followed the two recitals of Richter, the Soviet pianist, who came for two concerti with the Symphony, and stayed two extra evenings. His first recital, composed of Beethoven sonatas, ended with the authentic thrust, and almost the speed, of a rocket in the "Appassionata." Two days later, his second program, ranged to farther outposts of the repertoire, with some lesser-known pieces by Prokofiev; in particular, his Sixth Sonata in A Major, which Richter himself had premiered. There were many encores, and finally the audience took to its feet, stamping him back for fifteen bows.

Another unforgettable amalgam of keyboard and strings came in the two-piano recital of Vronsky and Babin, given for the Boston Morning Musicales. They began with an iridescent reading of Mozart's Sonata in F Major, continued with the Brahms-Haydn Variations, and Debussy's cryptic "Epigraphes antiques," ending with the big waltz from "Eugen Onegin," arranged by Mr. Babin. As in the past, the artists showed a growing, almost gyroscopic sensitivity to dynamic balance and color shadings, that commuted their individual talents to a true musical compound—something rich and rare.

An equally vivid impression was left by the Società Corelli, twelve strings and a pianist, playing in the Mason Music Foundation series. Their youthful vigor and many-layered sonority, in works of the Italian Baroque, made for rare satisfaction.

For its second offering of the season, the Opera Group, under the artistic direction of Sarah Caldwell, gave fresh and exciting performances of Verdi's "Otello," with a cast composed of local professionals and internationally-known leads. Lucine Amara as Desdemona, Leonard del Ferro as Otello, Tito Gobbi as Iago, William Flavin as Cassio, and Louis Sgarro as Roderigo were the visitors, whose talents were coordinated with the others in beautifully directed singing and acting, to make an absorbing evening.

■ Other musical high points came on those evenings when Lorin Maazel ascended the podium at Symphony Hall for two weekends of concerts. At his first program, the young prodigy-grown-prodigious led the men through Strauss' "Also Sprach Zarathustra," with egregious success. On the second, he presented a reposed and reflective reading of Beethoven's "Pastorale" Symphony. Afterward came a charged and precise version of Stravinsky's "Le chant du rossignol," followed by Scriabin's "Le poème de l'extase"; the latter wound up in a towering crescendo which revealed swelling sound as almost a naked principle. Most remarkable about Maazel's work is his control—first of the over-all plan of the composition, and then of the musicians who play its strands. It seemed some time since these musicians had exerted themselves so well, and with such resplendent results.

An especially interesting recital was the American debut of the pianist, Boleslaw Woytowicz, professor of piano and composition at the Warsaw Conservatory. He was brought here by Dr. Stanley Nowak, president of the Paderewski Fund, as part of that noted pianist's centennial. The center of attraction was his performance of Paderewski's large Sonata in E-Flat Minor, which compounds overtones of Schumann and opulent Liszt with that of his own shaping intellect, in a moving and epic design. Works of this composer and Chopin made up the program.

The Budapest String Quartet returned for two concerts of monuments of the literature, the environment they have made their naturalized playground through the years. It seemed that their vigor and decision, a hallmark through the years, has taken on new sharpness and concision in attacks and releases, providing the super-thrust that changes a performance from a vehicle to a voyage.

■ Notable was a concert of the Brandeis University Chamber Players, given as part of the Institute for Contemporary Music Series. The program, as contemporary as a nosecone, was flawlessly and absorbingly played. It opened with Elliott Carter's Quartet for flute, oboe, 'cello and harpsichord, recently made available on a Columbia Record. It seemed by far the most viable of the newer works presented, since it basically relies on the power of suggestion for its extension in time.

The same period saw the second concert of Harold Farberman's New Arts Orchestra, assisted by the Dancemakers, with the same daring programming and skillful performance as before. . . The Boston Conservatory featured its artist-in-residence, Serge Conus, in a piano recital of his own compositions, as part of its Fenway Series . . . The New England Conservatory topped off a day of observances with a gala concert of its orchestra and chorus under James Dixon, to signal the dedication of its new Spaulding music library and adjacent dormitory. . . . The Civic Symphony, directed by Paul Cherkassky, presented Nell Novak as soloist in Dvorak's 'Cello Concerto, with pleasing results . . . Across the ice-specked Charles, Victor Manusevitch led his Cambridge Civic Symphony through an interesting program which included a "Symphonic Paraphrase" by Boston's talented young composer, Nicholas Van Slyck. Even the snow, which forgot to confine itself to the peaks, and came tumbling in profusion over everything one night, failed to halt musical climbers with a liking for the quicker metabolisms of the upper air.

ROBERT W. DUMM

Herald 10/30/60

Music Events This Week

According to reports reaching Symphony Hall, Sviatoslav Richter, the Soviet pianist now on his first United States tour, has been hailed in New York and Chicago as one of the most exciting pianists of this century. Mr. Richter's first Boston appearance will be in a gala Pension Fund Concert with Charles Munch and the Boston Symphony Orchestra at Symphony Hall on Tuesday. Because of the acclaim which Mr. Richter received in Chicago where he was guest of the Chicago Symphony Orchestra and in New York where he is currently performing five sold-out recitals at Carnegie Hall, the demand for tickets to his first Boston appearance has been heavy. A few seats are still available at Symphony Hall Box Office, CO 6-1492.

Mr. Richter will perform two concertos in Boston. The revised program will begin with the Overture to "Prometheus" by Beethoven followed by Beethoven's First Piano Concerto and the Paiano Concerto in B-flat major, No. 2, by Brahms.

Richard Burgin, the Orchestra's Associate Conductor, will conduct the Orchestra's Symphony Hall concerts on Friday, Saturday and Tuesday, Nov. 8. His program will include Beethoven's Symphony No. 1, "The Miraculous Mandarin" Suite by Bela Bartok, and William Walton's "Belshazzar's Feast." Donald Gramm and the Chorus Pro Musica, Alfred Nash Patterson conductor, will participate in the Walton oratorio.

TODAY

JAN PEERCE, tenor, assisted by Leo Taubman, pianist, Symphony Hall, 3:30 P.M. presented by Aaron Richmond on B. U. Celebrity Series. Box office open at 1:30 P.M. P[illegible]ram of songs and arias by [illegible]cchi, [illegible]ch, Handel, Schubert, Paladilhe, Faure, [illegible] Verdi, Respighi, Turina, [illegible], [illegible] Guitar, Verdi and Mascagni.

JULIAN BREAM, [illegible] lutenist, Jordan Hall, 3:30 P.M. Presented by Aaron Richard on B. U. Celebrity Series. Box office open at 2:00 P.M. Lute music by Dowland, Morley, Johnson, Rossiter, cutting; guitar music by or arranged from Monteverdi, Bach, Mozart, Martin, de Falla, Ravel, Albeniz.

GEORGE FAXON, organist, St. Stephen Church, Cohasset, assisted by Douglas Marshall, boy soprano, 4:30 P.M. "Hour of Music" series. Admission free.

Signe Quale Dawson, soprano, Roger Voisin, trumpet, Weston Brannen, organ, Melrose Hall, 4:00 P.M. Bach, Handel, Bruch, Grieg and contemporary music.

MONDAY

LONDON INTIMATE OPERA, Sanders Theater, Cambridge, 8:30 P.M. Season's first program by the Cambridge Society for Early Music. "Thomas and Sally," Pastoral Opera, by Arne; "Don Quixote," by Purcell.

TUESDAY

Solo and ensemble works for instruments and voices, Jordan Hall, 8:30 P.M. New England Conservatory students Couperin, Purcell, Bach, Faure, Dupar[illegible] Poulenc, Debussy. Admission free.

WEDNESDAY

Marc Pincherle, illustrated lectur[illegible] Leclair, in "Great Music" series. College of Liberal Arts. Room [illegible] 7:15 p.m.

THURSDAY

JAN SMETERLIN, pianist, [illegible] Hall, 8:30 p.m. Presented [illegible] Richmond on B.U. Celebri[illegible] Program: Beethoven Sonata [illegible] Brahms-Paganini Variations; Ballade, Mazurkas, Etudes, Scherzo, Andante Spianato Polonaise, all by Chopin. Jordan Hall box office.

FRIDAY

Mozart Festival [illegible] Hastings, conductor, violin soloist, Recita[illegible] land Conservatory, program in a seri[illegible] include first Amer[illegible] a Mozart opera. "The Lowland [illegible] one-act opera by Sundgaard, pres[illegible] music society, [illegible] Chorus and [illegible] Kenneth McKi[illegible] 8:00 p.m.

Repeat p[illegible] Sea." Cohe[illegible] 8:00 p.m.

Herald 10/16/60

Sviatoslav Richter to Play At BSO Pension Fund Concert

When the Soviet pianist, Sviatoslav Richter, makes his Boston debut with the Boston Symphony Orchestra at Symphony Hall Nov. first, the special concert will mark the 126th program presented by the orchestra to benefit its Pension Institution.

Funds allotted as pensions to former orchestra members include proceeds from the Open Rehearsals held annually at Symphony Hall and at Tanglewood, in addition to the gala Pension Fund concerts by the orchestra and by Arthur Fiedler and the Boston Pops. Some income is also derived from private contributions and from the Boston Symphony Orchestra Transcription Trust, which is responsible for the delayed broadcasting on tape of the orchestra's concerts to approximately 50 stations across the United States.

Charles Munch inaugurated the popular Open Rehearsal series in 1951-52, his second season as the orchestra's music director, primarily to give the college students of the area a greater opportunity to hear the Orchestra. The number of Open Rehearsals has been increased from seven to ten for the coming season in response to heavy public demand for season tickets.

Doctor Munch will conduct a majority of the rehearsals, including the first rehearsal on Thursday. Subsequent Open Rehearsals will be held on Nov. 17, Dec. 8, Feb. 8 and 23, March 2, 16, and 29, April 20 and 27. Season tickets for the ten rehearsals are $15.00. Seats are unreserved; any seat in Symphony Hall is available to those on hand when the doors are opened at 6:45 p.m. for the rehearsal which begins at 7:30.

Monitor 10/15/60

Richter Boston Debut

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This Pension Fund concert will be under the direction of Charles Munch, who will also conduct Beethoven's Overture to "Coriolan." Seats are on sale at the Symphony Hall box office.

[illegible] Telepix Cinema.

Globe 10/16/60

Boston Symphony Pension Fund

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A pension fund was discussed by the orchestra's founder, Henry Lee Higginson, in 1881 before the first season of concerts but not established until the orchestra's 22d season. The first such program, given at Symphony Hall Mar. 1, 1903, was advertised as: "A concert by the Boston Symphony Orchestra, Wilhelm Gericke, conductor, in aid of its pension fund, assisted by Mme. Antoinette Szumowska who has kindly volunteered."

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Herald 10/30/60

MOODY PIANIST FROM THE SOVIET

By OSGOOD CARUTHERS

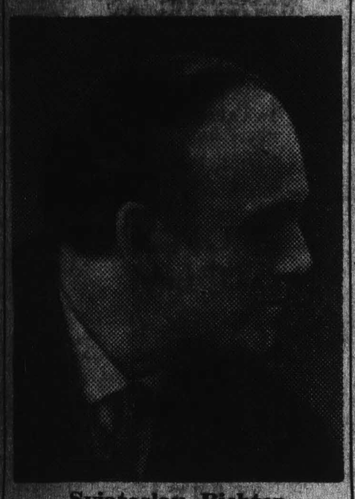
Moscow.

ALL music, all the finest music, rests—like the infant in the arms of Raphael's Madonna—within his skull, which reminds one of domes built by Bramante and Michelangelo."

With this well-mixed and florid metaphor, Soviet pianist Sviatoslav Teofilovich Richter is praised by his noted teacher, Prof. Heinrich Neuhaus of the Moscow Conservatory.

Other such glowing accolades have been strewn in the path of the enigmatic, moody and brilliant artist who will be making his New York debut on Wednesday in Carnegie Hall, playing the first of five concerts there.

Richter's renown in the West stems only from his records



Sviatoslav Richter.

and from the reports of a few Westerners who have heard his concerts in Moscow and elsewhere in the Eastern world. Except for a brief concert visit in Finland last May, Richter's tour of America is his first appearance outside the Iron Curtain.

This is not because of any political choice on the part of the 45-year-old pianist. It is doubtful if his thoughts ever quite get down to the level of partisan politics.

There is hardly a music lover in the Soviet Union who does not hold the view that Sviatoslav Richter is one of the great pianists of our time—perhaps of all time. The mere pedestrian title of "People's Artist Prize" does not reflect the reverence with which Richter's playing is greeted by Moscow music goers.

Richter was born of German parents in the small Ukrainian town of Zhitomar. At an early age, he moved to Odessa, one of the great music centers of Russia. His father was an organist who taught his son the rudiments of music. Richter began showing a profound interest in music, transcribing for the piano a whole mass of musical literature. He was no more than a boy when he became conductor of the Odessa Opera and Ballet Theatre. At the age of 19—virtually self-taught—he gave his first solo concert: a program of Chopin. At the same time he began to compose small pieces.

"I stopped composing just in time," Richter told an interviewer in his Moscow apartment shortly before he departed for his American tour. "I never play any of my own music any more and I won't play any of it during my tour, thank God."

It was in 1937 that Richter began his formal piano training. He went to Moscow and began studying under Professor Neuhaus, a contemporary of Rachmaninoff at the conservatory. "In half a year, Neuhaus freed my hands—really liberated them," Richter declared. "For that reason he is more than a teacher or friend to me."

Manner of Playing

There are times when Richter attacks the piano savagely, his arms bent strangely at his side, his body leaning forward over the keyboard as though he were tearing sound out of the instrument. At other times he leans over backward with his arms outstretched and his head thrown back.

According to Richter, the audience is not a challenge or a thing to be feared. In fact, he indicated to his visitor, he overcomes whatever stage fright might seize an artist before he steps on stage by forgetting the audience completely. "I don't consider the public. My whole interest is my approaching encounter with the composer—with his music."

Richter likes to paint at times during off hours and it is said that had he concentrated on painting he would have become a good artist.

Many of the furnishings in the simply furnished four-room apartment he keeps in the center of Moscow had been put away in preparation for his two-month absence. But an impressionistic still-life by the noted Russian painter, Robert Falk, still hung above the Bechstein concert grand. And on an easel near a smaller Steinway grand, on the other side of the room, stood a handsome Russian ikon of a madonna of the fourteenth or fifteenth century.

Heavy drapes separate this large room from another, where he and his wife, Nina Doloyak, a singer and professor at the conservatory, relax. It was at Richter's almost angry insistence that the conservatory granted his wife leave for the trip to America. Friends say her presence is almost a necessity to him on such an extensive tour. She anticipates his moods, and helps to smooth the rise and fall of emotional cycles that seem to afflict him.

If his mood is really bad, or if he feels that he cannot "approach the composer," he may not play at all. Having been reared in the south, he says, he plays best when it is hot. He feels best when he is in his country house among thick forests along the banks of the Oka River, some distance from Moscow—playing for himself, practicing new programs and relaxing with close friends.

Boston Holiday Music Holds High Excitement

■ In its general excellence, the recent musical scene in Boston has resembled a landscape with a few lonely peaks. A truly rarefied atmosphere hallowed several concerts: the two piano recitals of Sviatoslav Richter; Vronsky and Babin at two pianos, The Opera Group's "Otello," and Lorin Maazel's later appearance on an elevated podium at Symphony Hall.

The most rampant hunt for expletives followed the two recitals of Richter, the Soviet pianist, who came for two concerti with the Symphony, and stayed two extra evenings. His first recital, composed of Beethoven sonatas, ended with the authentic thrust, and almost the speed, of a rocket in the "Appassionata." Two days later, his second program, ranged to farther outposts of the repertoire, with some lesser-known pieces by Prokofiev; in particular, his Sixth Sonata in A Major, which Richter himself had premiered. There were many encores, and finally the audience took to its feet, stamping him back for fifteen bows.

Another unforgettable amalgam of keyboard and strings came in the two-piano recital of Vronsky and Babin, given for the Boston Morning Musicales. They began with an iridescent reading of Mozart's Sonata in F Major, continued with the Brahms-Haydn Variations, and Debussy's cryptic "Epigraphes antiques," ending with the big waltz from "Eugen Onegin," arranged by Mr. Babin. As in the past, the artists showed a growing, almost gyroscopic sensitivity to dynamic balance and color shadings, that commuted their individual talents to a true musical compound—something rich and rare.

An equally vivid impression was left by the Società Corelli, twelve strings and a pianist, playing in the Mason Music Foundation series. Their youthful vigor and many-layered sonority, in works of the Italian Baroque, made for rare satisfaction.

For its second offering of the season, the Opera Group, under the artistic direction of Sarah Caldwell, gave fresh and exciting performances of Verdi's "Otello," with a cast composed of local professionals and internationally-known leads. Lucine Amara as Desdemona, Leonard del Ferro as Otello, Tito Gobbi as Iago, William Flavin as Cassio, and Louis Sgarro as Roderigo were the visitors, whose talents were coordinated with the others in beautifully directed singing and acting, to make an absorbing evening.

■ Other musical high points came on those evenings when Lorin Maazel ascended the podium at Symphony Hall for two weekends of concerts. At his first program, the young prodigy-grown-prodigious led the men through Strauss' "Also Sprach Zarathustra," with egregious success. On the second, he presented a reposed and reflective reading of Beethoven's "Pastorale" Symphony. Afterward came a charged and precise version of Stravinsky's "Le chant du rossignol," followed by Scriabin's "Le poème de l'extase"; the latter wound up in a towering crescendo which revealed swelling sound as almost a naked principle. Most remarkable about Maazel's work is his control—first of the over-all plan of the composition, and then of the musicians who play its strands. It seemed some time since these musicians had exerted themselves so well, and with such resplendent results.

An especially interesting recital was the American debut of the pianist, Boleslaw Woytowicz, professor of piano and composition at the Warsaw Conservatory. He was brought here by Dr. Stanley Nowak, president of the Paderewski Fund, as part of that noted pianist's centennial. The center of attraction was his performance of Paderewski's large Sonata in E-Flat Minor, which compounds overtones of Schumann and opulent Liszt with that of his own shaping intellect, in a moving and epic design. Works of this composer and Chopin made up the program.

The Budapest String Quartet returned for two concerts of monuments of the literature, the environment they have made their naturalized playground through the years. It seemed that their vigor and decision, a hallmark through the years, has taken on new sharpness and concision in attacks and releases, providing the super-thrust that changes a performance from a vehicle to a voyage.

■ Notable was a concert of the Brandeis University Chamber Players, given as part of the Institute for Contemporary Music Series. The program, as contemporary as a nosecone, was flawlessly and absorbingly played. It opened with Elliott Carter's Quartet for flute, oboe, 'cello and harpsichord, recently made available on a Columbia Record. It seemed by far the most viable of the newer works presented, since it basically relies on the power of suggestion for its extension in time.

The same period saw the second concert of Harold Farberman's New Arts Orchestra, assisted by the Dancemakers, with the same daring programming and skillful performance as before. . . The Boston Conservatory featured its artist-in-residence, Serge Conus, in a piano recital of his own compositions, as part of its Fenway Series. . . The New England Conservatory topped off a day of observances with a gala concert of its orchestra and chorus under James Dixon, to signal the dedication of its new Spaulding music library and adjacent dormitory. . . The Civic Symphony, directed by Paul Cherkassky, presented Nell Novak as soloist in Dvorak's Cello Concerto, with pleasing results. . . Across the ice-specked Charles, Victor Manusevitch led his Cambridge Civic Symphony through an interesting program which included a "Symphonic Paraphrase" by Boston's talented young composer, Nicholas Van Slyck. Even the snow, which forgot to confine itself to the peaks, and came tumbling in profusion over everything one night, failed to halt musical climbers with a liking for the quicker metabolisms of the upper air.

ROBERT W. DUMM

Herald 10/30/60

Music Events This Week

According to reports reaching Symphony Hall, Sviatoslav Richter, the Soviet pianist now on his first United States tour, has been hailed in New York and Chicago as one of the most exciting pianists of this century. Mr. Richter's first Boston appearance will be in a gala Pension Fund Concert with Charles Munch and the Boston Symphony Orchestra at Symphony Hall on Tuesday. Because of the acclaim which Mr. Richter received in Chicago where he was guest of the Chicago Symphony Orchestra and in New York where he is currently performing five sold-out recitals at Carnegie Hall, the demand for tickets to his first Boston appearance has been heavy. A few seats are still available at Symphony Hall Box Office, CO 6-1492.

Mr. Richter will perform two concertos in Boston. The revised program will begin with the Overture to "Prometheus" by Beethoven followed by Beethoven's First Piano Concerto and the Paiano Concerto in B-flat major, No. 2, by Brahms.

Richard Burgin, the Orchestra's Associate Conductor, will conduct the Orchestra's Symphony Hall concerts on Friday, Saturday and Tuesday, Nov. 3. His program will include Beethoven's Symphony No. 1, "The Miraculous Mandarin" Suite by Bela Bartok, and William Walton's "Belshazzar's Feast." Donald Gramm and the Chorus Pro Musica, Alfred Nash Patterson conductor, will participate in the Walton oratorio.

TODAY

JAN PEERCE, tenor, assisted by Leo Taubman, pianist, Symphony Hall, 8:30 P.M. Presented by Aaron Richmond on B.U. Celebrity Series. Box office open [illegible]

[illegible] program of songs and arias [illegible] Handel, Schubert [illegible] Verdi, Rossini, [illegible] Wagner, Verdi and [illegible]

JULIAN [illegible] pianist, Jordan Hall, 8:30 P.M. Presented by Aaron Richard on B.U. Celebrity Series. Box office open [illegible] P.M. Lute music by Dowland, Morley, Johnson, Rossiter, Cutting; guitar music by or arranged from Monteverdi, Bach, Mozart, Martin, de Falla, Ravel, [illegible]

GEORGE FAXON, [illegible] St. Stephen Church, Cambridge, [illegible] by Douglas Marshall, boy [illegible] 4:30 P.M. "Hour of Music" series. Admission free.

Signe Quale, [illegible] soprano, Roger Voisin, trumpet, Weston Brannen, organ, Melrose Hall, 4:00 P.M. Bach, Handel, Bruch, Grieg and contemporary music.

MONDAY

LONDON INTIMATE OPERA, Sanders Theater, Cambridge, 8:30 P.M. Season's first program by the Cambridge Society for Early Music. "Thomas and Sally," Pastoral Opera, by Arne; "Don Quixote," by Purcell.

TUESDAY

Solo and ensemble works for instruments and voices, Jordan Hall, 8:30 P.M. New E.M.I.M. Conservatory students. Couperin, Purcell, Bach, Faure, Duparc, Poulenc, Debussy. Admission free.

WEDNESDAY

Mario Pincherle, illustrated lecture-recital, in "Great Music" series, Lecture Hall, College of Liberal Arts, Room [illegible] 7:15 p.m.

THURSDAY

JAN SMETERLIN, pianist, Jordan Hall, 8:30 p.m. Presented by Aaron Richmond on B.U. Celebrity Series. Program: Beethoven Sonata [illegible] Brahms-Paganini Variations, Ballade, Mazurkas, Etudes, Scherzo, Andante Spianato and Polonaise, all by Chopin. Jordan Hall box office.

FRIDAY

Mozart Festival [illegible] Hastings, conductor, [illegible] violin soloist. Recital [illegible] Conservatory [illegible] program in [illegible] honor of first American [illegible] Mozart opera, [illegible] Lowbeg [illegible] one-act opera by [illegible] Sunday, presented [illegible] music society, [illegible] Chorus and [illegible] Kenneth McK[illegible] 8:00 p.m.

Herald 10/15/60

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Globe 10/15/60

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Herald 10/30/60

Richter at Pension Fund

Richter's Fame Made by Discs

By ROBERT TAYLOR

It is appropriate to preface a note on a remarkable album of the fall with a reference to Sviatoslav Richter. The adjective frequently applied to this Soviet pianist is "legendary." Most artists attain that status only when they are dead.

Mr. Richter, however, the legend and the man, is appearing Tuesday night as the solo artist at the annual Pension Fund concert of the Boston Symphony Orchestra. He may be, perhaps, a trifle less legendary when he leaves the platform—though it is unlikely in view of his rhapsodic advance criticisms which are certainly no secret to readers of out-of-town newspapers or to the Boston public confronted by massive photographic reproductions of the notices splashed over Symphony Hall's lobby. Perhaps, rather, we shall discover the legend and the man as one.

The point is that Sviatoslav Richter's legend has been created out of the gramophone recording. Whatever his merits may be in live performance, he is known to the American public for his statements on wax. These have ranged from the superlative to the cryptic, usually on Deutsche Grammophon Gesselschaft; and before he arrives in Boston, before he sounds a note, Richter possesses a ready-made audience: it owns evidence declaring him a pianist of world stature.

Fame's Courier

The recording has been the courier of fame. Performers who emerge onto concert programs like a genie released from a loudspeaker box are a recent phenomenon of our musical culture. A close examination of any impresario's list, such as the local Richmond series, reveals the increasing impact of the trend; and I think it a heartening sign. Although splicing and other techniques may create a letter-perfect rendering, even on discs a musician must be an artist to instil marbled perfection with life. The audience discovering a Richter in the kind of music Richter plays is a cultivated audience; but it is interesting to reflect that whereas the reputation of an artist was once the slow accretion of years of touring, it now can be made overnight.

Paderewski, whose centennial will be celebrated here soon, eschewed recording. It was psychologically necessary for him to have a live audience; moreover, methods were crude in his day. John McCormack, on the other hand, loved recording, as his legacy attests. Both followed correct instincts required by their innate artistic development, I am glad to see, though, a time when the cultivated audiences comprise more people than can be crowded within the confines of a theater, and performers are a resolution of Paderewski and McCormack as a matter of course. A technological society has, besides its frailties, many glories; and the gramophone disc is one.

Globe 10/30/60

Boston Symphony Orchestra

Sviatoslav Richter, Soviet pianist who is now on his first United States tour, will make his first Boston appearance in a gala Pension Fund Concert with Charles Munch and the Boston Symphony Orchestra at Symphony Hall Tuesday at 8:30 p.m.

Mr. Richter will perform two concertos with the Boston Symphony. The revised program will begin with the Overture to "Prometheus" by Beethoven, followed by Beethoven's First Piano Concerto and the Piano Concerto in B-flat major by Brahms..

Richard Burgin, the orchestra's associate director, will conduct the orchestra's Symphony Hall concerts Friday at 2:15, Saturday at 8:30, and Tuesday, Nov. 8, at 8:30. His program will include Beethoven's Symphony No. 1 and "The Miraculous Mandarin" Suite by Bela Bartok. The program will conclude with the first Boston Symphony Orchestra performance since 1933 of William Walton's "Belshazzar's Feast." Donald Gramm and the Chorus Pro Musica, Alfred Nash Patterson, conductor, will participate in the Walton oratorio.

Monique Haas, the French pianist now making her first visit to the United States, will be Charles Munch's guest at the concerts of Friday-Saturday, Nov. 11-12. Miss Haas will be heard in two concertos not recently performed by the orchestra, the Mozart No. 20, which has not appeared on Symphony programs since 1915, and the Concerto for Left Hand by Ravel, last heard in 1937. Dr. Munch will open the program with Bach's Suite No. 4 in D major and will conclude it with Milhaud's "Suite Provencale."

THE BOSTON HERALD, WEDNESDAY, NOV. 2, 1960

MUSIC

Sviatoslav Richter

Sviatoslav Richter was the piano soloist as the Boston Symphony Orchestra, Charles Munch conducting, presented its 126th Pension Fund Concert last night. The program:

Overture to 'die Geschopfe des Prometheus" Op. 43 ..... Bethoven
Piano Concerto No. 1, in C major, Op. 15 ..... Beethoven
Piano Conerto No. 2, in B flat major, Op. 83 ..... Brahms

By ROBERT TAYLOR

You shall hear no loud praise from me this morning about Sviatoslav Richter, the Soviet piano virtuoso, who made his first appearance in Boston at the Pension Fund concert of the Boston Symphony Orchestra last night. The playing of this, very probably the world's greatest pianist, needs no endorsement rom Roget's Thesaurus. He is, totally beggaring all description, a giant.

But since we shall have to come to some sort of verbal terms with Richter's genius, let us amend it to no loud initial praise. That was supplied by the capacity audience, whih salvoed and thundered its approval, standing in the aisles, shouting, stamping, volleying bravos and applause. The pianist returned for bow after bow, with Charles Munch, with Samuel Mayes, the 'cello soloist in the Brahms Concerto, alone. The Boston Symphony players struck up a rhythmic clap in the Russian manner, but were quite outnumbered. It was the most electrifying Symphony Hall concert since Pierre Monteux's birthday party last April.

With all the excitement, there remained the cold, unemotional facts at the base of Mr. Richter's hypnotic artistry: the facts of technique. He has, by far, the most evocative touch of any pianist before the public today. Sonorities are not his metier; thers can produce bigger volume, or play scale passages with a more wiry digital attack or toss about massive chunks of bombastic chord.

But who articulates with more refinement, or more subtle color, or exploits the dynamic range of the keyboard with more delicate clarity? Mr. Richter never needs to pound to make effects. Last night he declared in his Beethoven and in his Brahms that heroic structures are no less heroic for being graceful. He seemed incapable of uttering an ugly sound.

Miracle of Insight

And with all the excitement, there remained other facts, too, the poetic facts of interpretation. Here Mr. Richter offers problems t othe critic, for the miracle of his insight is impossible to capture in prose this side of gush. The Brahms, for me the highpoint of the two offered on this occasion, created a lyrical, warm, romantic songfulness that plunged straight to the core of the concerto. Everything was expressive; it was big and it was tender; the passages with the 'cello duet shimmered in the dusky radiance of hushed beauty; the declamatory statements rang out like anvils. In this exquisite account the artist allowed the pianism to take command, eschewing flashy effects and addressing the imagination in the accents of Brahms—a statement soaring on a shining legato arch. I have never heard a better performance of this music.

The Beethoven was no less a phenomenon, though not quite as unique. Mr. Richter observed every dynamic marking closely, but his scrupulous clarity offered a pensive, gentle element too often wanting in the huge work. It was a personality that derived from thorough identification with the score. Again the lyric dimension; again a masterly interpretation.

The orchestra seemed to take fire in the presense of such a magnetic soloist, and I thought the balance Charles Munch preserved all evening was worthy of the occasion. The overture to the "Creatures of Prometheus," went briskly and satisfactorily; but it was Mr. Richter whom one had come to hear—a man slightly under medium height, with a slightly under medium height, with a triangular face, a large head fringed by a fluffy texture of red-gold hair, and creativity in his limply held hands. He showed a few physical mannerisms, such as a rocking motion, probably necessary to merge the cold letter and the molten spirit; but they are not distracting. Of course, two works are scarcely an index to any pianist, but Mr. Richter returns in recital here during December.

He was simply, last night, two works or not, the most formidable living exponent of the piano.

THE BOSTON GLOBE—WEDNESDAY, NOVEMBER 2, 1960

Richter Wildly Applauded As Pension Fund Soloist

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, last night, its 126th concert in aid of the pension fund for retired members. Charles Munch, music director, conducted the following program: Beethoven: Overture, "The Creatures of Prometheus"; Beethoven: Piano Concerto No. 1, in C major; Brahms: Piano Concerto No. 2, in B-flat major. The soloist was the Soviet pianist, Sviatoslav Richter, who appeared for the first time in Boston.

By CYRUS DURGIN

It was an historic occasion last night at Symphony Hall, as the Soviet pianist Sviatoslav Richter made his local debut as soloist in two concertos at a pension fund concert by the Boston Symphony Orchestra.

When he had finished the Brahms B-flat Piano Concerto, wild applause began, and it went on and on and on. In seconds it had assumed the proportions of a full-scale ovation, with cheers and stamping increasing the friendly din.

Time and again Richter, who on stage appears to be a tall, lanky man with sparse brown hair combed over the top of his head, came back to bow. He was insistent, as he had been earlier in the evening, that conductor Charles Munch stand beside him and share the tribute. He walked a few steps to shake the hand of first cellist Samuel Mayes, who had played the lovely, singing solo of Brahms' andante in a Heavenly fashion.

Then Ricter appeared alone, coming from behind the piano, stepping gingerly in front of it and bowing there, then again from behind it, and that time as he went off, almost knocking over the conductor's music stand. (He caught it just in time!)

Still the ovation went on, for few people had left Symphony Hall, and for the most part the audience stood cheering and clapping.

It was all thoroughly deserved. Richter, whose musical prowess had been known a little here through his recordings, had been awaited as a conquering hero, and he proved to be just that. He is a great, great artist, to whom the making of music must be quite as natural as breathing.

Neither Beethoven's C major Concerto, nor the Second of Brahms is the most displayful of piano music in the virtuoso sense, but each is highly demanding in style and clean articulation. Very likely Richter can play as fast and as spectacularly as the best, but this was not the time for fireworks, nor did he venture them.

What he achieved were perhaps the two most nearly perfect performances of these concertos that this chronicler ever had heard. What is more, he fired the orchestra and Dr. Munch—especially in Brahms—to outdo themselves. The result took your breath away.

Richter, slightly nervous in manner and a little like Sarkin, carring his head a bit to one side or the other, seldom straightly vertical, is not at all displayful at the keyboard.

There are no grand gestures, no spectacular crashing or lifting of the arms. His fingers seem always to be covering the keys, and from them emerges a fantastically even and controlled articulation of notes.

His sense of rhythem is flexible to the point of extreme delicacy, his dynamic range both wide and subtly graded. His use of the pedal is fantastically excellent—indeed you are seldom conscious of it.

But above all, above the technic and the surety of phrase and style, is a masterful sense of poetry-in-tones. This blend of qualities naturally spurs one to think of some other great master of the past to whom Richter might be compared. I heard people talking of Josef Hofmann (some of them obviously could not have heard him earlier than had I, and that was late in his career) and perhaps that is a fair comparison.

But most of all, Richter is Richter, a giant of the present time. Fortunately, we shall hear him again soon, when he gives a solo concert at Symphony Hall Dec. 11.

Globe 10/23/60

Pianist Richter Pension Fund Soloist, Nov. 1

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Mr Richter, who then will make his Boston debut, will be heard in Beethoven's C major Concerto, No. 1, and the B-flat minor Concerto by Tchaikovsky. Charles Munch will begin the program with the "Coriolanus" Overture of Beethoven.

35 PX
MUSICAL AMERICA
NEW YORK, N.Y.
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JAN 1961

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But to take things as they came. Charles Munch first mounted the Symphony Hall podium to conduct Beethoven's Overture to "The Creatures of Prometheus." It was obvious almost from the outset that the Boston Symphony was playing at a pitch of excitement far above its usual degree.

Everything pointed to an evening of greatness—the kind that looms like a lonely mountain peak as one looks back over the desert of memory. Was not Mr. Richter among us—the greatest Soviet pianist of today? Had he not been appraised by leading critical minds as "one of the great pianists of our century"? Seldom has an artist achieved such fabulous acclaim. Even rarer was the breathless sense of expectation in the audience as it awaited the moment when Mr. Richter would first touch the keyboard.

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After the overture Mr. Richter strode on stage, a tall, large-boned man with red hair stringing back from his huge forehead. With the aplomb of one who knows that he knows, yet with simple humility, he bowed first to the orchestra, then to the audience, and took his seat at the Steinway during a storm of applause. Then Dr. Munch began the long prelude of Beethoven's Piano Concerto No. 1 while we awaited the moment of magic.

And when it came, it was more than magic. Were it enchantment, we might have thought him better than he really is. But he was utterly sincere. Here we witnessed that rarest of musical phenomena—a devotion to an ideal so total, so selfless, that the music poured forth as if it were coming straight from the mind of Beethoven himself, as if there were no performer, no keys, hammers, strings, or pedals through which the music had to find its way before touching the hearts of the listeners. The music seemed to generate, in fact *within ourselves*. There is no higher art of expression than this.

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In the Beethoven—as in the Brahms Piano Concerto No. 2, which followed—Mr. Richter played phrases as perhaps we have never heard them done before, yet with the ring of rightness. The evening consisted of one revelation after another; but there was no distortion, no dramatizing, no theatrics for their sake alone. The collaboration between Mr. Richter and Dr. Munch was based securely on oneness of thought. The orchestra was as marvelous in its way as Mr. Richter was in his.

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Herald 1/8/61

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1. RICHTER—The appearance of the Soviet virtuoso in America ignited tumultuous near-idolatry such as performers seldom receive in their lifetime, and certainly no pianist visiting the U.S. since Paderewski. The rather constricted dynamic range of Sviatoslav Richter's recordings had prepared few for the impact of his in-person musicianship.

He gave three concerts here, the first with the Boston Symphony on Nov. 1 being a landmark. His Brahms B-flat major Concerto (which he later recorded with Leinsdorf) received a miraculously expressive reading on this occasion. Later, in early December, he returned in recital, an all-Beethoven sonata program and a mixed bill notable for its distinguished Prokofieff. His impeccably - scaled technique was evident at both recitals, though I have heard the sonata program critized on grounds of his excessive interpretive detachment. Still, Richter's conquest of America marks the season's annals indelibly.

Distinct Differences

2. BOSTON OPERA — The character of the two Boston opera companies, Boris Goldovsky's and Sara Caldwell's, began to assume divergent personalities in 1960: Goldovsky's the more intellectually venturesome and experimental, Miss Caldwell's stronger in production and voices. With the Goldovsky troupe — which this fall gave "Don Giovanni"—the artistic excitement is usually stirred by the remounting of obscure operas or the discovery of new facets in a standard libretto. Although the Boston Opera Group is sorely in need of a ranking conductor, it has scored artistic gains through sumptuous professional voices while remaining within the limits of the popular repertory. The forthcoming productions of NEOT and the Opera Group within the next few weeks should do much to clarify these trends: meanwhile local opera is in the midst of a welcome renaissance.

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By RUTH TRIPP
Journal-Bulletin Music Critic

Boston—Sviatoslav Richter, pianist extraordinary, was soloist with the Boston Symphony Orchestra on Tuesday at the 126th Pension Fund Concert in Symphony Hall, Boston. Charles Munch conducted.

Beethoven's Piano Concerto No. 1, in C major, Op. 15 and Brahms' Piano Concerto No. 2, in B flat major, Op. 83 were played. The program opened with Beethoven's Overture to "Die Geschopfe des Prometheus," Op. 43.

Symphony Hall was filled to capacity with an audience which applauded, stamped and cheered for fifteen minutes at the close of the program, simply because there was no other way to express the upsurge of excitement and appreciation the amazing musical experience had brought.

There was complete unity between the conductor and the musicians. The orchestra has played many a superb accompaniment but it has never played a finer one. From the very first note of the solo themes in the Beethoven it was apparent that we were to hear superlative interpretations and as the evening passed, their proportions assumed a depth and breadth that almost defies description.

It was in the Beethoven that the perfection of control in all shades of tonal shading was shown by the soloist. Stormy fortes, with the strength of steel behind them, alternated with the most exquisite pianissimos, barely whisper soft. The loftiness of mood in the largo movement communicated the feeling of spiritual calm. Absolute clarity of intention made this interpretation an exhilarating intellectual exposion of the great music.

It was in the Brahms concerto that we felt the real warmth and penetration of the rich musical insight that Mr. Richter possesses. He was born in the Ukraine and it was apparent in his strong, impressive countenance that he has in his background something of the people who have known the full cycle of seedtime and harvest.

Samuel Mayes, the first cellist, contributed an expressive introduction to the Andante and it was here that the nobility of the writing became almost overpowering. When the soloist entered, he seemed to have become the perfect voice of this generation to speak for Johannes Brahms.

At this concert we were certainly in the presence of greatness, that of the composers, the performers, and indeed, the very medium of expression which can transcend all barriers of nationality and creed. We were shown the maturity of an art which strives, suffers and accepts trial, only to go on to the joyful finale, in perfect rhythm with the demands of the score, however difficult.

Mr. Richter will play a solo recital on Dec. 11, at Symphony Hall. His is a great gift, fully matured.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447

OCT 16 1960

HERE AND THERE—The brilliant Soviet pianist, Sviatoslav Richter will be soloist with the Boston Symphony Orchestra on Tuesday night, Nov. 1 in a special program for the benefit of the orchestra's Pension Fund . . . Such internationally known opera stars as Tito Gobbi, Igor Gorin, Lucine Amara, James Pease, and Phyllis Curtin will appear as guest artists during the current season of Sarah Caldwell's Opera Group in Donnelly Memorial Auditorium, Boston. Information about the operas and their dates may be obtained by writing to the Opera Group, 9 Park Street, Boston.

The Icelandic Singers are in this country for their first American tour in 14 years . . . Basil Rathbone is touring Australia in "Marriage-Go-Round" . . . "Ben-Hur" continues to be the nation's leading film at the box office . . . Richard Boone will portray Abe Lincoln on CBS-TV's "The Right Man," scheduled for October 24 . . . Ted Williams will do a series of Sunday afternoon sports specials for ABC-TV.

Alec Guinness will co-star with Rosalind Russell in Columbia's screen version of "Five Finger Exercise" . . . Eddie Fisher will produce a new film version of Tolstoy's "Anna Karenina," in which Elizabeth Taylor will star in the old Garbo role.

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12—The Berkshire Eagle, Wednesday, Nov. 2, 1960

Music Review

Richter Debut in Boston

By JOHN STUART COX

BOSTON.

THE BY NO MEANS unheralded Boston debut of Sviatoslav Richter, performed in concert with the Boston Symphony Orchestra at Symphony Hall last night, was a masterpiece of understatement. Those who came for a spectacle left chastened. Seekers of the unique were not disappointed. The 45-year-old Russian played exquisitely.

Mr. Richter, who never had a lesson until he was 19, had been billed variously as the world's greatest pianist, Russia's greatest, a poet at the keyboard. His program consisted of two masterpieces of the classical repertoire — Beethoven's first piano concerto and Brahms' second.

* * *

THE CONCERT was for the benefit of the orchestra's pension fund. Premium prices must have discouraged many of the regular symphony subscribers, for the crowd was conspicuously younger and more heterogeneous than usual—larger, too.

Excitement in the house was almost tactile. Expectations alone were worth the price of a seat. Members of the orchestra appeared tense. Dr. Munch hardly acknowledged the presence of the audience as he entered to conduct the opening "Prometheus" overture of Beethoven. A miracle was about to be revealed, the miracle of acknowledged genius.

* * *

MR. RICHTER'S entrance was practically a dance. Though he is taller than Mr. Munch and solid, he almost flitted to the keyboard, grabbed the hand of the concert master enthusiastically, bowed elegantly to the orchestra and repeatedly to the audience. He then seated himself as correctly as a grandma at the piano and twitched his back and shoulders while he awaited his entry in Beethoven's gallant first.

In this the pianist's greatness was abundantly revealed. Eschewing the urbane ironies of Schnabel's style and the histrionics of Gilel's, Richter revealed much in the music that probably no one in the hall had ever heard before. He took it slowly all the way through—inordinately so in the third movement.

* * *

TO EACH movement he brought the intensity of a sonata performance. (Not without its difficulties for the orchestra.) In each he seemed to be discovering something absolutely new. All the way he forsook almost obscenely obvious chances to dazzle. It worked. Somehow it worked.

He played his own cadenza in the first movement — a near vulgar piece of Saint-Saens-like bravura. However inappropriate, it was a showcase of his technique.

Following intermission the artist attempted to do to the Brahms what he had done to the Beethoven — make it his own. Brahms planned otherwise. Smashing as it is, it is not a show piece, nor does it permit much wandering of the solo instrument. Thanks to extraordinary cooperation from the members of the orchestra, a certain continuity was maintained. However, much impact was lost.

* * *

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Morning Globe
BOSTON, Mass.
Circ. 190,246

NOV 2 1960

Society: Symphonians Roar Approval Of Soviet Pianist Richter

By MARJORIE W. SHERMAN

Russian was spoken at Symphony Hall last night, and sedate Symphonians rose and roared a welcome to the Soviet's fervent pianist Sviatoslav Richter. The occasion was the 126th Pension Fund Concert of the Boston Symphony Orchestra, and there were still hopefull lingerers in the lobby on the chance of a seat, as the last round of applause brought Bostonians to their feet again, beating not only their hands but their chair backs and even their neighbor's shoulders in their enthusiasm.

Even the orchestra, who first met Mr. Richter on their Russian tour in 1956, stood and clapped instead of just tapping their bows on their violins.

In spite of the rain, the jammed lobbies, and the usual lack of parking spaces, there were few latecomers and the Beethoven and Brahms concertos were received in rapt silence.

Many in the sold-out house came from some distance to hear the concert and Mr. Richter, who sold out New York's Carnegie Hall five times to start his U.S. tour.

Down from Exeter, N.H. came the William G. Saltonstalls, and students and faculty also represented St. Mark's School in Southboro, as well as Harvard, M.I.T., Boston University, the N.E. Conservatory, Groton, Wellesley, Radcliffe and Tufts.

Greeting each other in Russian were Maxim Karolik and Mrs. Constantine Pertzoff and reminiscing on their Russian trip were the Coolidge Halls, down from Maine for the concert.

Also in Boston from Camden, Me., for the concert was R. Burdon-Muller. Mrs. Walter Edmonds came from Boonville, N.Y., and spent intermission time with former Cambridge neighbors.

Renewing Boston friendships as well as delighting in this unusual concert were the Boyd Harrises of New York and the Vineyard, who also spent part of the Summer in Russia.

At Symphony Hall from Cotuit was Cyril Jones, and Ruth Vickers came from Nashua, N.H., and Clifford Mosher from Newburyport. The Thomas Proctors were North Shore guests, and Rev. Joseph Moynahan and Edward Leszak were among Worcester patrons.

The Edward Tafts, back from their trip, were other Boston music-lovers there, as were Mrs. Soma Weiss, the Weston Howlands, Mrs. Oliver Cope, the Vcevold Strekalovskys, James Perrin, Mrs. Charles Barnes, Mrs. Charles E. Bacon and Mrs. Rutherford Bingham, Mrs. H. de P. Lockwood, Bertram K. Little, Miriam Shaw, down from Harvard, Mass., for the memorable evening, Dr. Robert Morris, Dr. and Mrs. Archie Abrams, I. Tucker Burr, the Charles Cabots, Mrs. Bayard Warren, Mrs. William Simonda, Maurice Schwartz, Henry Hofman, Dr. Wilbur Stone, Mrs. John Monks, Mrs. Julian Rogers, Mrs. G. W. Curtis, Dr. Makoto Seiji, Mrs. William Langer, Acheson Callaghan Jr., Mrs. Frank Keene, Mrs. Edwin Land, Miss Jeanne Richard, Frank Colcord Jr., Dr. I. G. Galvin, Miss Eleanor Jones, Nathan Weinsteon, Dr. Raymond McBride, Mrs. Charles Philippe, Mrs. W. Raymond Kitchel, Valerie Knapp, Mrs. Kenneth Murdock, Dr. William Nixon, Richmond Wight, Dr. Francis Schmitt, Mrs. Allan Forbes, the Palfrey Perkinses, Louis Smith, Emily Hallowell, Mr. and Mrs. S. Huntington Wolcott, Walter Fox Jr., Dr. B. G. Clarke, Christopher Aylward, Mrs Ward Thoron, Mrs. Alfred Sexton, Mrs. David Black, Rev. Winston Crum, Baron Charles Pampelonne, the Henry Peabodys down from Vermont to enjoy Mr Munch and Mr. Richter.

For those who could no get tickets last night, Aaron Richmond will present Mr Richter at Symphony Hall on Dec. 11.

(Globe Photo by Ed Jenner)

INTERMISSION TIME — Mr. and Mrs. Bruce Reeves of Bay State rd. are enjoying the Boston Symphony Orchestra's annual Pension Fund Concert.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500

OCT 20 1960

Soviet Pianist, Richter, Makes Hub Debut November First

Legendary Keyboard Artist Will Perform With Boston Symphony

When the legendary Soviet pianist, Sviatoslav Richter, makes his Boston debut with the Boston Symphony Orchestra at Symphony Hall November first (Tuesday, 8:30) the special concert will mark the 126th program presented by the Orchestra to benefit its Pension Institution.

A Pension Institution was discussed by the Orchestra's founder, Henry Lee Higginson, in 1881 before the first season of concerts but the desire was not implemented until the Orchestra's 22nd season. The first program, given at Symphony Hall on March 1, 1903, was advertised as: "A Concert by the Boston Symphony Orchestra, Wilhelm Gericke, conductor, in aid of its Pension Fund, assisted by Mme. Antoinette Szumowska

Continued on Page Six

Soviet Pianist

Continued from Page One

who has kindly volunteered." Mme. Szumowska, on the piano faculty at the New England Conservatory for many years, participated in the Saint-Saens Septet in E-flat, the concert also included Tschaikowsky's Sixth Symphony, Overture to "Leonore" by Beethoven and excerpts from Wagner operas. Symphony Hall records show tickets to the first Pension Fund Concert were priced at $1.50, $1.00 and 75 cents.

The 125th Pension Fund concert, a performance of Beethoven's Ninth Symphony conducted by Pierre Monteux at Symphony Hall April 6, 1960, was in honor of Mr. Monteux' 85th birthday. Mr. Monteux also conducted a Pension Fund concert in 1955 to celebrate his 80th birthday. Danny Kaye has conducted an Open Rehearsal to benefit the Fund, pianist Van Cliburn and violinist David Oistrakh have also participated in recent years.

Funds allotted as pensions to former Orchestra members include proceeds from the Open Rehearsals held annually at Symphony Hall and at Tanglewood in addition to the gala Pension Fund concerts by the Orchestra and by Arthur Fiedler and the Boston Pops. Some income is also derived from private contributions and from the Boston Symphony Orchestra Transcription Trust, which is responsible for the delayed broadcasting on tape of the Orchestra's concerts to approximately 50 stations across the United States.

Charles Munch inaugurated the popular Open Rehearsal series in 1951-52, his second season as the Orchestra's Music Director, primarily to give the college students of the area a greater opportunity to hear the Orchestra. With most of the Orchestra's regular concerts sold out by season subscriptions Doctor Munch felt many students were unable to "see' the Orchestra during their years of study in Boston. The Open Rehearsals not only provide this opportunity but they also give the public and students an opportunity to observe the Orchestra in final preparations for the week-end concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

NOV 2 1960

Music:

Soviet Pianist Richter In Debut at Boston

By RAYMOND MORIN
Telegram Music Critic

BOSTON — We've heard Symphony Hall resound to big receptions but nothing to compare with the ovation accorded Soviet pianist, Sviatoslav Richter, at his debut last night with the Boston Symphony Orchestra, conducted by Charles Munch.

A capacity audience cheered, stomped, shouted, screamed and applauded until hands must have been raw.

Richter was heard in Beethoven's Concerto No. 1 in C major, Opus 43, Brahms' Concerto No. 2 in B flat major, Opus 83.

The orchestra opened the program with Beethoven's "Prometheus" Overture, Opus 43.

Last night's concert was the 126th by the Boston Symphony for its pension fund.

Richter's visit has been anticipated for years. Without ever appearing in this country, he has long been a legend. By eight o'clock last night, the "sold out" sign was posted over the box-office, and hundreds were turned away.

The Soviet pianist's first American tour began earlier this season with five sold-out recitals at Carnegie Hall, and appearances with the Chicago and Philadelphia orchestra in their cities.

Richter looks like a skilled accountant. He's medium height, red-haired, walks erect but holds his head to the side. He rarely smiles. It's clearly all piano business.

His entrance on stage last night brought on the first outburst of prolonged applause. He bowed first to the orchestra, then Munch, then the audience.

No Mannerisms

During the long introduction of the Beethoven concerto, he seemed lost in thought. No mannerisms whatsoever. No wringing of the hands, or applications of the handkerchief.

In short order it became clear that Richter handles the piano with the delight of a toy. The end result of this consummate ease is that he transforms the piano into a instrument of profoundly personal art.

He virtually caressed the opening passages of the Beethoven. Elaborate figurations were immaculately clean as if produced by rubber fingers with reinforcements of steel. There was absolutely no distinction of facility between hands so that when difficulties went from right to left, it was impossible to detect the dividing line.

Clear, Yet Warm

Slower, chordal passages in mid-movement had bell-like clarity, yet were not devoid of warmth. We haven't heard such gentleness of sound since the late Walter Gieseking.

The first movement cadenza apparently was, in the main, the pianist's own. If one analyzed it carefully, there was material in it that might seem "corny" — deliberate exploitations of digital skill. But it did assume proportions of a Lisztian paraphrase.

Richter played the Beethoven concerto second movement at a particularly slow tempo. Every note of the melody sang out as if it were a matter of life or death. Again in the third movement, the pianist's amazing ease deceived one into accepting the tremendous speed as a matter of course.

The orchestra played the reprises with big tone as if celebrating the pianist's performance. And some of the passages were of music-box lightness.

Richter read into the Brahms concerto — blood, fire and tears.

Savagery and Power

In the first movement was savagery, without hysteria. He pounched on fistfuls of chords with tremendous power, yet did not seem to be testing the instrument's resistance.

At every opportunity (especially in the slow movement) Richter wrung ringing melody from the piano, even in spots where it is hidden behind a barracks of sheer brilliance. The work's tall summits were attained as if by a powerful machine.

Small wonder that the audience recalled Richter to the stage — again, and again, and again.

The atmosphere of "important event" had already been generated by the orchestra and Munch in Beethoven's "Prometheus."

Excitement backfired somewhat in the opening chords which sounded like unresonant blasts.

Rapport with Style

Once the slow moving, warmly-toned melody asserted itself, all was well and in rapport with the Beethoven style. Swift sections that followed teemed with energy and internal excitement, notably the string passages.

Accents were meted out with almost mechanical precision and heavy volume approached the stage of being ponderous. In other words, it was a pretty "crashy" performance on the "Prometheus" — but this was Richter's night.

CHICAGO, ILL.
SUN-TIMES
D. 546,862 S: 637,572
OCT 8 1960

STEREO AND HI-FI

Richter's Is True Mussorgsky

By Robert C. Marsh

Sviatoslav Richter, who makes his American debut with the Chicago Symphony next Saturday, has already contributed one of the finest piano recordings of the autumn, Artia ALP 154. The disk combines the original version of Mussorgsky's "Pictures at an Exhibition" with the seventh sonata of Prokofiev.

It is ironic that the piano version of "Pictures at an Exhibition" should gain popularity because of the widely played Ravel orchestration of this music. As Richter demonstrates, Mussorgsky did not need Ravel (or other improvers) to make "Pictures" an effective work.

Moreover, this Richter performance is conceived entirely in terms of the keyboard. No effort is made to duplicate orchestral effects; the strong pianistic quality of the original is made wonderfully explicit. When surprised—as you will be—by the appearance of an unexpected element in the music, remember, please, that this is what Mussorgsky wrote.

The finale, with a skillfully realized effect of chiming bells, shows how a pianist of Richter's stature can match any orchestral performance of this work.

The Prokofiev sonata fares equally well.

RICHARD STRAUSS'S "Sonatina in F" for 16 wind instruments is a product of his 80th year and all the proof you ought to need to refute the idea that in his old age the composer of "Till Eulenspiegel" was written out. Indeed, the spirit of "Till" runs through this music, which is unceasingly charming. It is most unlikely that you know it, and the discovery is a pleasing one. Boston 406, with a performance by Boston Symphony players, is the easiest way to get this introduction.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 149,750
NOV 2 1960

TWO GENERATIONS of Boston Symphony goers at last night's Pension Fund concert were Mrs. Archie Abrams of Brookline and her mother, Mrs. Edwin Dreyfus.

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Fourth Program

FRIDAY AFTERNOON, NOVEMBER 4, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 5, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

BEETHOVEN . . . . . Symphony No. 1, in C major, *Op.* 21

I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Minuetto: Allegro molto e vivace
IV. Finale: Adagio; Allegro molto vivace

BARTÓK . . . . . Suite from the Pantomime, "The Miraculous Mandarin," *Op.* 19

INTERMISSION

WALTON . . . . . "Belshazzar's Feast," for Mixed Chorus, Baritone Solo and Orchestra

CHORUS PRO MUSICA
ALFRED NASH PATTERSON, *Conductor*

SOLOIST
DONALD GRAMM

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
NOV 10 1960

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: WALTON, BARTOK, BEETHOVEN

The featured work on Richard Burgin's program at Symphony last week was William Walton's choral work called "Belshaazar's Feast," with Donald Gramm, baritone, and the Chorus Pro Musica, Alfred Nash Patterson, conductor, assisting.

It is difficult to characterize the form of this music, although it is usually called an oratoric. The text is by Osbert Sitwell, who adapted it freely from Psalms LXXXI and CXXXVII and the Fifth Book of Daniel. The score contemplates a double mixed chorus, baritone solo, augmented orchestra and two optional brass bands (the latter were not employed in this performance). Of the three sections of the work, the first commences with a dire prophecy by Isaiah expressing the sorrow of the captive Jews, followed by the eight-part chorus, "By the waters of Babylon." The second is a depiction of the City of Bobylon. The third narrates the handwriting on the wall, followed by a lament and thanksgiving for the destruction of Belshaazar and of the city.

Walton's characteristically bold fresco style pervades the work ,which is insistently arresting if not unduly original. The "By the waters of Babylon" is a stunning example of contemporary choral writing. The vividness of the descriptive portions is underscored with effective and often audacious orchestration and with subtle manipulation of intervals and rhythms of the basic thematic material. The immensity of the drama of the "Mene, mene tekel upharsin" pronouncement is realized fully. Only the final "Alleluia," for all its impressive sonorities, seems comparatively trivial and weak.

Mr. Gramm, a frequent performer here, is always dependable though seldom inspiring; he addressed himself to his tasks with customary professional competence. As for the Pro Musica choristers, if they had their troubles from time to time with articulation and seemed to lack much needed strength in the basses, it is nonetheless true that they had verve and discipline aplenty and on balance turned in their customarily high level performance.

Mr. Burgin also brought out Bartok's Suite from the pantomime, "The Miraculous Mandarin," which he introduced to these concerts ten years ago. This suite is a detailed musical description of as bizarre and unpalatable a story as our present Postmaster General would ever let through the mails. Emil Haraszti in his study of Bartok called it "a horrible mixture of the macabre, the grotesque, and the perverse." The score—the very essence of Bartok's second period—has all the intense dynamism, rhythmic strength and pulsating quality that one associates with Bartok, but carries in addition a pervasive and jarring harshness that once again convinced me that the "Miraculous Mandarin," really, is quite ugly music. Mr. Burgin and the men made the complicated score seem easy.

The program opened with a most amiable traversal of Beethoven's First Symphony. This piece may be the eternal beloved of amateur orchestra players and second violinists the world over, but only too seldom does it show up in the more exalted reaches of Boston Symphony programs. Yet, as Mr. Burke himself has well stated, the First Symphony "was the ultimate word, let us say, upon a form which haed reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path." True, and every bar was a pleasure to hear.

Mr. Munch returns this week to conduct Bach's D major Suite and Milhaud's Suite Provencale, and the pianist, Monique Haas, will perform Mozart's D minor Concerto and Ravel's Concerto for the Left Hand.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 190,246
NOV 5 1960

Burgin Revives Walton 'Belshazzar's Feast'

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the fourth program of the Friday–Saturday series. Richard Burgin conducted Beethoven's First Symphony, the Suite from Bartok's "The Miraculous Mandarin", and "Belshazzar's Feast", by Walton. In the latter the Chorus Pro Musica, prepared by Alfred Nash Patterson, participated, and the baritone soloist was Donald Gramm.

By CYRUS DURGIN

Richard Burgin, making his first appearance of the season in his capacity as associate conducter of the Boston Symphony Orchestra, provides a very lively pair of concerts this week. Nothing upon the program is overly familiar at the moment, and in the case of the most notable work, "Belshazzar's Feast" by William Walton, this is a revival after 27 years.

Now that Mr. Burgin has had opportunity to dust off this intricate, fascinating and often powerful work, let us hope we shall hear it more often in the next quarter-Century. That it has lasted so well is testimony to Walton's talent and the intrinsic quality of the piece itself. (You could not say it has worn well, for it has had scarcel any wear at all, locally!)

There is nothing in the slightest dated or quaint about the idiom of this work, with its choral vociferations, both sung and spoken, the interjected baritone solo, and the graphic orchestral commentary so dramatic and so kaleidoscopic in color. One can only imagine what the sum total would be if the doubling brass bands, not used in these performances, were added to the already huge instrumental resonance!

Sir Osbert Sitwell's Bible-derived text is a fine, spare word-basis for music with a true contemporary bite. The drama builds and builds through the scenes of Belshazzar's revelry and the ghostly writing of the fateful words upon the wall.

This piece takes some doing upon the part of all hands for it is complex and exacting, especially upon the conductor. Mr. Burgin, in his finest form, had real command and his performance was both reusing and cohesive. The Chorus Pro Musica sang excellently, as usual (Alfred Nash Patterson, who had prepared them, was deservingly applauded at the end), and Mr. Gramm dealt splendidly with his most difficult solo.

So, too, was the Orchestra at its thrilling best, as it had been a little earlier in another superb contemporary score, the Suite from Bartok's "The Miraculous Mandarin." I never would have thought it possible that the brilliant ingenuities of Bartok could be overshadowed by any other music, but so it proved in a way. Belshazzar's violent carouse somehow put in the shade the violent erotic adventures of the unfortunate Mandarin, although this gorgeously vigorous and most cleverly orchestrated score had been beautifully performed.

Beethoven's First Symphony was a perfect program-beginner, providing a fine classic contrast to the remainder of the music. Like the Bartok Suite, this Symphony had not been heard at these concerts in a decade.

Next week Charles Munch will conduct, opening the concerts with Bach's D major Suite, No. 4, and closing them with Milhaud's Suite Provencale. French pianist Monique Haas will make her local debut as soloist in Mozart's D minor Concerto (K. 466) and Ravel's Concerto for the Left Hand.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,111
OCT 9 1960

ALFRED NASH PATTERSON (left), director of the Chorus Pro Musica, and Richard Burgin, Concert Master of the Boston Symphony Orchestra, prepare a choral work to be performed by Boston Symphony under Mr. Burgin's baton later in the season.

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BALDWIN PIANO RCA VICTOR RECORDS

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
NOV 10 1960

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Mr. Burgin also brought out Bartok's Suite from the pantomime, "The Miraculous Mandarin," which he introduced to these concerts ten years ago. This suite is a detailed musical description of as bizarre and unpalatable a story as our present Postmaster General would ever let through the mails. Emil Haraszti in his study of Bartok called it "a horrible mixture of the macabre, the grotesque, and the perverse." The score—the very essence of Bartok's second period—has all the intense dynamism, rhythmic strength and pulsating quality that one associates with Bartok, but carries in addition a pervasive and jarring harshness that once again convinced me that the "Miraculous Mandarin," really, is quite ugly music. Mr. Burgin and the men made the complicated score seem easy.

The program opened with a most amiable traversal of Beethoven's First Symphony. This piece may be the eternal beloved of amateur orchestra players and second violinists the world over, but only too seldom does it show up in the more exalted reaches of Boston Symphony programs. Yet, as Mr. Burke himself has well stated, the First Symphony "was the ultimate word, let us say, upon a form which haed reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path." True, and every bar was a pleasure to hear.

Mr. Munch returns this week to conduct Bach's D major Suite and Milhaud's Suite Provencale, and the pianist, Monique Haas, will perform Mozart's D minor Concerto and Ravel's Concerto for the Left Hand.

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Morning Globe
BOSTON, Mass.
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NOV 5 1960

Burgin Revives Walton 'Belshazzar's Feast'

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the fourth program of the Friday-Saturday series. Richard Burgin conducted Beethoven's First Symphony, the Suite from Bartok's "The Miraculous Mandarin", and "Belshazzar's Feast", by Walton. In the latter the Chorus Pro Musica, prepared by Alfred Nash Patterson, participated, and the baritone soloist was Donald Gramm.

By CYRUS DURGIN

Richard Burgin, making his first appearance of the season in his capacity as associate conducter of the Boston Symphony Orchestra, provides a very lively pair of concerts this week. Nothing upon the program is overly familiar at the moment, and in the case of the most notable work, "Belshazzar's Feast" by William Walton, this is a revival after 27 years.

Now that Mr. Burgin has had opportunity to dust off this intricate, fascinating and often powerful work, let us hope we shall hear it more often in the next quarter-Century. That it has lasted so well is testimony to Walton's talent and the intrinsic quality of the piece itself. (You could not say it has worn well, for it has had scarcel any wear at all, locally!)

There is nothing in the slightest dated or quaint about the idiom of this work, with its choral vociferations, both sung and spoken, the interjected baritone solo, and the graphic orchestral commentary so dramatic and so kaleidoscopic in color. One can only imagine what the sum total would be if the doubling brass bands, not used in these performances, were added to the already huge instrumental resonance!

Sir Osbert Sitwell's Bible-derived text is a fine, spare word-basis for music with a true contemporary bite. The drama builds and builds through the scenes of Belshazzar's revelry and the ghostly writing of the fateful words upon the wall.

This piece takes some doing upon the part of all hands for it is complex and exacting, especially upon the conductor. Mr. Burgin, in his finest form, had real command and his performance was both reusing and cohesive. The Chorus Pro Musica sang excellently, as usual (Alfred Nash Patterson, who had prepared them, was deservingly applauded at the end), and Mr. Gramm dealt splendidly with his most difficult solo.

So, too, was the Orchestra at its thrilling best, as it had been a little earlier in another superb contemporary score, the Suite from Bartok's "The Miraculous Mandarin." I never would have thought it possible that the brilliant ingenuities of Bartok could be overshadowed by any other music, but so it proved in a way. Belshazzar's violent carouse somehow put in the shade the violent erotic adventures of the unfortunate Mandarin, although this gorgeously vigorous and most cleverly orchestrated score had been beautifully performed.

Beethoven's First Symphony was a perfect program-beginner, providing a fine classic contrast to the remainder of the music. Like the Bartok Suite, this Symphony had not been heard at these concerts in a decade.

Next week Charles Munch will conduct, opening the concerts with Bach's D major Suite, No. 4, and closing them with Milhaud's Suite Provencale. French pianist Monique Haas will make her local debut as soloist in Mozart's D minor Concerto (K. 466) and Ravel's Concerto for the Left Hand.

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OCT 9 1960

ALFRED NASH PATTERSON (left), director of the Chorus Pro Musica, and Richard Burgin, Concert Master of the Boston Symphony Orchestra, prepare a choral work to be performed by Boston Symphony under Mr. Burgin's baton later in the season.

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Herald (m)
BOSTON, Mass.
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NOV 5 1960

THE SYMPHONY

Stirring Power in Walton's Music

By ROBERT TAYLOR

Sir William Walton's oratorio, "Belshazzar's Feast," offered yesterday in a Boston Symphony series for the first time since the American premiere performances of 1933, is a work of stirring declamatory power.

Set to a narrative text by Osbert Sitwell arranged from Biblical sources (Psalm 137; the Fifth Book of Daniel; Psalm 81), the sweeping score created the success of scandal when it was produced in England some 30 year ago. It did not suit the notions of people who believed that an oratorio should be more contemplative in character. We need not concern ourselves with the semantic quibble; Walton's music falls within a broad definition of oratorio; and while it is tumultuous and dramatic for the most part, "Belshazzar's Feast," has sections as delicately introspective as anything in Handel.

Yesterday's account was splendid, the Chorus Pro Musica, probably the finest volunteer choral group in this part of the country, singing with supple authority under the capable direction of Alfred Nash Patterson. The baritone soloist, Donald Gramm, realized the theatrical and narrative potential of the text alloted him and displayed a clear, large voice with a timbre of polished mahogany. Richard Burgin, who was conducting in place of Charles Munch at this pair of concerts, held the elements of orchestral and vocal performance together and unfolded the musical story at a natural pace.

Early Walton

I was reminded, in the course of the oratorio, of Neville Cardus's comment on the world premier of Walton's Second Symphony at the Edinburgh Festival a few weeks ago: "If Sir William wished to do so, he could serialize the heads off all his younger contemporaries." The Walton of "Beshazzar's Feast," is, of course, the early Walton, more the product of Bloomsbury than an Angry Young Man on the 12-tone row. To be audacious, he doesn't need to resort to a rather fashionable idiom of dissent.

He does, however, employ every colorful instrumental device within the orchestral spectrum: glockenspiel, slapsticks, alto saxophone, anvil and contra-bassoon among other hues. The harmonic and rhythmic aspects are modern in their violent surge and contrast; but is the traditional English oratorio's grand design, actually, that counts with the composer. He is retranslating an eternal theme into contemporary terms, and one feels here the importance of that theme rather than the cleverness of its new style as is so often the case today.

The master who seems most influential in Walton's music is Sibelius; still, in this work he appears to have more affinity to the Honneger of "King David," and with Bartok. The pigments of the score are worth a long discourse alone—the insinuating vowels of the word "concubine" given to the sopranos, the chattering slash of the xylophone, the diaphanous lament, "By the Waters of Babylon, and the utterance of "slain," in one explosive breath like a stab, and the final Handel-ian Alleluia. The moods are organic with the narrative. One is grateful for this revival, especially since the field of contemporary British composition has been sadly neglected in Boston of late.

Greater Talent

It is instructive to compare "Belshazzar's Feast," with "The Miraculous Mandarin," suite, for both are essentially descriptive scores. Bartok, the greater talent, comes off less vividly than Walton because his music is fused with a ballet, whereas the latter's dramatic impact is attained purely by internal musical means.

I shan't attempt to pass judgment on the ballet, which I have never seen; a perusal of the libretto indicates it to be a typical Expressionist statement from post-World War I Germany, as brutal and corrosively dream-like as "The Cabinet of Dr. Caligari." The action deals with a gang of Burke-and-Hare type murderers and their nubile lure: we shall have to accept Bartok's word that in performance this acquires a Hans Christian Andersen atmosphere. The music is fascinating, with heavy ostinato repititions and brooding tensions; yet, I'm afraid, cannot seem aesthetically logical lacking the help of stage pictures before the audience.

Beethoven's First Symphony, so seldom resuscitated, is ingratiating and genial and without much personal tone: it speaks in the galant accents of Haydn and Mozart, fine models for a young genius, though merely a stage in his growth. Mr. Burgin and the orchestra projected a neat, correct outline.

Next week Monique Haas is soloist in Ravel's Piano Concerto for Left Hand; Dr. Munch has also scheduled Bach's Suite No. 4, in D, Mozart's Piano Concerto No. 20, in D minor, K. 466, and Milhaud's Suite Provencale.

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, presented the fourth program of the 80th season yesterday afternoon in Symphony Hall. The soloist was Donald Gramm, baritone, and the Chorus Pro Musica was under the direction of Alfred Nash Patterson. The program will be repeated tonight at 8:30:

Symphony No. 1, in C major, Op. 21 ..... Beethoven
Suite from the Pantomime, "The Miraculous Mandarin," Op. 19 ..... Bartok
"Belshazzar's Feast," for Mixed Chorus, Baritone Solo, and Orchestra .... Walton

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Music Events This Week

Richard Burgin will conduct the second concert of the Boston Symphony Orchestra Tuesday Evening Series in Symphony Hall on Tuesday. Donald Gramm and the Chorus pro Musica will participate in a performance of William Walton's "Belshazzar's Feast." The Walton oratorio will be preceded by Beethoven's Symphony No. 1 and the Suite from the Pantomine "The Miraculous Mandarin" by Bartok.

Monique Haas, the French pianist, will be introduced to Symphony subscribers at the Orchestra's concerts in Symphony Hall on Friday afternoon and Saturday evening, and at Sanders Theater in Cambridge on Tuesday, Nov. 15 at 8:30. Miss Haas, who has toured extensively through the European countries, Russia, Turkey, Israel and Australia, is now performing for the first time in North America.

Miss Haas will be heard in two concertos not recently performed by the Orchestra, the Mozart Piano Concerto No. 20 and the Concerto for Left Hand by Ravel. The Mozart was last performed here in 1915 and the Ravel Concerto in 1937. Doctor Munch will open with the Bach Suite No. 4 in D major, and conclude with a performance of Milhaud's Suite Provencale.

The first concert of the Orchestra's annual Sunday Afternoon Series will be given in Symphony Hall on Nov. 13 at 3:00 p.m. The program will include Mozart's Symphony No. 41, the "New England Sketches" by Walton Piston and the Symphony in D minor by Cesar Franck.

Christian Science
Monitor (e)
BOSTON, Mass.
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NOV 5 1960

'Belshazzar's Feast'

Oriental Splendor Delineated by Burgin

By Harold Rogers

After painting scenes of Oriental splendor, summoning up visions of dancing girls in dithyrambic frenzy, Sir William Walton employs a sudden spectral hush; the baritone soloist proclaims the handwriting on the wall—"MENE, MENE, TEKEL UPHARSIN"—and Belshazzar's doom is sealed. From that point onward Sir William builds his choral forces into a paean of religious jubilation.

* * *

This sensitive balance between the profane and the sacred is what gives "Belshazzar's Feast" its dramatic power; and it would be difficult to imagine a more colorful or polished performance than that given this oratorio yesterday in Symphony Hall under Richard Burgin's direction.

The entire program, in fact, had its beguiling aspects. The Boston Symphony's associate conductor gives careful thought to the two or three concerts that fall to him each season. He goes out of his way to revive authentic if neglected masterworks, and he nearly always builds a program that is a winner.

Collaborating with Mr. Burgin for "Belshazzar's Feast" is Alfred Nash Patterson, who has drilled his Chorus Pro Musica to a marvel of precision. This is one of the finest choral performances within recent memory in Symphony Hall — the diction so clear that the printed text was hardly required, the tone so buoyant that it seldom touched earth, the phrases so tapered as to make evident the architecture of the whole.

* * *

Donald Gramm did not appear to be in his best [illegible] during his first two solos, but he soon recovered the ringing warmth remembered from his many appearances with the Boston Symphony.

Mr. Burgin opened with an ingratiating reading of Beethoven's First Symphony, elucidating its classical graces, and then provided violent contrast with Bartók's Suite from "The Miraculous Mandarin," a work splashed with violent colors.

This was a brilliant stroke of programing on Mr. Burgin's part—the twinning of "The Miraculous Mandarin" with "Belshazzar's Feast." He gave us an opportunity to see how two modern masters handle Oriental themes without—we are grateful to say—resorting to the facile tricks of musical orientalisms.

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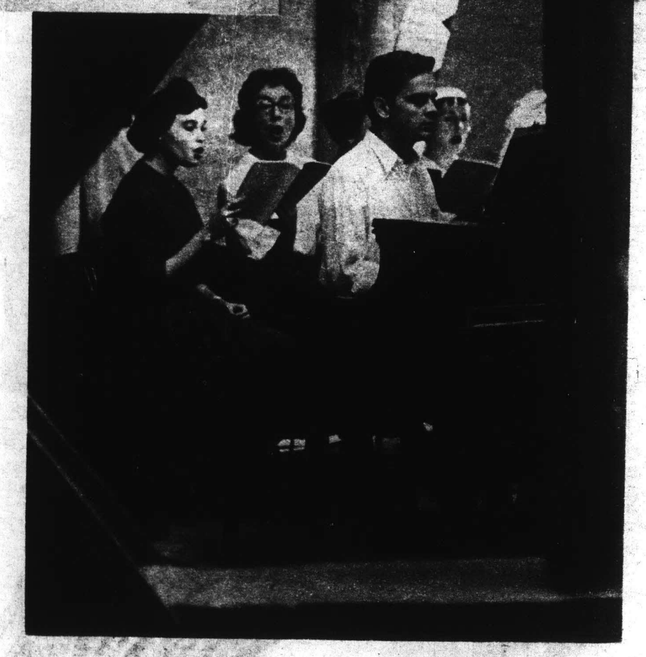
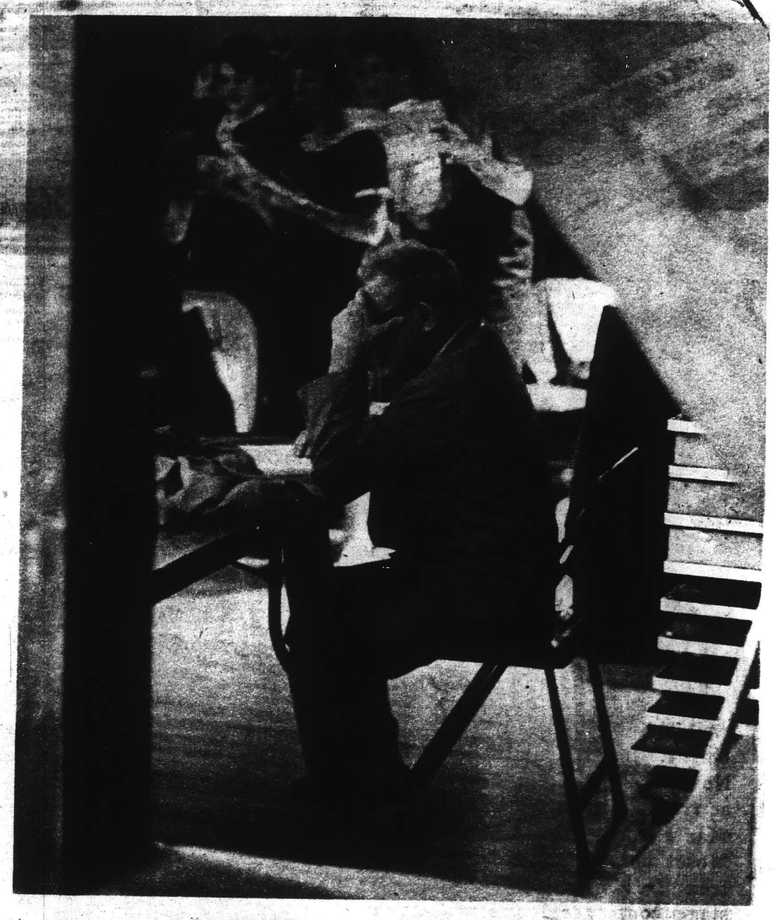
CHORUS PRO MUSICA

CHORUS PRO MUSICA, comprising more than 100 male and female voices, will present Belshazzer's Feast with the Boston Symphony Orchestra at Symphony Hall Tuesday evening. Although many of its members are professionals in other areas, the chorus retains its amateur standing.



ACCOMPANIST for the choral group, Robert Pettitt, above, and several members rehearse for the final Nov. 8 performance.



CONCERT MASTER, Richard Burgin of the Boston Symphony Orchestra, above, concentrating on the score of the piece he will conduct with the Chorus Pro Musica.

STRONG voices are those of Greg Larkin, left, and Thomas Robinson, Jr., baritones.

STUDENT choral member is Maureen Taylor, soprano, of Boston University.

YOUNG PHYSICIANS, Drs. Bruce Dull, left, and Fred Welland, just off duty from Peter Bent Brigham Hospital show up for rehearsal still in uniform. They are active members of the chorus.

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Second Program

TUESDAY EVENING, NOVEMBER 8, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

BEETHOVEN ..... Symphony No. 1, in C major, *Op.* 21

I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Minuetto: Allegro molto e vivace
IV. Finale: Adagio; Allegro molto vivace

BARTÓK ..... Suite from the Pantomime, "The Miraculous Mandarin," *Op.* 19

INTERMISSION

WALTON ..... "Belshazzar's Feast," for Mixed Chorus, Baritone Solo and Orchestra

CHORUS PRO MUSICA
ALFRED NASH PATTERSON, *Conductor*

SOLOIST
DONALD GRAMM

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NOV 8 1960

Theaters & Concerts

SHUBERT THEATER — "Camelot," the new Lerner-Lowe musical comedy based on T. H. White's version of the Arthurian legends. Cast includes Richard Burton, Julie Andrews, Roddy MacDowall, Robert Coote, and Robert Goulet. Moss Hart has directed. 8:25 P.M.

COLONIAL THEATER—"Five Finger Exercise," by Peter Shaffer, with the players, headed by Jessica Tandy, including the New York cast. Fifth in the Theater Guild - ATS subscription series. 8:30 P.M.

CHARLES PLAYHOUSE — "A Streetcar Named Desire," opening day of the season and first play in the "Show of Angels" series. The Tennessee Williams play is directed by Michael Murray and produced by Frank Sugrue and R. J. Calvin. 8:30 P.M.

SYMPHONY HALL — Boston Symphony Orchestra, Richard Burgin conducting Beethoven Symphony No. 1; Bartok Suite from "The Miraculous Mandarin"; Walton "Belshazzar's Feast," with Donald Gramm, baritone, and Chrus Pro Musica. 8:30 P.M.

BOSTON CONSERVATORY—Serge Conus, pianist-composer, Concert Room, 26 Fenway. Program lists own compositions of Variations, Sonata and Children's Pieces. Admission free. 8:30 P.M.

N. E. MUTUAL HALL — David Tyler, piano, and Gretchen Moore, flute, presented by Music Lovers' Club of Boston. 11:00 A.M.

Fifth Program

FRIDAY AFTERNOON, NOVEMBER 11, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 12, *at* 8:30 *o'clock*

BACH ..... Suite No. 4, in D major

Overture
Bourrées I and II
Gavotte
Minuet
Réjouissance

MOZART ..... Piano Concerto No. 20, in D minor, K. 466

I. Allegro
II. Romance
III. Rondo: Allegro assai

INTERMISSION

RAVEL ..... Concerto for the Left Hand
(In one movement)

MILHAUD ..... Suite Provençale
Animé — Modéré — Vif — Modéré — Vif — Lent — Vif

SOLOIST
MONIQUE HAAS
Miss Haas uses the Steinway Piano

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

Globe 11/6/60

Monique Haas Piano Soloist At Symphony

Monique Maas, French pianist now on her first North American tour, will make her Boston debut as soloist with the Boston Symphony Orchestra in Symphony Hall Friday at 2:15 and Saturday at 8:30. She will be heard in Mozart's D minor Concerto (K. 466) and Ravel's Concerto for the left Hand. Charles Munch will begin these concerts with Bach's Suite No. 4, in D major, and will end it with the Suite Provencale by Milhaud. The program will be repeated at Sanders Theater, Cambridge, Tuesday at 8:30, Nov. 15.

HAAS

Richard Burgin will conduct the second Tuesday evening concert at Symphony Hall, Nov. 8, presenting Beethoven's First Symphony; the Suite from Bartok's "The Miraculous Mandarin", and with the Chorus Pro Musica and bass Donald Gramm participating, "Belhazzar's Feast", by Walton.

Dr. Munch will conduct the season's first Sunday afternoon concert at Symphony Hall, Nov. 13 at 3. Mozart's "Jupiter" Symphony, Walter Piston's New England Sketches and the Franck Symphony in D minor will be heard.

The Second Symphony by the late Florent Schmitt, composed late in his life, will be given first United States performances by Dr. Munch at the Nov. 18 and 19. Leonid Kogan, Symphony Hall concerts of Soviet artist, will be soloist in the Beethoven Violin Concerto, and the program will include the "Pelleas and Melisande" Suite by Faure.

These concerts last described, will be preceded by an Open Rehearsal, Nov. 17 at 7:30 p.m., to benefit the Orchestra's pension fund.

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Christian Science Monitor (e)
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NOV 9 - 1960

Monique Haas Debut

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At her first Boston appearances Miss Haas will be heard in two concerts not recently performed by the orchestra. She will play the Mozart Piano Concerto No. 20 and the Concerto for Left Hand by Ravel. The Mozart Concerto was last presented by the orchestra in 1915, and the Ravel Concerto was last heard in 1937. Dr. Munch will open the program with the Bach Suite No. 4 in D major. The program will conclude with a performance of Milhaud's Suite Provençale.

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(In one movement)

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Animé — Modéré — Vif — Modéré — Vif — Lent — Vif

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NOV 9 - 1960

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SHOWTHROUGH

Tribune

MONDAY, DECEMBER 5, 1960

MUSIC

Boston Symphony

By Paul Henry Lang

Conductor, Charles Munch; soloist, Monique Haas, pianist. The program:
Suite No. 4 in D major.....Bach
Piano Concerto No. 20, K. 466.....Mozart
Three New England Sketches.....Piston
Concerto for the Left Hand.....Ravel

The Boston Symphony Orchestra presented Sunday afternoon a good and varied program. Such a program demands corresponding treatment, which it received only in the second half, where Mr. Munch went to work on the kind of brilliant coloristic compositions that have always been associated with this fine body of players. Indeed, Walter Piston's evocative "Three New England Sketches" showed the orchestra at its best, while Ravel's tour de force known as Concerto for the left hand, elicited appropriately elegant sounds from the orchestra, though not from the piano.

Monique Haas, the French pianist, should be at home in this French music, and parts of it she played acceptably, but when she had to distribute melody and accompaniment between five fingers she tended to bring out the melody by accentuation—not the best way to cope with the problem. So much for the second half of the concert. Before the intermission we heard music making altogether unworthy of an orchestra of such august standing.

Bach's Suite No. 4 is delightful and joyous outdoor music by a man who spent very little time out of doors. As usual, though, when Bach makes up his mind to do something he has not done before one can almost read an invisible superscription on the score: "Now look here, I will show you what can be done in this vein." The old cantor sheds his robes of office, closes the organ console, steps out in the backyard of St. Thomas', the choirboys bring out an old harpsichord, fiddles, and bass viols, while the municipal musicians contribute oboes, bassoons, trumpets, timpani, and the air is soon filled with festive sunshine and the most delectable sounds.

Unfortunately, there was no such out of doors atmosphere in Mr. Munch's rendition of this charming work; he seems to have gone back and picked up the solemn robes Bach had just got rid of. The suite sounded bulky and ponderous, the sound was thick, the delightful chatter of the woodwinds and the merriment of the trumpets dampened by the sexton's stern warning to the boys that they should remember that they are still in St. Thomas' backyard and not out in the open.

The phrasing was incredibly bad—everything in a nondescript legato—which ruined the fugue; all the bounce was gone. Mr. Munch simply dispensed with the continuo, therefore whenever the *concertino* of oboes and bassoons appeared they had to play without accompaniment. But the height of the ridiculous was reached in the gavotte and minuet, where the strings put on mutes and played "The Maiden's Prayer," complete with sighs and fadeouts.

Miss Haas also played Mozart's somber D minor concerto, Mr. Munch assisting with a double orchestra. The French pianist played every note as it is printed in the score, never worrying about the relationship of these notes to one another. Her color scheme is very restricted and her way with a melody naive.

Mr. Munch displayed the same fuzzy phrasing and articulation he employed in the Bach suite: no clear legato nor staccato but a careless mixture of the two. The wonderfully crisp rondo theme in the finale was like a minestrone soup. Well, I can't explain it, but it surely shocks you when such a distinguished musical organization, capable of the most extraordinary artistry, plays like a sloppy old band.

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Traveler (e)
BOSTON, Mass.
Circ. 178,037

NOV 11 1960

At Symphony

Monique Haas, French pianist, will be introduced to Boston Symphony subscribers at the concerts in Symphony Hall today and tomorrow and at Sanders Thheater, Cambridge, Tuesday night. a aa

Miss Haas, who has toured extensively through the European countries, Russia, Turkey, Israel and Australia, is now performing for the first time i nNorth America.

At her first Boston appearances Miss Haas will be heard in two concertos not recently performed by the orchestra. She will be soloist in the Mozart Piano Concerto No. 20 and the Concerto for Left Hand by Ravel. The program, conducted by Charles Munch, will open with the Bach Suite No. 4 in D major and end with Milhand's Suite Provencale.

The first concert of the annual Sundaya fternoon series will be in Symphony Hall Sunday at 3 p.m. Dr. Munch's program will include Mozart's Symphony No. 41, the "New England Sketches" by Walter Piston and the Symphony in D minor by Cesar Franck.

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500

NOV 10 1960

Famed French Pianist Debuts At Hub Symphony Tomorrow

Keyboard Artist, Monique Haas, Will Perform Two Concertos

Monique Hass, the celebrated French pianist, will be introduced to Boston Symphony Orchestra subscribers at the Orchestra's concerts in Symphony Hall on Friday-Saturday (Nov. 11 at 2:15 and Nov. 12 at 8:30) and at Sanders Theatre in Cambridge on Tuesday (Nov. 15 at 8:30). Miss Haas, who has toured extensively through the European countries, Russia, Turkey, Israel and Australia, is now performing for the first time in North America.

At her first Boston appearances Miss Haas will be heard in two concertos not recently performed by the Orchestra. She will perform the Mozart Piano Concerto No. 20 and the Concerto for Left Hand by Ravel. The Mozart Concerto was last performed by the Orchestra in 1915 and the Ravel Concerto was last heard in 1937. Doctor Munch will open the program with the Bach Suite No. 4 in D major. The program will con-

Continued on Page Seven

clude with a performance of Milhaud's Suite Provencale.

The first concert of the Orchestra's annual Sunday Afternoon Series will be given in Symphony Hall on November 13 at 3:00 p.m. Doctor Munch's program will include Mozart's Symphony No. 41, the "New England Sketches" by Walter Piston and the Symphony in D minor by Cesar Franck.

The Orchestra's concerts of Friday-Saturday (Nov. 18-19) will be preceded by an Open Rehearsal on Thursday evening (Nov. 17) at 7:30 p.m. The ticket sale proceeds from this rehearsal will benefit the Orchestra's Pension Fund.

Leonid Kogan, who made his first United States appearance as guest of the Boston Symphony Orchestra in 1958, will return as Doctor Munch's guest in a performance of the Beethoven Violin Concerto in the concerts on Friday-Saturday (Nov. 18-19). The United States premiere of the Symphony No. 2 by Florent Schmitt will be heard at these concerts as well as the Suite from "Pelleas and Melisande" by Faure.

* * * *

Richard Burgin will conduct the second concert of the Orchestra's Tuesday Evening Series in Symphony Hall this Tuesday (Nov. 8 at 8:30). Donald Gramm and the Chorus pro Musica will participate in a performance of William Walton's "Belshazar's Feast". The Walton oratorio will be preceded by Beethoven's Symphony No. 1 and the Suite from the Pantomime "The Miraculous Mandarin" by Bartok.

The complete programs:

Tuesday, Nov. 8, 8:30, Symphony Hall, Richard Burgin conducting: Beethoven, Symphony No. 1, in C major, Op. 21; Bartok, Suite from the Pantomime, "The Miraculous Mandarin", Op. 19; Walton, "Belshazzar's Feast" (Donald Gramm, baritone; Chorus pro Musica).

Friday, Nov. 11, 2:15; Saturday, Nov 12, 8:30; Symphony Hall, Munch: Bach, Suite No. 4, in D major; Mozart, Piano Concerto No. 20, in D minor, K. 466 (Monique Hass; Ravel, Concerto for the Left Hand (Monique Haas); Milhaud, Suite Provencale.

Sunday, Nov. 13, 3:00; Symphony Hall, Munch conducting: Mozart, Symphony No. 41; Piston, "New England Sketches"; Franck, Symphony in D minor.

Tuesday, Nov. 15, 8:30, Sanders Theatre, Cambridge; Munch conducting: Bach, Suite No. 4, in D major; Mozart, Piano Concerto No. 20, in D minor, K. 466 (Monique Haas); Ravel, Concerto for the Left Hand (Monique Haas); Milhaud, Suite Provencale.

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American (e)
BOSTON, Mass.
Circ. 176,513

NOV 9 - 1960

Pianist Symphony Guest

Monique Haas, the French pianist now making her first visit to the United States, will be Charles Munch's guest at the Boston Symphony Orchestra concerts on Friday and Saturday.

Miss Haas will be heard in two concertos not recently performed by the orchestra. She will perform the Mozart Piano Concerto No. 20, which has not appeared on Symphony programs since 1915, and the Concerto for the Left Hand by Ravel, which was last heard in 1937. Dr. Munch will open the program with Bach's Suite No. 4 in D major, concluding with a performance of Milhaud's "Suite Provencale."

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Morning Globe
BOSTON, Mass.
Circ. 190,246

NOV 12 1960

French Pianist, Milhaud Suite Symphony Features

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the fifth program of the Friday-Saturday series. Dr. Charles Munch, music director, conducted the following program: Bach: Suite No. 4, in D major; Mozart: Piano Concerto in D minor (K. 466); Ravel: Piano Concerto for the Left Hand; Milhaud: Suite Provencale.

By CYRUS DURGIN

French pianist Monique Haas, and the long-unplayed Suite Provencale by Darius Milhaud are the especial features of the Boston Symphony concerts this week. To put it in a homelier way, however, they are the frosting upon a most nourishing and delectable musical cake, loaded with the dozen eggs of Bach's D major Suite, No. 4, and the whole pound or two of butter which is the excellence of Charles Munch and the Orchestra itself.

Miss Haas, making her Boston debut, performed in exhilarating fashion such disparate music as Mozart's D minor Concerto (K. 466) and the difficult, showy Ravel Concerto for the Left Hand.

Just as base [illegible] those not familiar with the genesis of Ravel's tour de force, and who might wonder why a concerto for [illegible] hand, let it be added that the piece was written for Paul Wittgenstein, an Austrian pianist who lost his right arm in World War I, and who introduced the Concerto here in 1932.

Not anyone can play it, still a marvel to this chronicler, for its demands in technical dexterity are prodigious. Miss Haas, whose account of Mozart's greatest [illegible] first movement, most dramatic Piano Concerto had indicated a powerful left hand, swept Ravel's difficulties before her as if they scarcely existed. To be sure, she did cling to the right side of the piano with her other, from time to time; otherwise the required gyrations as the left hand raced down and up the keyboard might have swept her slight body off the bench.

Miss Haas is a most musical player, neat, clean, rhythmically vigorous, who phrases upon a keyboard as a fine singer would phrase with voice, and who understands thoroughly the wherefores of making Mozart sound like Mozart, and Ravel like Ravel. Her use of the pedal [illegible] extraordinarily deft.

New [illegible] Haas has for the [illegible] time come to the United States, we hope she will return periodically. Such an admirable musician is bound to acquire a large international public. Yesterday the response from the subscribers was a full-scale ovation.

It is reported, among others, thanks Dr. Munch from the bottom of his heart for reviving Milhaud's long-neglected [illegible] This is a [illegible] excursion [illegible] South [illegible] full of bright [illegible] and exciting [illegible] heart-[illegible] every [illegible] orchestra [illegible] from the [illegible] notes of Bach to the [illegible] which ends Milhaud's Suite [illegible] as the top of [illegible] the Orchestra responded superbly.

Next week Dr. Munch will present the first United States performances of the Second Symphony which the late Florent Schmitt wrote not long before he died. The concerts will begin with Faure's "Pelleas and Melisande" Suite, and will end with the Beethoven Violin Concerto, the soloist to be the Soviet artist, Leonid Kogan.

Herald 11/6/60

Music Events This Week

Richard Burgin will conduct the second concert of the Boston Symphony Orchestra Tuesday Evening Series in Symphony Hall on Tuesday. Donald Gramm and the Chorus pro Musica will participate in a performance of William Walton's "Belshazzar's Feast." The Walton oratorio will be preceded by Beethoven's Symphony No. 1 and the Suite from the Pantomime "The Miraculous Mandarin" by Bartok.

Monique Haas, the French pianist, will be introduced to Symphony subscribers at the Orchestra's concerts in Symphony Hall on Friday afternoon and Saturday evening, and at Sanders Theater in Cambridge on Tuesday, Nov. 15 at 8:30. Miss Haas, who has toured extensively through the European countries, Russia, Turkey, Israel and Australia, is now performing for the first time in North America.

Miss Haas will be heard in two concertos not recently performed by the Orchestra, the Mozart Piano Concerto No. 20 and the Concerto for Left Hand by Ravel. The Mozart was last performed here in 1915 and the Ravel Concerto in 1937. Doctor Munch will open with the Bach Suite No. 4 in D major, and conclude with a performance of Milhaud's Suite Provencale.

The first concert of the Orchestra's annual Sunday Afternoon Series will be given in Symphony Hall on Nov. 13 at 3:00 p.m. The program will include Mozart's Symphony No. 41, the "New England Sketches" by Walton Piston and the Symphony in D minor by Cesar Franck.

TODAY

Monitor 11/12/60

Monique Haas, French pianist, will be soloist with the Boston Symphony for its Symphony Hall concerts Friday afternoon and Saturday night.

MONIQUE HAAS, piano soloist with the Boston Symphony Orchestra on Friday afternoon and Saturday evening, playing in Ravel's Concerto for Left Hand alone and Mozart's Concerto No. 20 in D minor.

Tournée de Mme Monique HAAS

MME. Monique Haas, pianiste, commencera sa tournée nord-américaine à Ottawa le lundi 7 novembre; elle jouera ensuite au Symphony Hall de Boston les 11 et 12 novembre en matinée et en soirée sous la baguette de Charles Münch; le 15 novembre à Cambridge au Théâtre Sanders de l'Université Harvard; le 20 novembre à Montréal à l'hôtel Ritz-Carlton. A Montréal également, elle se fera entendre à la radio le 23 novembre; elle donnera un concert à Québec le 25 novembre.

Mme Haas reviendra ensuite aux Etats-Unis, où elle donnera les concerts suivants: le vendredi 2 décembre à l'Académie de Musique de Brooklyn; le 5 à Carnegie Hall sous la direction de Charles Münch et le 8 décembre à Detroit, dans l'auditorium Henry Edsel Ford.

France Amérique 11/6/60

45 Herald 11/12/60

THE SYMPHONY

Ravel Piano Concerto For Left Hand Is Just Right for Miss Haas

By ROBERT TAYLOR

Monique Haas, blonde, handsome and French, dominated the scene at Symphony yesterday. Her account of the Ravel Piano Concerto for Left Hand came off as a brilliantly tempestuous virtuoso statement. She also gave us an exceedingly refined performance of Mozart's Concerto in D minor, heard—mirabile dictu!—at a week-end concert of the Boston Symphony Orchestra for the first time in 45 years.

Making her debut here, Miss Haas undoubtedly selected the Ravel to follow the Mozart on the grounds of nationality and musical contrast. The score is ingenious and exciting in a rather obvious way; and I must confess, for all its virtues of craft, no less a stunt for the average performer than snapping several strings of a violin and playing the fiddle upside down in the tradition of Paganini.

The piece has a curious history. It was commissioned by Paul Wittgenstein, the Austrian pianist, who lost his right arm during the first World War. In one movement, combining four tempos, Ravel subtly nudges the soloist into the spotlight, mingling quasi-jazz effects for orchestra with alternate impassioned piano dialogue. This culminates in a cadenza demanding fabulous dexterity from five fingers.

Incredible Problems

The incredible technical problems encountered may well be imagined. "My left thumb," stated Mr. Wittgenstein, "does the work of my lost right hand. I play the melody with my thumb." Indeed, the arpeggios, yawning like canyons at the close, must be spanned by the thumb and second finger. Miss Haas not only conquered each complexity, but managed to sound in the process as multitudinously gifted as a five-fingered First Piano Quartet.

Still, it is to be doubted that the conditions of the performance will ever seem more than a novelty. Much as one admires Mr. Wittgenstein's valiant spirit, he is a unique case. A person not handicapped must, perforce, do as Miss Haas did yesterday—clutch the side of the keyboard, or rest the right hand in the lap, all the while playing superbly, the contrast between action and inaction recalling Dr. Johnson's remark about lady preachers. Not until another Wittgenstein appears will the concerto seem a natural declaration.

Does this mean the Ravel should be dropped pending such conditions? No. The writing for soloist and ensemble abounds in flashing felicities (at times the instrumental portions invoke "Bolero") and flamboyant power. I am glad Miss Haas essayed the oddity, a strange work but cherishable.

The statistic about the Mozart is staggering. Not in 45 years? But it is among the true glories of western music; one of the two Mozart piano concertos in a minor key. (I've never heard the C minor at a Symphony concert either.) Here, I think the soloist's artistry was most convincingly displayed.

Warm Personality

Miss Haas projected the stormy, brooding elements without sacrificing one iota of idyllic mood. The character of the work is difficult to capture because of its ambiguous relationship, sadness and struggle and rapture chasing like clouds upon a gentle sun. The soloist gave a lyrical and delicate reading though the scale remained large.

She has a lovely touch, a glowing tone. Monique Haas can play at various dynamic levels and speeds with the dazzle of a conservatory technician; but her effects are in proportion. Her phrasing revealed a warm personality, never coldly chiseled or detached. The poetic ideas of this great work flowed effortlessly. There was no lingering over slow passages or thundering through fast ones or filling in the segments Mozart left to the discretion of the performer with a gluey imagination. The sense of style proved impeccable. In short, Monique Haas is a spirited and distinguished Mozart interpreter of whom one would like to hear more.

The rapport between the orchestra and soloist was stimulating: indeed Dr. Munch stayed in his finest fettle throughout the afternoon. The Mozart, gracefully understated, the vibrancy of the Ravel, the bright pomp of the Bach and the rollicking Milhaud suite, based on French folk sources, received firm utterance.

True, the Bach was being revived after only two years — I am told no less than five Handel concerti grosso have never been done by the BSO—yet was thoroughly delightful. Sixteen years have elapsed since the Milhaud, and it had vast, charm, too. One could not help but think that in this stereo age the score's tart instrumental combinations should be recorded by the Boston Symphony, for the intriguing timbres, buoyant rhythms and Gallicism suit the present identity of the orchestra persuasively.

Next week Leonid Kogan will be the soloist in Beethoven's Concerto. Charles Munch has also scheduled the American premiere of Schmitt's Symphony No. 2, Op. 137, and Faure's Suite from "Pelleas and Melisande," Op. 80.

The Program

The Boston Symphony Orchestra, Charles Munch conducting, presented the fifth program of the 80th season in Symphony Hall yesterday. Monique Haas was the piano soloist. The program will be repeated tonight at 8:30:

Suite No. 4, in D major . . . J. S. Bach
Piano Concerto No. 20, in D minor, K. 466 . . . . . Mozart
Concerto for the Left Hand . . . . . Ravel
Suite Provencal . . . . . Milhaud

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Sun (e)
LOWELL, Mass.
Circ. 42,164

NOV 5 1960

Christian Science Monitor 11/12/60

—Monique Haas's Debut

French Pianist Acclaimed In Left-Handed Concerto

By Harold Rogers

After Charles Munch warmed our hearts with a radiant reading of Bach's Suite No. 4, Monique Haas came on stage to cool them off again with a pretty performance of Mozart's Piano Concerto No. 20. The notes were clear, even sparkling, but superficial brilliance cannot compensate for profound poesy.

One's disappointment, however, did not outlast the intermission yesterday afternoon in Symphony Hall. Mlle Haas came forward with a stunning traversal of Ravel's Concerto for the Left Hand, a theatrical work of magnificent orchestral sonorities and filigree fabric for the piano. She has, it was plain to see, a flair for the dramatic. She won a prolonged ovation, thus bringing her Boston debut to a climactic triumph.

The Mozart is susceptible of deeper insights. Will those who have heard Clara Haskil ever forget? It is doubtful, though, if brighter coruscations are possible in the Ravel. I wasn't on hand to hear the American première with the Boston Symphony in 1934 as played by Paul Wittgenstein, the one-armed pianist who commissioned the work; Mlle Haas's performance could be equaled, but hardly exceeded.

It was surprising to see Darius Milhaud's name on the program, especially in view of Dr. Munch's dislike of his countryman's music (he must dislike it, otherwise he'd surely play it more often). True, the Suite Provencale is not tough going; there is no raging sea of polytonality; it is filled with bucolic pleasures and spirited dances.

Dr. Munch leaned back and let the music soar and swirl. Both he and his listeners were happy.

MONIQUE HAAS, the celebrated French pianist, will be introduced to Boston Symphony orchestra followers at the Friday and Saturday concerts of Nov. 11 and 12, and at Sanders theater in Cambridge on Tuesday, Nov. 15.

Miss Haas, who has toured extensively through European countries, Russia, Turkey, Israel and Australia, is now performing for the first time in North America. In her initial appearance here, she will be heard in two concertos not recently performed by the orchestra.

To be played will be the Mozart Concerto No. 20 and the Concerto for Left Hand by Ravel. The Mozart Concerto was last performed by the orchestra in 1915 and the Ravel Concerto was last heard in 1937. Dr. Munch will open the program with the Bach Suite No. 4 in D major. The program will conclude with a performance of Milhaud's Suite Provencale.

The first concert in the orchestra's annual Sunday afternoon series will be given in Symphony hall on Nov. 13. Dr. Munch's program will include Mozart's Symphony No. 41, the "New England Sketches" by Walton Piston and the Symphony in D minor by Cesar Franck.

The concert calendar at the New England Conservatory lists a fine series of events for November. The opening events will be next Wednesday evening when students of Howard Goding will present an evening of recital in piano. On Nov. 16, a concert of compositions for woodwind and brass ensembles will be featured.

A top program is listed for Nov. 17 when a concert will be presented by the New England Conservatory chorus and Symphonic Wind ensemble and the distinguished teacher and conductor, G. Wallace Woodworth will appear as guest. An Alumni Association concert is scheduled for Nov. 21. Three prize-winning compositions, selected from entries in the association's 1959-60 composition contest, are listed. This competition is held annually, and is open to students and graduates of the conservatory.

An artist diploma debut recital featuring Miss Jeanne Grealish, mezzo-soprano, will be given on Nov. 28 and on Nov. 30, there will be a concert of vocal music.

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
DEC 4 1960

4/6

MUSIC
Boston Symphony

By Paul Henry Lang

Conductor, Charles Munch; soloist, Monique Haas, pianist. The program: Suite No. 4 in D major ..... Bach
Piano Concerto No. 20, K. 466 ..... Mozart
Three New England Sketches ..... Piston
Concerto for the Left Hand ..... Ravel

The Boston Symphony Orchestra presented yesterday afternoon a good and varied program. Such a program demands corresponding treatment, which it received only in the second half, where Mr. Munch went to work on the kind of brilliant coloristic compositions that have always been associated with this fine body of players. Indeed, Walter Piston's evocative "Three New England Sketches" showed the orchestra at its best, while Ravel's tour de force known as Concerto for the left hand, elicited appropriately elegant sounds from the orchestra, though not from the piano.

Monique Haas, the French pianist, should be at home in this French music, and parts of it she played acceptably, but when she had to distribute melody and accompaniment between five fingers she tended to bring out the melody by accentuation—not the best way to cope with the problem. So much for the second half of the concert. Before the intermission we heard music making altogether unworthy of an orchestra of such august standing.

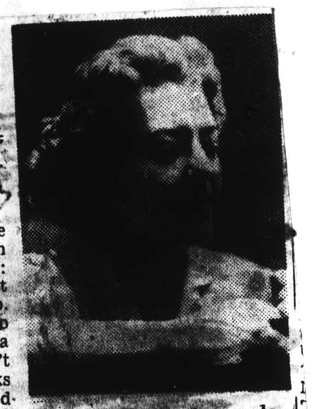
Bach's Suite No. 4 is delightful and joyous outdoor music by a man who spent very little time out of doors. As usual, though, when Bach makes up his mind to do something he has not done before one can almost read an invisible superscription on the score: "Now look here, I will show you what can be done in this vein." The old cantor sheds his robes of office, closes the organ console, steps out in the backyard of St. Thomas', the choirboys bring out an old harpsichord, fiddles and bass viols, while the municipal musicians contribute oboes, bassoons, trumpets, timpani, and the air is soon filled with festive sunshine and the most delectable sounds.

Unfortunately, there was no such out of doors atmosphere in Mr. Munch's rendition of this charming work; he seems to have gone back and picked up the solemn robes Bach had just got rid of. The suite sounded bulky and ponderous, the sound was thick, the delightful chatter of the woodwinds and the merriment of the trumpets dampened by the sexton's stern warning to the boys that they should remember that they are still in St. Thomas' backyard and not out in the open.

The phrasing was incredibly bad—everything in a nondescript legato—which ruined the fugue; all the bounce was gone. Mr. Munch simply dispensed with the continuo, therefore whenever the *concertino* of oboes and bassoons appeared they had to play without accompaniment. But the height of the ridiculous was reached in the gavotte and minuet, where the strings put on mutes and played "The Maiden's Prayer," complete with sighs and fadeouts.

Miss Haas also played Mozart's somber D minor concerto, Mr. Munch assisting with a double orchestra. The French pianist played every note as it is printed in the score, never worrying about the relationship of these notes to one another. Her color scheme is very restricted and her way with a melody naive.

Mr. Munch displayed the same fuzzy phrasing and articulation he employed in the Bach suite: no clear legato nor staccato but a careless mixture of the two. The wonderfully crisp rondo theme in the finale was like a minestrone soup. Well, I can't explain it, but it surely shocks you when such a distinguished musical organization, capable of the most extraordinary artistry, plays like a sloppy old band.



Monique Haas, piano soloist with the Boston Symphony Orchestra yesterday

SHOWTHROUGH

47

First Program

SUNDAY AFTERNOON, NOVEMBER 13, *at* 3:00 *o'clock*

MOZART . . . . . Symphony No. 41, in C major, "Jupiter," K. 551

I. Allegro vivace
II. Andante cantabile
III. Minuetto: Allegretto
IV. Finale: Allegro molto

PISTON . . . . . Three New England Sketches

I. Seaside
II. Summer Evening
III. Mountains

INTERMISSION

FRANCK . . . . . *Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

BALDWIN PIANO

*RCA VICTOR RECORDS

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Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189
NOV 13 1960

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 416,486
NOV 13 1960

Good Music for This Week

The R.I. Philharmonic Orchestra will be heard in a live broadcast originating from the Veteran's Memorial Auditorium, Monday at 8:30 p.m. on WPFM-FM. The program will feature a complete performance of Beethoven's *Choral Symphony*. Soloists in the fourth movement will be Freda Grey-Nasse, Ginia Davis, Jon Crain and David Laurent plus the 150 voice Lexington Choral Society. Other works to be heard are Beethoven's *Symphony No. 9 in D minor* and the *Coriolan Overture*. The orchestra will be under the direction of its musical director Francis Madeira.

Two piano concertos highlight the televised concert of the Boston Symphony Orchestra, Tuesday at 8:30 p.m. on Channel (2). Mozart's *Concerto in D minor* and Ravel's *Left Hand Piano Concerto* are to be performed by Monique Haas, who is making her American debut this season. Under the direction of Charles Munch, the orchestra also presents Bach's *Suite No. 4* and Milhaud's *Suite Provençale*.

Composer-conductor Carlos Chavez will lead the New York Philharmonic in works by Elliott Carter, Robert Schumann and Richard Strauss, Saturday at 8:30 p.m. on WEAN and WPJB-FM. Guiomar Novaes will be the soloist in Schumann's *Piano Concerto in A minor*. Cellist Laszlo Varga and violinist William Lincer will be heard in Strauss' tone poem *Don Quixote*.

WXCN-FM will present a complete recording of Giordana's opera, *Andrea Chenier*, Saturday afternoon at 2. The performance is under the direction of Gianandrea Gavezzini. The soloists include Mario del Monaco in the title role, Renata Tebaldi, Ettore Bastianini and Fernando Corena.

Liszt: Piano Concerto No. 1 in E Flat

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Herald (m)
BOSTON, Mass.
Circ. 175,076

NOV 17 1960

Theaters & Concerts

COLONIAL THEATER—"All the Way Home," new Tad Mosel drama, produced by Fred Coe, staged by Arthur Penn with the cast including Colleen Dehurs, Arthur Hill, Lillian Gish, Aline MacMahon and John Megna. 2:15 and 8:30 P.M.

SHUBERT THEATER—"Camelot," the new Lerner-Lowe musical-comedy based on T. H. White's version of the Arthurian legends. Cast includes Richard Burton, Julie Andrews, Roddy MacDowell, Robert Goulet, and Robert Coote. Moss Hart has directed. 8:15 and 1:45 P.M.

CHARLES PLAYHOUSE—"A Streetcar Named Desire," opening play of the season and first play in the "Show of Angels" series. The Tennessee Williams play is directed by Michael Murray and produced by Frank Suarez and R. J. Calvin. 8:30 P.M.

TUFTS ARENA THEATER—"The Diary of Anne Frank," presented by Ben, Paint and Pretzels and Tufts University Theater. 8:30 P.M.

SYMPHONY HALL—Boston Symphony in Open Rehearsal with Charles Munch rehearsing the Friday-Saturday concert. 7:00 P.M.

B. U. THEATER—"The Rape of Lucretia," Benjamin Britten's opera, performed by B. U. Music Theater Department. 8:30 P.M.

LOEB DRAMA CENTER—(Cambridge) —"Pirates of Penzance," presented by the Harvard Gilbert and Sullivan Players. 8:00 P.M.

JORDAN HALL—N. E. Conservatory Chorus, Lorna Cooke de Varon, conductor, assisted by Symphonic Wind Ensemble. G. Wallace Woodworth, guest conductor. 8:30 P.M.

SHOWTHROUGH

47

First Program

SUNDAY AFTERNOON, NOVEMBER 13, *at* 3:00 *o'clock*

MOZART . . . . . Symphony No. 41, in C major, "Jupiter," K. 551

I. Allegro vivace
II. Andante cantabile
III. Minuetto: Allegretto
IV. Finale: Allegro molto

PISTON . . . . . Three New England Sketches

I. Seaside
II. Summer Evening
III. Mountains

INTERMISSION

FRANCK . . . . . *Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

BALDWIN PIANO *RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189
NOV 13 1960

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 416,486
NOV 13 1960

Good Music for This Week

The R.I. Philharmonic Orchestra will be heard in a live broadcast originating from the Veteran's Memorial Auditorium, Monday at 8:30 p.m. on WPFM-FM. The program will feature a complete performance of Beethoven's *Choral Symphony*. Soloists in the fourth movement will be Freda Grey-Nasse, Ginia Davis, Jon Crain and David Laurent plus the 150 voice Lexington Choral Society. Other works to be heard are Beethoven's *Symphony No. 9 in D minor* and the *Coriolan Overture*. The orchestra will be under the direction of its musical director Francis Madeira.

Two piano concertos highlight the televised concert of the Boston Symphony Orchestra, Tuesday at 8:30 p.m. on Channel (2). Mozart's *Concerto in D minor* and Ravel's *Left Hand Piano Concerto* are to be performed by Monique Haas, who is making her American debut this season. Under the direction of Charles Munch, the orchestra also presents Bizet's *Suite No. 4* and Milhaud's *Suite Provençale*.

Composer-conductor Carlos Chavez will lead the New York Philharmonic in works by Elliott Carter, Robert Schumann and Richard Strauss, Saturday at 8:30 p.m. on WEAN and WPJB-FM. Guiomar Novaes will be the soloist in Schumann's *Piano Concerto in A minor*. Cellist Laszlo Varga and violinist William Lincoy will be heard in Strauss' tone poem *Don Quixote*.

WXCN-FM will present a complete recording of Giordana's opera, *Andrea Chenier*, Saturday afternoon at 2. The performance is under the direction of Gianandrea Gavezzini. The soloists include Mario del Monaco in the title role, Renata Tebaldi, Ettore Bastianini and Fernando Corena.

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Herald (m)
BOSTON, Mass.
Circ. 175,076
NOV 17 1960

Theaters & Concerts

COLONIAL THEATER—"All the Way Home," new Tad Mosel drama, produced by Fred Coe, staged by Arthur Penn with the cast including Colleen Dewhurst, Arthur Hill, Lillian Gish, Aline MacMahon and John Megna. 2:15 and 8:30 P.M.

SHUBERT THEATER—"Camelot," the new Lerner-Loewe musical comedy based on [illegible] 8:30 P.M.

CHARLES PLAYHOUSE—"A Streetcar Named Desire," first revival of the drama by Tennessee Williams, directed by [illegible] 8:30 P.M.

TUFTS ARENA THEATRE—"The Diary of Anne Frank," [illegible] by Tufts University Theater. 8:30 P.M.

SYMPHONY HALL—Boston Symphony Orchestra, Charles Munch conducting. 8:30 P.M. Friday-Saturday concerts.

B. U. THEATRE—"The Rape of Lucrece," Benjamin Britten's opera, performed by B. U. Music Theater Department. 8:30 P.M.

LOEB DRAMA CENTER—(Cambridge) "Pirates of Penzance," presented by the Harvard Gilbert and Sullivan Players. 8:30 P.M.

JORDAN HALL—N. E. Conservatory Chorus, Lorna Cooke de Varon, conductor, assisted by Symphonic Wind Ensemble, G. Wallace Woodworth, guest conductor. 8:30 P.M.

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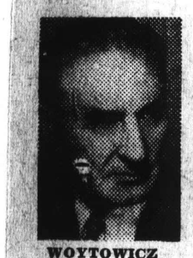
Evening Globe
BOSTON, Mass.
Circ. 149,750

NOV 29 1960

Composer-Pianist Woytowicz Here for Paderewski Memorial

By CYRUS DURGIN

Boleslaw Woytowicz, composer and pianist and one of Poland's most eminent musicians, has come to Boston to inaugurate local observance of the Paderewski Centennial Year. Ignace Jan Paderewski, the fabulous keyboard master whose career was crowned by a period of statesmanship as Premier of Poland after World War I, was born Nov. 6, 1860.



WOYTOWICZ

To commemorate the anniversary, a Paderewski Centennial Committee has been formed, with Dr. Charles Munch, music director of the Boston Symphony Orchestra, as honorary chairman. First event of the commemoration will be a concert at Jordan Hall Friday night by Boleslaw Woytowicz, which will be devoted to the music of Paderewski and his illustrious Polish forerunner, Chopin.

This is the first visit to North America for Prof. Woytowicz, a tall, lean, ruddy man jut under 61, with beetling black eyebrows and a pianist's stubby, short-nailed and powerful fingers. He speaks his native Polish and French, for he was a student of Nadia Boulanger in Paris. Our conversation, accordingly, was greatly assisted by the interpreting ability of Dr. Stanley J. G. Nowak, Boston surgeon who is president of the newly-formed Paderewski Memorial Society of Mass., Inc.

Prof. Woytowicz is looking forward to the honor of playing what surely is one of the few American performances of Paderewski's own Sonata in E-flat minor since its composer gave its premiere at Symphony Hall, Dec. 21, 1907.

Woytowicz describes this work of 1903 as remarkably forward-looking for its time, a grand-scale piece with more than a hint of the 12-tone serial technic that was to emerge yeras later.

Incidentally, in his condensed answer to my request for a description of the musical state of Poland today, Woytowicz pointed out that there is just one 12-tone Polish composer today, a 25-year-old pupil of his.

"Music was really organized in Poland after the last war," Woytowicz continued, and now operates as a system beneficial to composers, performers and public. There are seven symphony orchestras wholly government subsidized, six partially thus supported, of 120 members each; eight opera houses with individual orchestras, and 10 more traveling orchestras of about 60 players. This is in a country of some 20 million persons. There is a national registry of 5000 professional musicians."

Woytowicz himself has been a prolific composer. His Second Symphony marked the beginning of a new period in his life. It was composed in Warsaw after the Nazi destruction of the city.

Woytowicz had to leave 22 major manuscripts in a basket in a cellar of his home, because he could not take them with him. He left them uncovered in the hope that if they were found they would be spared. The manuscripts included his First Symphony, a ballet, a quartet, choral music. When he returned he found just enough charred fragments to be sure they were from his manuscripts. Nazi soldiers, he later was informed, poured gasoline on the basket and set it afire.

"I felt then," Woytowicz says, "that if I had had a pistol I would have shot myself. I had no pistol, and therefore I thought 'I must begin all over again.'"

The Second, or "Warsaw" Symphony was the result of this resolution, and it is intimately bound to his feeling about the destruction and the resurgence of the Polish capital city.

As a composer Woytowicz bases much of his music upon plain song of the Gregorian chant. It is used importantly in his "Warsaw" Symphony.

The pronunciation of the musician's name, incidentally, is approximately Voy-TOE-vich, stress on the second syllable.

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Herald (m)
BOSTON, Mass.
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NOV 30 1960

THE ROVING EYE

Bout With Nazi Justice

By ROBERT TAYLOR

The time was 1943 and the place a jail cell in Poland.

Thirty-four prisoners had been crammed into a single cell by their Nazi captors. One, a tall, middle-aged man with shaggy eyebrows that flared upward to lend him a somewhat saturnine appearance, apparently spoke German. He was, it seemed, a Professor, rounded up like most of the Polish intelligentsia—who were potential trouble-makers—and placed under lock and key. It was the routine thing.

Grim Music Lover

To the Professor fell the task of calling out the names of his fellow cellmates as, one by one, they were led away to execution.

Pucinski, Stasiak . . . The cell emptied, and ultimately it came the turn of the scholar. "Woytowicz!" called out the guard.

He stepped from the cell and followed the escort, not to the firing squad but to the prison hospital. "You are lucky," they told him as he assumed his new post of orderly, humble but assuring survival, "you are lucky to have a commander who loves music."

The music-loving prison gauleiter had, prior to arresting the Professor, despatched a squad that burned the latter's Trio for flute, clarinet and bassoon, Piano Concerto and Symphony No. 1, the manuscripts all consigned to the pyre out of sheer perversity. But fortunately, he retained a guttering of cultural spark that spared the composer, Boleslaw Woytowicz, one of Poland's most distinguished composers and piano interpreters and a figure of stature in world music.

The other day, some 17 years after Professor Woytowicz's harrowing encounter with Nazi justice, we chanced to talk with the artist through an interpreter, Dr. Stanley J. G. Nowak, the Boston surgeon who is also the president of the newly-formed Paderewski Memorial Society of Massachusetts. This is the centennial year of the great Paderewski, pianist extraordinary, composer, and one of the few artists who has ever controlled the reins of a modern government. To honor the master, as the opening event of a series of Boston concerts, Mr. Woytowicz gives a recital of Paderewski and Chopin piano compositions in Jorday Hall Friday night.

First Visit

Indeed, bringing Boleslaw Woytowicz to America is something of a crusade for Dr. Nowak who reached behind the Iron Curtain to arrange that the pianist should give his first United States performance in Boston. Woytowicz has never ventured outside Europe before. Although regarded highly enough by his countrymen to represent Polish musical culture at the Brussels World Fair, he is a name virtually unknown to the musical public here.

This is, however, a reciprocal situation. Most American performers and composers are known in present-day Poland only by an occasional record, a short-wave program, a random score. Aside from politics, it illustrates the gulf between two cultures, less a matter of ideology than sheer distance and separate and distinct folkways.

The isolation was borne in on us when we asked Professor Woytowicz (he also studied mathematics, philology and earned a law degree from the University of Warsaw) whom he considered the outstanding young Polish composers today. Dr. Nowak, a flawless linguist himself, relayed the answer.

"Gorecki, Penherski, Kilar and Szalonek," he said.

They were not household names to us. Boleslaw Woytowicz must have noted the somewhat sluggish response, for he amplified his remarks.

"Kilar is a pupil of Professor Woytowicz," said Dr. Nowak.

Well then, we inquired, seeking the obverse of the statement, what American writers had attained recognition in Poland? Roy Harris. Copeland, Wallingford Riegger? It seems that Mr. Woytowicz knew Copeland and admired Walter Piston; but then he was a professional musician, and even so, American music was hard to obtain. Was Dr. Munch known? No.

Chopin's Pupil

Poland, nevertheless, he told us, currently supports the impressive number of seven Philharmonic orchestras as well as six lesser traveling orchestras subsidized by the state. He himself had studied under Michalowski, who in turn had studied under Mikuli, who was a pupil of Chopin, and the master's tradition had been passed in succession. Oh yes, Poland also boasts eight full-scale opera houses with singers and orchestras, all professionals.

The conversation seemed to be devolving toward a delicate theme. We feared a query about opera houses in Boston. "What do you think of the Boston Symphony," we asked; "have you heard it?"

"Yes," relayed Dr. Nowak, but before he could go on, the Polish composer smiled. For the first time Boleslaw Woytowicz broke into English. "Boston Symphony," he said, nodding. "First class."

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Herald
BELMONT. Mass.
Circ. 4,942

NOV 24 1960

PADEREWSKI CENTENNIAL MEDALLION PRESENTED

On Friday, November 18, in a private ceremony, Dr. Charles Munch (right) received the first Paderewski Centennial Medallion struck by Boston's famous sculptor, Joseph A. Coletti. The presentation was made by Dr. Stanley J. G. Nowak (left) of 186 Payson Road, Belmont.

This medallion depicts Paderewski in profile during the height of his career in 1914 while the reverse side shows a striking design of the heraldic Polish Eagle taken from the medal of the Order of Polonia Restituta, the words "Polonia Restituta" also appearing on the medallion to signify not only that Paderewski received this Order but was, indeed, the Restorer of Poland.

This medallion will be presented to Dr. Munch by Dr. Stanley J. G. Novak, President of the recently organized Paderewski Memorial Society of Massachusetts and by the Sculptor Coletti. Dr. Munch is Honorary Chairman of the Massachusetts Centennial Committee of Paderewski Mr. Harrison Keller who is Honorary Vice-Chairman will be present together with Mr. Henry B. Cabot, Mr. Richard C. Paine, Honorary Members. In addition, officers and trustees of the Paderewski Memorial Society will attend.

The Paderewski Memorial Society has also invited to be present as honorary guest, Professor Boleslaw Woytowicz, outstanding Polish Composer - Pianist - Pedagog, who comes from Poland to give a Paderewski Centennial Piano Recital in Jordan Hall on Friday evening, December 2, 1960.

In the Exhibition Gallery the management will show a collection of Paderewski memorial from its own collection and from that of Mr. Harrison Keller and Dr. Nowak.

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Morning Globe
BOSTON, Mass.
Circ. 190,246

NOV 17 1960

Paderewski Medal to Munch

Dr. Charles Munch, music director of the Boston Symphony Orchestra, has been awarded the first Paderewski Centennial Medallion. He will receive it in a private ceremony at Symphony Hall following the concert tomorrow afternoon.

This medallion was struck by Boston sculptor Joseph A. Coletti, and depicts Paderewski in profile during the height of his career in 1914.

The reverse side shows the heraldic Polish Eagle taken from the medal of the Order of Polonia Restituta, the words "Polonia Restituea" also appearing on the medalion to signify not only that Paderewski received this Order but was, indeed, the Restorer of Poland.

The medallion will be presented to Dr. Munch by Dr. Stanley J. G. Nowak, President of the recently organized Paderewski Memorial Society of Massachusetts and by sculptor Coletti. Dr. Munch is honorary chairman of the Massachusetts Centennial Committee of Paderewski. Harrison Keller, honorary vice chairman, will be present, together with Henry B. Cabot, Richard C. Paine, honorary members, and officers and trustees of the Paderewski Memorial Society.

The Paderewski Memorial Society has also invited to be present as honorary guest, Prof. Boleslaw Woytowicz, Polish composer - pianist - teacher, who will give a Paderewski Centennial piano concert in Jordan Hall Friday evening, December 2.

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Citizen
BELMONT, Mass.
Weekly Circ. 4,079

OCT 28 1960

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Dr. Nowak Announces Events Of Paderewski Centennial

Postmaster Ephraim Martin shown presenting sheet of new Paderewski postage stamps to Dr. Stanley J. G. Nowak of Belmont who is serving as co-chairman of the many events sponsored by the Paderewski Centennial Committee.

Postmaster Ephraim Martin of Boston presided over ceremonies at the Federal Building and received a committee representing the Paderewski Centennial Committee and the Polish American Congress. A new Paderewski Centennial Stamp in the Champion of Liberty series has been issued by the Post Office Department.

Those present were Monsignor Ladislas A. Sikora of Salem; Dr. Stanley J. G. Nowak of Belmont, chairman of the Centennial Committee; Edward Nowak, Winthrop philatelist; Stanislaw J. Suchecki, Dorchester attorney; John Twarog, Eastern Mass. president of Polish American Congress, Salem, and Jan Brabinski, commander of Polish American Veterans, Post 37.

Postmaster Martin spoke of the heroic stature of Paderewski, not only as a virtuoso-composer but as a statesman, qualities which were born of self-discipline and spiritual inspiration. "Paderewski," he said, "symbolizes a true Champion of Liberty."

Dr. Nowak and Monsignor Sikora spoke of the Paderewski Commemorative plans which will center around November 6, the natal centennial date. These include:

Tuesday, Nov. 1: Public announcement of newly designed Paderewski Centennial medallion designed by Joseph Coletti, sculptor.

Sunday, Nov. 6: Radio programs commemorating the Centennial of Paderewski's birth, and Eire Society program.

Friday, Nov. 11: 11 a.m.: Memorial Mass for Paderewski and Polish heroes, Holy Cross Cathedral, Boston; Cardinal Richard J. Cushing presiding.

Sunday, Nov. 27 8 p.m.: (tentative), showing of films "Moonlight Sonata," featuring Paderewski, and "Song to Remember", depicting life of Chopin, Donnelly Memorial Theatre, Boston.

Radio and television programs in November and to feature rare recordings of Paderewski and there will be special programs by the Massachusetts Federation of Music Clubs.

Dr. Charles Munch, honorary chairman of the Paderewski Centennial Committee, will receive the first award of the Paderewski medallion designed by Mr. Coletti. Plans are under consideration for a commemorative concert program by the Boston Symphony Orchestra.

The Paderewski Committee under the chairmanship of Dr. Nowak is cooperating with the Paderewski Fund under the direction of Harrison Keller, who plans the presentation in March of a quintet commissioned by the Fund. This fund was originally established in Boston by Padewski, together with Col. Henry Lee Higginson and William Steinway to encourage American musical composition.

BUSINESSMEN:

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Italian News
BOSTON, Mass.
Weekly Circ. 13,452

NOV 25 1960

JOSEPH A. COLETTI, Boston sculptor, struck the first Paderewski centennial medallion which was presented to Boston Symphony Conductor, Dr. Charles Munch, in a private ceremony.

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Sixth Program

FRIDAY AFTERNOON, NOVEMBER 18, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 19, *at* 8:30 *o'clock*

FAURÉ ..... "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80

I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande"; Molto adagio

SCHMITT ..... Symphony No. 2, *Op.* 137

I. Assez animé
II. Lent sans excès
III. Animé

(First performance in the United States)

INTERMISSION

BEETHOVEN ..... *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

SOLOIST
LEONID KOGAN

These concerts will end about 4:20 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

[329]

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 190,246
NOV 19 1960

Munch Conducts Schmitt; Kogan Symphony Soloist

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the sixth program of the Friday–Saturday series. Dr. Charles Munch, music director, conducted the Suite from Faure's music to "Pelleas and Melisande"; the Second Symphony by Florent Schmitt (American premiere), and the Beethoven Violin Concerto with Leonid Kogan as soloist.

By CYRUS DURGIN

The American premiere of the Second Symphony by the late Florent Schmitt, and the return of Soviet violinist Leonid Kogan as soloist in the Beethoven D major Concerto furnish the noval aspects of the Boston Symphony concerts this week.

Kogan, now just 36, quickly reinforced yesterday the well-remembered impression he had made when, in January, 1958, he had made his debut here in the Brahms Concerto.

He is an exceedingly fine artist whose technical virtuosity is matched by his sensitivity.

His performance of Beethoven was fingered, bowed and spun into a beauty that was pure lyricism and refinement. The precise detail, the evenness of articulation down to the last turn, grace-note and trill, were extraordinary even in an age of great string soloists.

Kogan's performance was warm, too, and singing, qualities quickly recognized by the public. The Friday audience he won completely, and they responded with a very cordial and sustained ovation.

Among the lacunae in the local knowledge of contemporary music is the name of Florent Schmitt, who composed his Second Symphony when he was 87, and lived to hear it performed for the first time, under Charles Munch in Strasbourg, June 15, 1958. When he died two months afterward, Schmitt was just under 88.

In France, from the beginning of this century, Schmitt was counted among the eminent and esthetically independent. He composed a vast amount of music, of which the local orchestral public knows mostly about six pieces given 10 sets of performances at Boston Symphony concerts from 1913 until the present.

That is not bad for a composer of the time, neither is it good, certainly not enough to give us a working knowledge of his music in large.

Schmitt used a big orchestra here, spun out a quantity of instrumental polyphony, filled his score with a wealth of contrasting and shifting colors, wrote with the unerring hand of a technical master and a man to whom melody was important but not necessarily a tune, and created a Symphony with unremitting forward motion and rhythmic vigor.

That any man could do so in his extreme old age is more than remarkable. (The obvious comparison here is Verdi and his "Falstaff", finished when he was 79). Schmitt also mustered, as did Verdi in "Falstaff", an uncanny sense of youthful high spirits, even a simulation of passion.

First impressions are not enough to give one a notion of such a big and involved work as a whole. Some will dismiss it as an echo of the romantic 1890s and early 1900s, which will be neither fair nor accurate, for there is about it not a little of the freer, more objective and experimental music that followed the first World War. I thought I discerned a certain kinship with Roussel, sort of a second cousin-ship.

Dr. Munch plainly had worked hard with the Orchestra on this involved and difficult Symphony. The performance seemed to be wholly admirable, as had been that of the Faure Suite previously, and as that of the Beethoven Concerto was afterward. Indeed, this was an afternoon of manifold and consistent pleasures.

Next week Dr. Munch will present Schumann's D minor Symphony; the Martinu Concerto for Two Pianos, with Janine Reding and Henry Piette as soloists, and Elgar's "Enigma" Variations.

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Sunday Herald
BOSTON, Mass.
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NOV 13 1960

Music Events This Week

The Boston Symphony Orchestra concert at Symphony Hall Friday afternoon will be heard simultaneously in the Soviet Union, Great Britain, France and other European countries. In Great Britain the concert will be heard on the facilities of the British Broadcasting Corporation. Radiodiffusion Francaise will receive the broadcast from Great Britain and Russia by cable under the North Sea, will receive it for presentation in the Soviet Union. It is believed that this will be the first time such a broadcast has been made except perhaps under United Nations auspices.

At the Friday afternoon concert the Soviet violinist Leonid Kogan, who made his United States debut as guest of the Boston Symphony Orchestra in 1958, will be soloist. Mr. Kogan will perform Beethoven's Violin Concerto. The concert will also include the Suite from "Pelleas and Melisande" by Faure and the first performance in the United States of the Symphony No. 2 by Florent Schmitt. Charles Munch conducted the world premiere of this symphony at the Strasbourg Festival of the International Society for Contemporary Music on June 15, 1958. Mr. Schmitt, then 87 years of age, attended the first performance.

The first concert of the Sunday Afternoon Series will be heard this afternoon at 3:00 p.m. at Symphony Hall. Mr. Munch will conduct the program which includes Mozart's Symphony No. 41, the Three New England Sketches by Walter Piston and the Symphony in D minor by Cesar Franck.

Monique Haas will be soloist in Cambridge on Tuesday evening, in Mozart's Piano Concerto No. 20 and the Concerto for the Left Hand by Ravel. Mr. Munch will also include the Bach Suite No. 4 and the Suite Provencale by Milhaud.

The second open rehearsal of the season will be held at Symphony Hall at 7:30 on Thursday. This rehearsal, in which Mr. Kogan will participate, will be in preparation for the Friday and Saturday concerts.

TODAY

SOLISTI DI ZAGREB, Symphony Hall, 8:15 p.m. on B.U. Celebrity series. Antonio Janigro, conductor and cello soloist. Sarabande, Gigue and Badinerles by Corelli; Boccherini Concerto for Cello and Strings; Rossinin C major Sonata for Strings; Heydn C. major Concerto for Violin and Strings; Kelemen Concertante Improvisations. Tickets at box office.

NEW YORK PRO MUSICA, Kresge Auditorium, 3:00 p.m. on M.I.T. Humanities Series. Noah Greenberg conducts Elizabethan music including Dowland, Morley, and others. Tickets at box office.

KINGS CHAPEL SERIES Daniel Pinkham director, 5:00 p.m. Works for chorus, soloists and orchestra include Bach, Purcell, Buxtehude Handel and first performance of Madrigale spirituale, by Wuorinen. Admission free.

COLLEGIUM MUSICUM of the University of Illinois, at Wellesley College, Jewett Art Center, 8:00 p.m. George Hunter will direct early music from the 13th through the 16th centuries.

MONDAY

SUZANNE BLOCH PLAYERS AND SINGERS, Sanders Theater, Cambridge, 8:30 p.m. Third and final program of the Cambridge Society for Early Music series. Early music of the 13th through 17th centuries.

PHYLLIS KNOX CARLTON, piano, College Club, 40 Commonwealth Avenue, presented by the Chromatic Club. Scarlatti, Paderewski, Schumann and Chopin. Observing 100th anniversary of Paderewski's birth.

WEDNESDAY

NEW COMPOSITIONS presented by Brookline Library Music Association, 361 Washington Street, Brookline, 8:30 p.m. Works by Malley, Miller, John Bavicchi, Daniel Pinkham, Joel Spiegelman. Admission free.

BRASS AND WOODWIND ENSEMBLES conducted by Roger Voisin and Sherman Friedland in N.E. Conservatory student program, Jordan Hall, 8:15 p.m. E. Bach, Altenburg, Roland Manuel, Dahl, Stravinsky, Prokofieff. 8:30 p.m. Admission free.

CONTEMPORARY PROGRAM at Hayden Memorial Music Library, M. I. T. 5:00 p.m. Wind Chamber music by Pouleno and Hindemith. First performances of two works by Frank Wigglesworth. Admission free.

"GREAT MUSIC" series continues at B. U. College of Liberal Arts with Antonio Allofprre in illustrated lecture on Spanish folk songs of Renaissance period. Public invited. 7:15 p.m.

THURSDAY

N. E. CONSERVATORY CHORUS, Lorna Cooke de Varon conductor, assisted by Symphonic Wind Ensemble, directed by James Dixon, Jordan Hall, 8:30 p.m. G. Wallace Woodworth guest conductor. Varied program including Gunther Schuller, Karl Kohn, Motets from Tallis to Randall Thompson and Gabrielli. Admission free.

SATURDAY

M. I. T. SYMPHONY ORCHESTRA, John Corley, conducting, Kresge Auditorium, 8:30 p.m. Works by Robert Ward, Mozart, Barber and Hindemith.

New England Newsclip Agency, Inc.
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Boston Symphony Orchestra

Leonid Kogan, Soviet violinist, will be heard as soloist in the Beethoven Concerto at the Boston Symphony Orchestra concerts in Symphony Hall Friday at 2:15 p.m. and Saturday at 8:30 p.m. Dr. Charles Munch will also conduct the Suite from Faure's music to 'Palleas and Melisande," and, for the first time in the United States, the Second Symphony by the late Florent Schmitt.

The Friday concert will be broadcast to Europe and the U.S.S.R.

Dr. Munch will begin the Symphony Hall Sunday afternoon series today at 3. Mozart's "Jupiter" Symphony, Three New England Sketches by Walter Piston, and the Franck Symphony in D minor will be heard.

At Sanders Theater, Cambridge, Tuesday at 8:30 p.m., Dr. Munch will conduct Bach's Suite No. 4 in D Major; Mozart's Piano Concerto in D minor (K. 466); Ravel's Piano Concerto for the Left Hand, and Milhaud's Suite Provencale. Monique Haas will be soloist.

The Friday-Saturday program of November 25 and 26 will bring the Schumann D minor Symphony; Martinu's Concerto for Two Pianos, with Janine Reding and Henri Piette as soloists, and Elgar's "Enigma" Variations.

The season's second Open Rehearsal will be Thursday at 7:30 in Symphony Hall.

Herald (m)
BOSTON, Mass.
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NOV 18 1960

Theaters & Concerts

COLONIAL THEATER—"All the Way Home," new Tad Mosel drama, produced by Fred Coe, staged by Arthur Penn with the cast including Colleen Dehurs, Arthur Hill, Lillian Gish, Aline MacMahon and John Megna. 8:30 P.M.

SHUBERT THEATER—"Camelot," the new Lerner-Lowe musical-comedy based on T. H. White's version of the Arthurian legends. Cast includes Richard Burton, Julie Andrews, Roddy MacDowell, Robert Coote, and Robert Goulet. Moss Hart has directed. 8:25 P.M.

CHARLES PLAYHOUSE—"A Streetcar Named Desire," opening play of the season and first play in the "Show of Angels" series. The Tennessee Williams play is directed by Michael Murray and produced by Frank Sugrue and R. J. Calvin. 5:30 and 9:00 P.M.

TUFTS ARENA THEATER—"The Diary of Anne Frank," presented by Pen, Paint and Pretzels and Tufts University Theater. 8:30 P.M.

DONNELLY MEMORIAL—"La Travata," launches Opera Group's Verdi Festival with Sarah Caldwell directing and Eva Likova, John Alexander and Igor Gorin in leading parts. Orchestra of Boston Symphony players. 8:30 P.M.

B. U. THEATER—"The Rape of Lucretia," Beniamin Britten's opera, performed by B. U. Music Theater Department. 8:30 P.M.

LOEB DRAMA CENTER—(Cambridge)—"Pirates of Penzance," presented by the Harvard Gilbert and Sullivan Players. 8:00 P.M.

SYMPHONY HALL — Boston Symphony with Charles Munch conducting Faure, Schmitt and Beethoven Violin Concerto, Leonid Kogan, soloist. 2:15 P.M.

JORDAN HALL—Jean-Leon Destine and his Haitian Dance Company. Single performance. B. U. Celebrity Series. 8:30 P.M.

AGASSIZ THEATER—Cisco Houston and Lightnin' Hopkins, blues, ballads, folk songs. Harvard-Radcliffe Liberal Union. 8:30 P.M.

JEWETT ART CENTER—(Wellesley)—"The Opposition is Demending," one-actor by Susan Levine presented by Wellesley Experimental Theater Group. 8:30 P.M.

FIRST PARISH CHURCH—(Brookline)—"Ardele," by Anouilh, presented by Boston Little Theater. Norman Decoteaux, director, AS 7-4657. 8:30 P.M.

SLOSBERG RECITAL HALL—(Waltham)—Chamber music concert with Lonnie Epstein, pianist; Frank Pelleg, harpsichord, and others, in Mozart, Haydn, Elliott Carter. Admission free. 8:30 P.M.

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Herald (m)
BOSTON, Mass.
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NOV 19 1960

Theaters & Concerts

COLONIAL THEATER — "All the Way Home," new Tad Mosel drama, produced by Fred Coe, staged by Arthur Penn with the cast including Colleen Dehurs, Arthur Hill, Lillian Gish, Aline MacMahon and John Megna. 2:15 and 8:30 P.M.

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LOEB DRAMA CENTER — (Cambridge) — "Pirates of Penzance," presented by the Harvard Gilbert and Sullivan Players. 8:00 P.M.

SYMPHONY HALL — Boston Symphony with Charles Munch conducting Faure, Schmitt and Beethoven Violin Concerto, Leonid Kogan, soloist. 8:30 P.M.

KRESGE AUDITORIUM — M. I. T. Symphony, John Corley, conductor, in Robert Ward, Mozart, Barber and Hindemith. Admission free. 8:30 P.M.

WELLESLEY J. H. S. — (Kingsbury Street, Wellesley) — "The Mikado," in special version for children presented by Wellesley Community Chorus, with Lanelle's Marionettes and Dr. Fujimoto as narrator. 2:15 P.M.

FIRST PARISH CHURCH — (Brookline) — "Ardele," by Anouilh, presented by Boston Little Theater. Norman Decoteaux, director. AS 7-4657. 8:30 P.M.

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EIGHTIETH SEASON • NINETEEN HUNDRED SIXTY–SIXTY-ONE

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 18, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 19, *at* 8:30 *o'clock*

FAURÉ ..... "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80

I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande"; Molto adagio

SCHMITT ..... Symphony No. 2, *Op.* 137

I. Assez animé
II. Lent sans excès
III. Animé

(First performance in the United States)

INTERMISSION

BEETHOVEN ..... *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

SOLOIST
LEONID KOGAN

These concerts will end about 4:20 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

[329]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 190,246
NOV 19 1960

Munch Conducts Schmitt; Kogan Symphony Soloist

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the sixth program of the Friday–Saturday series. Dr. Charles Munch, music director, conducted the Suite from Faure's music to "Pelleas and Melisande"; the Second Symphony by Florent Schmitt (American premiere), and the Beethoven Violin Concerto with Leonid Kogan as soloist.

By CYRUS DURGIN

The American premiere of the Second Symphony by the late Florent Schmitt, and the return of Soviet violinist Leonid Kogan as soloist in the Beethoven D major Concerto furnish the noval aspects of the Boston Symphony concerts this week.

Kogan, now just 36, quickly reinforced yesterday the well-remembered impression he had made when, in January, 1958, he had made his debut here in the Brahms Concerto.

He is an exceedingly fine artist whose technical virtuosity is matched by his sensitivity.

His performance of Beethoven was fingered, bowed and spun into a beauty that was pure lyricism and refinement. The precise detail, the evenness of articulation down to the last turn, grace-note and trill, were extraordinary even in an age of great string soloists.

Kogan's performance was warm, too, and singing, qualities quickly recognized by the public. The Friday audience he won completely, and they responded with a very cordial and sustained ovation.

Among the lacunae in the local knowledge of contemporary music is the name of Florent Schmitt, who composed his Second Symphony when he was 87, and lived to hear it performed for the first time, under Charles Munch in Strasbourg, June 15, 1958. When he died two months afterward, Schmitt was just under 88.

In France, from the beginning of this century, Schmitt was counted among the eminent and esthetically independent. He composed a vast amount of music, of which the local orchestral public knows mostly about six pieces given 10 sets of performances at Boston Symphony concerts from 1913 until the present.

That is not bad for a composer of the time, neither is it good, certainly not enough to give us a working knowledge of his music in large.

Schmitt used a big orchestra here, spun out a quantity of instrumental polyphony, filled his score with a wealth of contrasting and shifting colors, wrote with the unerring hand of a technical master and a man to whom melody was important but not necessarily a tune, and created a Symphony with unremitting forward motion and rhythmic vigor.

That any man could do so in his extreme old age is more than remarkable. (The obvious comparison here is Verdi and his "Falstaff", finished when he was 79). Schmitt also mustered, as did Verdi in "Falstaff", an uncanny sense of youthful high spirits, even a simulation of passion.

First impressions are not enough to give one a notion of such a big and involved work as a whole. Some will dismiss it as an echo of the romantic 1890s and early 1900s, which will be neither fair nor accurate, for there is about it not a little of the freer, more objective and experimental music that followed the first World War. I thought I discerned a certain kinship with Roussel, sort of a second cousin-ship.

Dr. Munch plainly had worked hard with the Orchestra on this involved and difficult Symphony. The performance seemed to be wholly admirable, as had been that of the Faure Suite previously, and as that of the Beethoven Concerto was afterward. Indeed, this was an afternoon of manifold and consistent pleasures.

Next week Dr. Munch will present Schumann's D minor Symphony; the Martinu Concerto for Two Pianos, with Janine Reding and Henry Piette as soloists, and Elgar's "Enigma" Variations.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,111
NOV 13 1960

Music Events This Week

The Boston Symphony Orchestra concert at Symphony Hall Friday afternoon will be heard simultaneously in the Soviet Union, Great Britain, France and other European countries. In Great Britain the concert will be heard on the facilities of the British Broadcasting Corporation. Radiodiffusion Francaise will receive the broadcast from Great Britain and Russia by cable under the North Sea, will receive it for presentation in the Soviet Union. It is believed that this will be the first time such a broadcast has been made except perhaps under United Nations auspices.

At the Friday afternoon concert the Soviet violinist Leonid Kogan, who made his United States debut as guest of the Boston Symphony Orchestra in 1958, will be soloist. Mr. Kogan will perform Beethoven's Violin Concerto. The concert will also include the Suite from "Pelleas and Melisande" by Faure and the first performance in the United States of the Symphony No. 2 by Florent Schmitt. Charles Munch conducted the world premiere of this symphony at the Strasbourg Festival of the International Society for Contemporary Music on June 15, 1958. Mr. Schmitt, then 87 years of age, attended the first performance.

The first concert of the Sunday Afternoon Series will be heard this afternoon at 3:00 p.m. at Symphony Hall. Mr. Munch will conduct the program which includes Mozart's Symphony No. 41, the Three New England Sketches by Walter Piston and the Symphony in D minor by Cesar Franck.

Monique Haas will be soloist in Cambridge on Tuesday evening, in Mozart's Piano Concerto No. 20 and the Concerto for the Left Hand by Ravel. Mr. Munch will also include the Bach Suite No. 4 and the Suite Provencale by Milhaud.

The second open rehearsal of the season will be held at Symphony Hall at 7:30 on Thursday. This rehearsal, in which Mr. Kogan will participate, will be in preparation for the Friday and Saturday concerts.

TODAY

SOLISTI DI ZAGREB, Symphony Hall, 8:15 p.m., on S. O. Celebrity series. Antonio Janigro, conductor and cello soloist. Sarabande, Gigue and Badinerie by Corelli; Boccherini Concerto for Cello and Strings; Rossinin C major Sonata for Strings; Haydn C. major Concerto for Violin and Strings; Kelemen Concertante Improvisations. Tickets at box office.

NEW YORK PRO MUSICA, Kresge Auditorium, 8:00 p.m. Max L. Hermann, this series. Alexander Schneiderman conducts Elizabethan music including Dowland, Byrd, and others. Tickets at box office.

KING'S CHAPEL SERIES, Daniel Pinkham, director, 5:00 p.m. Works for chorus, soloists and orchestra by Bach, Pachelbel, Buxtehude, Handel and first performance of Handel's Jubilate by Wuorinen. Admission free.

COLLEGIUM MUSICUM of the University of Illinois, at Wellesley College Jewett Art Center, 8:00 p.m. George Hunter will direct early music from the Middle Ages through the 16th centuries.

MONDAY

SUZANNE BLOCH PLAYERS AND SINGERS, Sanders Theater, Cambridge, 8:30 p.m. Third and final program in the Cambridge Society for Early Music series. Early music of the 13th through 17th centuries.

PHYLLIS CNOX CARLSON, piano, College Club, 40 Commonwealth Avenue, Boston. Chopin, Scarlatti, Paderewski, Chopin. Observing 100th anniversary of Paderewski's birth.

WEDNESDAY

NEW CONSERVATORIES, organized by Brookline Library Music Committee, 361 Washington Street, Brookline, 8:30 p.m. Works by Bishop, Miller, Jones, Bevicchi, Daniels, Sullivan, Sullivan. Admission free.

BRASS AND WOODWIND ENSEMBLES conducted by Rogers, Valsin and Sherman, Friedland Hall, New England Conservatory, student program. Jordan Hall, 8:15 p.m. Bach, Altenburg, Corelli, Handel, Bach, Stravinsky. Free. 8:30 p.m. Admission free.

CONTEMPORARY PROGRAM at Hayden Hall, Boston University, 8:00 p.m. Works by Bach, Mozart, Poulenc and Hindemith. Chamber music performances of two works by Alan Wagner-worth. Admission free.

"GREAT MUSIC" series performances at B. U. College of Liberal Arts with Antonio Allotorre in illustrated lecture on Spanish folk songs of Renaissance period. Public invited. 7:15 p.m.

THURSDAY

N. E. CONSERVATORY CHORUS, Lorna Cooke de Varon conductor, assisted by Symphonic Wind Ensemble, directed by James Dixon. Jordan Hall, 8:30 p.m. G. Wallace Woodworth, guest conductor. Varied program including Gunther Schuller, Karl Korte, works from Tallis to Randall Thompson and Gabrielli. Admission free.

SATURDAY

M. I. T. SYMPHONY ORCHESTRA, John Corley, conductor, Kresge Auditorium, 8:30 p.m. Works by Robert Ward, Mozart, Barber and Hindemith.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 416,486
NOV 13 1960

Boston Symphony Orchestra

Leonid Kogan, Soviet violinist, will be heard as soloist in the Beethoven Concerto at the Boston Symphony Orchestra concerts in Symphony Hall Friday at 2:15 p.m. and Saturday at 8:30 p.m. Dr. Charles Munch will also conduct the Suite from Faure's music to "Palleas and Melisande," and, for the first time in the United States, the Second Symphony by the late Florent Schmitt.

The Friday concert will be broadcast to Europe and the U.S.S.R.

Dr. Munch will begin the Symphony Hall Sunday afternoon series today at 3. Mozart's "Jupiter" Symphony, Three New England Sketches by Walter Piston, and the Franck Symphony in D minor will be heard.

At Sanders Theater, Cambridge, Tuesday at 8:30 p.m., Dr. Munch will conduct Bach's Suite No. 4 in D major; Mozart's [illegible] in D minor, [illegible] Concerto [illegible] Handel and Milhaud's Suite Provencale. Monique Haas will be soloist.

The [illegible] program [illegible] and 26 will bring [illegible] D minor Symphony; Martinu's Concerto for Two Pianos, with Janine Reding and Henri Piette as soloists, and Elgar's "Enigma" Variations.

The season's second Open Rehearsal will be Thursday at 7:30 in Symphony Hall.

Herald (m)
BOSTON, Mass.
Circ. 175,076
NOV 18 1960

Theaters & Concerts

COLONIAL THEATER—"All the Way Home," new Tad Mosel drama, produced by Fred Coe, staged by Arthur Penn with the cast including Colleen Dehurs, Arthur Hill, Lillian Gish, Aline MacMahon and John Megna. 8:30 P.M.

SHUBERT THEATER—"Camelot," the new Lerner-Lowe musical-comedy based on T. H. White's version of the Arthurian legends. Cast includes Richard Burton, Julie Andrews, Roddy MacDowell, Robert Coote, and Robert Goulet. Moss Hart has directed. 8:25 P.M.

CHARLES PLAYHOUSE—"A Streetcar Named Desire," opening play of the season and first play in the "Show of Angels" series. The Tennessee Williams play is directed by Michael Murray and produced by Frank Sugrue and R. J. Calvin. 5:30 and 9:00 P.M.

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LOEB DRAMA CENTER—(Cambridge)—"Pirates of Penzance," presented by the Harvard Gilbert and Sullivan Players. 8:00 P.M.

SYMPHONY HALL—Boston Symphony with Charles Munch conducting Faure, Schmitt and Beethoven Violin Concerto, Leonid Kogan, soloist. 2:15 P.M.

JORDAN HALL—Ken Leon [illegible] his Human Dance Company [illegible] Simple performance. [illegible] Series. 8:30 P.M.

AGASSIZ THEATER—[illegible] Cisco Houston and [illegible] blues, ballads, folk songs. [illegible] Harvard-Radcliffe Liberal Union. 8:30 P.M.

JEWETT ART CENTER—(Wellesley)—"The Opposition is Demending," one-act play by Susan Levine presented by Wellesley Experimental Theater Group. [illegible] P.M.

FIRST PARISH CHURCH—(Brookline)—"Ardele," by Anouilh, presented by Boston Little Theater. Norman Decoteaux, director. AS 7-4657. 8:30 P.M.

SLOSBERG RECITAL HALL—(Waltham)—Chamber music concert with Lonnie Epstein, pianist; Frank Pelleg, harpsichord, and others, in Mozart, Haydn, Elliott Carter. Admission free. 8:30 P.M.

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BOSTON, Mass.
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KRESGE AUDITORIUM — M. I. T. Symphony, John Corley, conductor, in Robert Ward, Mozart, Barber and Hindemith. Admission free. 8:30 P.M.

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FIRST PARISH CHURCH — (Brookline) — "Ardele," by Anouilh, presented by Boston Little Theater. Norman Decoteaux, director. AS 7-4657. 8:30 P.M.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
NOV 17 1960

Russia And Europe To Hear Boston Symphony Concert

Soviet Violinist Leonid Kogan Is Soloist For Tomorrow's Broadcast

The Boston Symphony Orchestra's concert at Symphony Hall tomorrow afternoon at 2:15 p.m. will be heard simultaneously in the Soviet Union, Great Britain, France and other European countries. Simultaneous transmission of this broadcast from Boston is possible via the transatlantic cable from Newfoundland to England. In Great Britain the concert will be heard on the facilities of the British Broadcasting Corporation. Radiodiffusion Francaise will receive the broadcast from Great Britain and the Soviet Union, by cable under the North Sea, will receive the broadcast for presentation in the Soviet Union. It s believed that this simultaneous broadcast of a United States concert in Europe and Russia will be the first time such a broadcast has been made except perhaps under United Nations auspices.

At the Friday afternoon concert the Soviet violinist Leonid Kogan who made his United States debut as guest of the Boston Symphony Orchestra in 1958, will be soloist. Mr. Kogan will be heard in a performance of Beethoven's Violin Concerto. The concert will also include the Suite from "Pelleas and Melisande" by Faure' and the first performance in the United States of the Symphony No. 2 by Florent Schmitt. Charles Munch conducted the world premiere of this symphony at the Strasbourg Festival of the International Society for Contemporary Music on June 15, 1958. Mr. Schmitt, then 87 years of age, attended the first performance.

The duo - pianists Janine Reding and Henri Piette will be heard for the first time in Boston at the Orchestra's concerts on Friday and Saturday November 25 and 26. At these concerts Charles Munch will conduct the Symphony No. 4

Continued on Page Six

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American (e)
BOSTON, Mass.
Circ. 176,513
NOV 11 1960

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Christian Science
Moniter (e)
BOSTON, Mass.
Circ. 156,267
NOV 18 1960

Soviets to Hear Boston Symphony

By the Associated Press

Boston

Soviet radio listeners who stay up late Friday night will hear a "live" American broadcast—with one of their countrymen, violinist Leonid Kogan, playing as soloist with the Boston Symphony Orchestra.

The famous American orchestra, directed by French-born Charles Munch, and featuring Soviet violinist Kogan in Beethoven's Violin Concerto, will be heard in the Soviet Union, France, and England.

For this event, Boston's educational FM station, WGBH, joins the British Broadcasting Corporation, Moscow Radio, and Radio Diffusion Française via trans-Atlantic cable. The broadcast will emanate from Boston's Symphony Hall at 3:30 p.m., e.s.t., 8:30 London time, 9:30 Paris time, and 11:30 Moscow time. WGBH will carry the entire concert, from its beginning at 2:10 p.m. Boston time for New England.

A Russian-language commentator will speak to the audience in the Soviet Union, Claude Levy will address the French audience, and WGBH-FM's William Pierce will address English-speaking listeners.

Sunday Herald
BOSTON, Mass.
Circ. 289,111
FEB 5 - 1961

Bill Pierce of WGBH A 'Voice From Home'

"I have just this minute come from hearing the dying applause in Symphony Hall and the final words of William Pierce, 'Good evening to Europe.' I cannot tell you how excited and happy I was, and how close to New England it made me feel!"

These are the words of a young Cambridge (Mass.) matron, writing from London (England) where she now lives with her British-born husband. She had just heard a recent Boston Symphony Orchestra transatlantic broadcast, beamed to Europe and Russia by Boston's WGBH-FM; a concert in which Charles Munch directed Beethoven's Violin Concerto, with Russian-born soloist Leonid Kogan.

She is just one of the many enthusiasts for William Pierce who have called him "the Voice of WGBH" and the "finest announcer on the air." He has brought a twinge of nostalgia to many a New Englander in remote parts of the world, when heard announcing Symphony broadcasts or introducing "Backgrounds" to Voice of America listeners abroad.

Not only the nostalgia from afar, but the regular New England WGBH listener reports: "What a pleasure it is to listen to his impeccable English!"

Announcing isn't his only career, however. Bill spends long hours patiently working with children suffering from specific language disabilities—children, who, for example, may transpose letters in reading, turning "for" into "of" or "cat" into "that."

Teaching has always held great interest for Bill Pierce. A native of New Bedford, he graduated from Bowdoin College and then taught at Westminster School, Simsbury, Conn. Last year he trained for his present work under Dr. Edwin Cole at the Massachusetts General Hospital Children's Clinic; work he finds both stimulating and satisfying.

To the WGBH audience Bill Pierce has long been "Mr. WGBH." Now he has won a new title, that of "Mr. NET." It is his voice viewers of 59 noncommercial stations across the country will soon hear at the end of many programs, announcing: "This is NET: National Educational Television."

Monitor 11/19/60

Europe to Hear Symphony on Radio

The Boston Symphony concert at Symphony Hall Friday afternoon, Nov. 18, will be heard simultaneously in the Soviet Union, Great Britain, France, and other European countries. Simultaneous transmission of this broadcast from Boston is possible via the transatlantic cable from Newfoundland to England.

In Great Britain the concert will be heard on the facilities of the BBC. Radiodiffusion Française will receive the broadcast from Great Britain; and the Soviet Union, by cable under the North Sea, will receive the broadcast for presentation in the Soviet Union. It is believed that this simultaneous broadcast of a United States concert in Europe and Russia will be the first time such a broadcast has been made, except perhaps under United Nations auspices.

At the Friday concert the Soviet violinist Leonid Kogan, who made his United States debut as guest of the Boston Symphony in 1958, will be soloist. Mr. Kogan will be heard in a performance of Beethoven's Concerto.

The concert will also include the Suite from "Pelléas and Mélisande" by Fauré and the first performance in the United States of the Symphony No. 2 by Florent Schmitt.

Continued from Page One

by Schuman the Enigma Variations by Elgar and the Concerto for Two Pianos by Martinu.

The first concert of the Orchestra's annual Sunday Afternoon at 3:00 p.m. at Symphony Hall. Charles Munch will conduct the program which includes Mozart's Symphony No. 41, the Three New England Sketches by Walter Piston and the Symphony in D Minor by Ce'sar Franck.

Monique Haas was soloist at the Orchestra's concert in Cambridge on Tuesday evening, November 15. Miss Haas will be heard in Mozart's Piano Concerto No. 20 and the Concerto for the Left Hand by Ravel; the program, conducted by Doctor Munch, will also include the Bach Suite No. 4 and the Suite Provencale by Milhaud.

The second open rehearsal of the season will be held at Symphony Hall at 7:30 p.m. Thursday, November 17. This rehearsal, in which Mr. Kogan will participate, will be in preparation for the Orchestra's concerts of November 18 and 19.

The Orchestra will be heard at Veterans Memorial Auditorium in Providence on Tuesday evening, November 22. The first program of the annual Providence series will include composition by Faure', William Schmann and Beethoven.

The complete program:

Friday, Nov. 18, 2:15; Saturday, Nov. 19, 8:30; Symphony Hall, Munch: Faure' Suite from "Pelleas and Melisande"; Schmitt, Symphony No. 2, Op. 137 (first U.S. performance); Beethoven, Violin Concerto in D major, Op. 61 (Leonid Kogan).

Friday, Nov. 25, 2:15; Saturday, Nov. 26, 8:30; Symphony Hall, Munch: Schumann, Symphony No. 4, in D minor Op. 120; Martinu, Concerto for Two Pianos (Janine Reding and Henri Piette) Elgar, Variations on an Original Theme Op. 36.

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Sun (e)
LOWELL, Mass.
Circ. 42,164
NOV 12 1960

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 244,271
DEC 1960

The Denver Symphony Orchestra has been given the U. S. Information Agency's Distinguished Service Award in recognition of ten consecutive years of participation in the Voice of America's "musical salute" program between the United States and foreign cities. The award was presented to the orchestra and its director, Saul Caston, November 9, by Harold Boxer, musical director of the Agency's worldwide radio network.

The Boston Symphony's concert in that city November 18 was heard simultaneously in the Soviet Union, Great Britain, France and other European countries. Such transmission was possible via the transatlantic cable from Newfoundland to England. In Great Britain the concert was heard on the facilities of the British Broadcasting Corporation. *Radiodiffusion Francaise* received the broadcast from Great Britain. It was presented in the Soviet Union by cable under the North Sea.

Symphony Concert to Britain, Russia

The Boston Symphony Orchestra's concert at Symphony Hall next Friday afternon will be he heard simultaneously inthe Soviet Union, Great Britain, France and other European countries.

Simultaneous transmission of the broadcast from Boston is possible via the transatlantic cable from Newfoundland to England. In Great Britain the concert will be heard on the facilities of the British Broadcasting Corp. Radiodiffusion Francaise will receive the broadcast from Great Britain and the Soviet Union, by cable under the North Sea, will receive the broadcast for presentation in the Soviet Union.

It is believed that this simultaneous broadcast of a United States concert in Europe and Russia will be the first time such a broadcast has been made except perhaps under United Nations auspices.

At the Friday afternoon concert the Soviet violinist Leonid Kogan, who made his United States debut as guest of the Boston Symphony Orchestra in 1958, will be soloist. Mr. Kogan will be heard in a performance of Beethoven's Violin Concerto. The concert will also include the Suite from "Pelleas and Melisande" by Faure and the first performance in the United States of the Symphony No. 2 by Florent Schmitt.

Charles Munch conducted the world premiere of this symphony at the Strasbourg Festival of the International Society for Contemporary Music on June 15, 1958. Mr. Schmitt, then 87 years of age, attended the first performance.

The duo-pianists Janine Reding and Henri Piette will be heard for the first time in Boston at the Orchestra's concerts on Friday and Saturday, Nov. 25 and 26.

Monitor 12/18/60

BBC Puts Ear to Transatlantic Cable

By Melita Knowles

London

Live relays of concerts from Boston's Symphony Hall which have delighted music-lovers here recently are significant of a new standard of transatlantic exchange which many hope will replace less desirable imports of recent years.

This music comes to listeners in Britain over the new transatlantic submarine cable. About 8:00 in the evening, listeners to the BBC home service heard part of the Friday afternoon concert by the Boston Symphony Orchestra under conductor Charles Münch.

Leonid Kogan's solo work in Beethoven's Violin Concerto came over the air as clearly as if he had been in London's Albert Hall. Mr. Kogan is remembered here for his participation in the 1959 Tchaikovsky Festival.

The concert from Boston was relayed to France, Italy, the Soviet Union, and Belgium. Announcements were made in five languages.

* * *

Such transatlantic linkups pleasantly make up for American material missing from the British Broadcasting Corporation TV schedules this winter.

British stars have taken over to a much greater extent than ever before. Eric Maschwitz, head of BBC TV light entertainment, has announced this as a definite trend of their present policy.

"Top British performers attract greater audience appreciation." And he added, "we must try not to be dazzled by Broadway."

Of TV programs, generally, Kenneth Adam, program controller says: "The emphasis is on quality and content and British material."

The substitution of live British programs in place of the large number of American films has made this the most expensive winter BBC TV has ever had. Extra sums are spent on special projects, documentaries, news features, and outside broadcasts.

This all adds up to the conclusion British TV is maturing on its own account, aside from American influence, that it is producing its own material as well as the trained technicians and artists to put it across. For instance, a series of new, specially-written Sunday night plays began last September and will continue till February 1961.

* * *

The new emphasis on native talent does not mean British viewers do not see American productions—and like them. On BBC Perry Como, Bing Crosby, Bob Hope and the westerns are strong favorites still. The Perry Como show is adapted for British showing. In this connection Mr. Como has expressed his delight at the "expert showmanship in the difficult task of adapting the show for England." He feels this is a "significant first step toward the realization of true international TV."

Many American TV films are shot in British studios and shown in Britain. And unfortunately there is no longer monopoly of fisticuffs and shooting in American films. ITV's so-called children's serial "Robin Hood" is not without its violent moments.

Commercial television (ITV), to the casual viewer, seems to carry more films of violence than the BBC. ITV is more often slated in the press for this type of film. At one period ITV made enormous holes in the BBC's child audience figures with its American films and the BBC followed suit. Now, however, the BBC, responding to public outcry, has withdrawn many.

Women's organizations, social workers, and church authorities have campaigned for less violence in TV films. The companies are urged to stick more closely to the letter of the Television Act covering both BBC and ITV which demands there should be a proper balance of programs and that "they should be predominantly British."

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Christian Science Monitor

Kogan Acclaimed at Symphony Hall

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Post (e)
BRIDGEPORT, Conn.
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NOV 26 1960

KOGAN IS SOLOIST

Leonid Kogan, Russian violinist, will be making a return appearance in the United States when he performs as guest soloist with the Boston Symphony orchestra under the direction of Charles Munch. His performance of the Beethoven Violin Concerto in D with the Boston Symphony will be broadcast over WQXR tomorrow afternoon from 3:05 to approximately 5 o'clock.

This concert on WQXR also will include the first United States performance of Florent Schmitt's Symphony No 2. Munch was the conductor of this work when it was first played in June of 1958 at the Strasbourg Festival. Two months later the 88-year-old composer, Schmitt, died.

Also to be heard on the program will be Incidential Music from Faure's "Pelleas et Melisande."

Noted Soviet Violinist Plays Beethoven Concerto

By Louis Chapin

There may be oceans of cold war circling the earth these days; but they made room for a gulf stream in Symphony Hall yesterday, moving from a grateful audience to Leonid Kogan for his playing of Beethoven's Violin Concerto.

Actually, the Soviet violinist's interpretation was rather cool; but it was the coolness of effortless poise and not of indifference. Effort usually means pushing or pulling, and this music above all is too precise and too familiar to be pushed or pulled. It simply has to be given its freedom, and this is what Mr. Kogan did to it. Which, as we all know, is not so simple.

In most previous hearings, it has been the catchy dance of the rondo that this reviewer has been humming on his way out; but this time he wasn't humming, but remembering the epic geometry of the preceding main themes. The audience's responses to Mr. Kogan's quiet realization seemed to recognize, also, Beethoven's structural meaning for today. Yesterday's sound went half round the world by radio—including the applause, we hope.

* * *

The earlier half of the program offered works by two successive Frenchmen, about a generation apart, each composing for two generations. Gabriel Fauré taught composition, for a while, to Florent Schmitt, and there is a horizontal linear element in the slow movement of Schmitt's Second Symphony, heard yesterday in its American première, which is reminiscent of his teacher's style. But mostly they are quite different Frenchmen.

Fauré was heard in the suite from his incidental music to Maeterlinck's tragedy "Pelléas et Mélisande." Charles Munch let the music speak with childlike directness, which makes the more poignant this legend of young girlhood tangled in ancient dreams.

* * *

Schmitt's Symphony No. 2, written in 1957 during the composer's 87th year, illuminates another aspect of youth. Its first movement springs to life with quick spirals of rhythm, and stays hugely alive to the end, though with some variations of texture and tempo.

The breadth of the slow movement is particularly welcome after the considerably vertical activity of the first, and it is here that one can recall Fauré's level sonority. But Schmitt's range is bigger in color variety as well as dynamics; it stretches even his large orchestra in many directions, impelled by almost continually busy percussion.

The third movement is somewhat lighter in its embodiment of energy. One leaves the performance of this impressive work wishing (of course) to hear it several more times, partly to penetrate to the linear movement which must exist but is almost submerged in its massive polychrome.

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Traveler (e)
BOSTON, Mass.
Circ. 178,037

NOV 18 1960

At Symphony

The Boston Symphony Orchestra's concert at Symphony Hall this afternoon is being heard simultaneously in the Soviet Union, Great Britain, France and other European countries.

At today's concert, to be repeated tomorrow night, Leonid Kogan, Soviet violinist who made his U. S. debut with the orchestra in 1958, will be soloist. He will be heard in a performance of Beethoven's Violin Concerto.

The concert also includes the Suite from "Pelleas and Melisande" by Faure and the first performance in the United States of the Symphony No. 2 by Florent Schmitt.

Sun (e)
LOWELL, Mass.
Circ. 42,164

NOV 19 1960

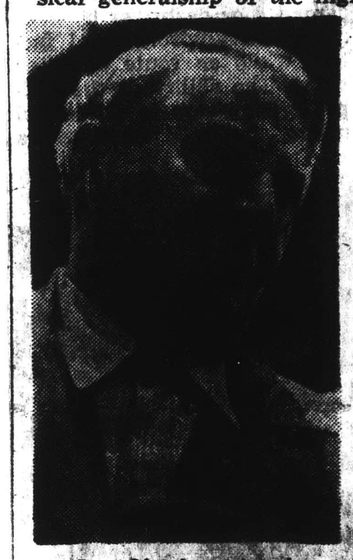
Music

Soviet Violinist Given Overwhelming Reception

By Alfred Burke

LOWELL—Whether they had heard the Beethoven "Violin Concerto in D major" on previous occasions, or for the first time, the result was still a reaction of wonder and appreciation to those who visited Symphony hall Thursday evening for the second open rehearsal of the current season by the Boston Symphony orchestra.

Dr. Charles Munch, who continues to provide a musical generalship of the highest type, had as his soloist, Leonid Kogan, the Soviet violinist who appeared here for the first time in 1958. We remember that at that time the violinist was accorded a reception of history - making proportions, and again, the same procedure was followed.



Dr. Charles Munch

Mr. Kogan, from all indications, intends to follow with gospel intent the wishes of the composer. The Concerto known for its poetic insight, genius of pattern and unchallenged acceptance in regards to sheer enjoyment, was all of that on this occasion.

As a technician the artist has few, if any peers, and as for his inner strength in regards to interpretation, this also leaves nothing to be desired. The opening allegro was developed with a smooth and still much lived motif. There was technique, especially during the long solo passages that climax the movement, and the slow passages of bowing that were an achievement in tone and musical grace.

The larghetto, making it necessary that the performing artist be at very best, was about as fine Beethoven that you would expect to hear. From top to bottom, the playing range of the artist's instrument sang, was colored and sent the softest of tones to the far reaches of the hall with precision like effects.

Dr. Munch who has that capacity to do so many things correctly proved to be in rare form for this occasion. He programmed such wide mediums of musical opinion as the Faure "Pelleas and Melisande" Suite and for an American premiere, Schmitt's "Symphony No. 2."

THE SUITE RECEIVED a magnificent reading, one that belied the fact that this affair was purely a rehearsal and finishing off process. The prelude passages, moving so melodically across the footlights were warm in opinion and true in the story they told.

Many were waiting for the premiere. They heard it, and to a man, left the hall satisfied that the composer has done more to foster relations between the classic and modern age than any composer we can think of at the moment. How refreshing to hear modern styled chords and fast moving passages that are filled with an opulance of melody while still retaining the modern blare of trumpets!

This is actually so. The listener is treated to some spots that are blue styled trumpet while an amazing string motif goes on its pleasant way without being either marred or distracted. We realize that creative genius made much of this possible, but we might add that Mr. Schmitt has found the secret—he has introduced the long hairs and short hairs to a taste of living under the same roof and with a super sprinkling of good neighbor policy.

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Herald (m)
BOSTON, Mass.
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NOV 19 1960

A U. S. Premiere

Scenic Railway Of a Symphony

By ROBERT TAYLOR

The opus 137 of the French composer, Florent Schmitt, which received a United States premiere under the baton of Charles Munch yesterday, is a veritable scenic railway of a symphony. The ride is comfortable, the appointments fastidious, and the view from the window familiar.

It is the landscape of fin-de-siecle French music. The tracks of M. Schmitt's structure are grounded on soil broken by Debussy and terraced by Ravel. Here is a patch cultivated by Chausson, there a rustic farm dwelling inhabited by a certain Roussel. An occasional dissonant jolt signifies that neighbor Satie, a great practical joker, has crossed the wires on the switches again.

Nevertheless the trip proves light, brisk and refreshing. Some of the passengers expected to travel into the Ultima Thule of contemporary expression. The surface aspects are percussive enough to be modern. But no; we have covered a territory that begins around 1902 and reaches a terminal point around 1924, and the composer, who is adroit to a degree, has persuaded one that it is novel.

High Premium

Still, perhaps, we put too high a premium on novelty nowadays. Is it so surprising that Florent Schmitt, who died in 1958 and wrote this symphony the year previous, at the age of 87, should hark to the heyday of his creative vigor? Certainly, the Symphony No. 2 represents an astounding feat that out-Verdi's Verdi and makes the octogenarian plays of Bernard Shaw seem spotted by senescence. There is no betrayal of waning powers here; the composer's vitality and awareness of what is going on around him is unimpaired; but he continues writing in a style native to his art, the post-impressionism part of the fabric of his character.

Remarkable as it is as a swan song, I'm afraid the Symphony No. 2 has chances of survival well below the works for which Florent Schmitt will be remembered: Psalm 47, the Piano Quintet and "The Tragedy of Salome"—all issued since 1908. These, with compound meters and harmonies daring for their period, attain a rare eloquence

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the sixth concert of the 80th season yesterday in Symphony Hall. Leonid Kogan, violin, was the soloist. The program will be repeated tonight at 8:30:

"Pelleas et Melisande" Suite, from the Incidental Music to Maeterlinck's Tragedy, Op. 80	Faure
Symphony No. 2, Op. 137	Schmitt
Violin Concerto in D major, Op. 61	Beethoven

the artist was seldom afterward to recapture. The trouble with the Symphony No. 2 is that it projects not the individual voice of a man, but the voice of an era. Rugged and bluff enough to declare Schmitt's idiosyncratic interest in large forms, the air of stylistic pastiche is unmistakable.

No. 2 may not have an individual voice, nevertheless it is pitched in an ingratiating and lively tone. The three sections are marked Vigorously, Not Too Slow and Animated, a fast-slow-fast, pattern, and are of especial interest for their rhythmic fluency and treatment of solo instruments against the mass. The harp arpeggios, shimmering brass and strings establish a typically evanescent Gallic texture, though the use of percussion is more declamatory than one usually finds in the Impressionists. This penultimate score by the master remains eclectic and old-fashioned, yet not lacking the dignity and charm of a craftsmanship so refined as to have grown ingrained.

Leonid Kogan, the Soviet virtuoso, appeared in the Beethoven Violin Concerto — the performance, incidentally, was broadcast live from the Hall by Soviet Radio to Russia—and proceeded to give a satisfactory account leaving no question he is a splendid exponent of his instrument. He is a player of a decidedly cerebral cast, so I missed in his interpretation those songful aspects offered by, say, David Oistrakh, on records. The tone of Mr. Kogan is a trifle dry and without a striking amount of body, although his intonation and fingering represent a formidable attainment.

Hence his Beethoven emerged as an intense, vigorous and functional statement, extremely contemporary in outline, but a shade too detached for one who prefers more lushness. The elaborate cadenzas chosen, the fleetness of the bowing technic and firmness of stops proved that Mr. Kogan need defer to no one as a performer. He doesn't have to as an interpreter either, for his lean, hard-driving approach is legitimate enough. My preference lies toward the warmly lyrical.

Dr. Munch showed beguiling tact and sympathy, as he generally does with a soloist, and invested Faure's "Pelleas" suite with the same gentle glow. The score is fragile, sweet and melodic, and yesterday received a cursive and graceful reading indeed.

Next week, Janine Reding and Henry Piette, duo-pianists, will be the soloists in Martinu's Concerto for Two Pianos; Charles Munch has also scheduled Schumann's Symphony No. 4 in D minor, and Elgar's "Enigma" Variation, Op. 36.

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY-CIRC.N.AVAIL.
JAN 1961

Boston

Schmitt Premiere

If you do not follow the currents of contemporary music in Europe it may come as a surprise to learn that Florent Schmitt, three years ago wrote what he called his Second Symphony. He lived another year, and on June 15, 1958, about two months before he died at the age of nearly 88, Schmitt heard the first performance of his work, conducted by Charles Munch at an International Society for Contemporary Music concert in Strasbourg.

On Nov. 18 and 19 last, Mr. Munch gave the first two American performances of Schmitt's Second Symphony at concerts of the Boston Symphony. It stood midway in a program that began with four movements from Fauré's music to "Pelléas et Mélisande", and concluded with Beethoven's Violin Concerto, with the USSR's Leonid Kogan as soloist.

People are bound to compare Schmitt and his large, intricate, and vigorous Second Symphony with Verdi and his "Falstaff", which the opera master completed at age 79. To attempt music on such a large scale in old age always seems extraordinary. Whether Schmitt's work will assume as important a place in symphonic literature as "Falstaff" in opera, someone with longer vision than mine will have to foretell. But at the moment it is possible to give lively first impressions.

Schmitt, in the forefront of major French musicians from the turn of the century, obviously never got into the stubborn wood of academic dodecaphony and such. The idiomatic sources of the Second Symphony are mixed, going back to the early 1900s or at least the decade before World War I. There are colors and warm currents from the Impressionists, perhaps a little similarity to Roussel. Yet there is another force here, something freer and more objective in the play of instrumental polyphony and the consistent forward motion of rhythm which has its own complexities. It is a big work requiring a big orchestra, and it sounds amazingly youthful.

Kogan, whose performance of the

(Continued on page 154)

NATIONAL REPORT

(Continued from page 149)

Beethoven Concerto was pure lyricism and refinement. Four days later gave his first local solo concert at Symphony Hall in the Boston University Celebrity Series. Though unaccountably, the hall was not filled, the audience applauded, stamped, and cheered him, as well they should. The profound musicianship of this Russian artist was exemplified in a long and exacting program which, among other things, displayed a wide interpretive range. First, Brahms' G minor Sonata, next the Bach Sonata in C major No. 3, for unaccompanied violin, Prokofieff's Second Sonata, Bloch's Improvisations and—a rarity these days — Wieniawski's Original Theme and Variations. Kogan enjoyed the assistance of a superb accompanist in Andrei Mitnick.

Richard Burgin, making his first appearance of the season as conductor at the Symphony concerts, accomplished a notable revival of Walton's "Belshazzar's Feast" on Nov. 4 and 5. The chorus was the Chorus Pro Musica, excellently prepared by Alfred Nash Patterson, and the baritone soloist, Donald Gramm. Mr. Burgin also presented on these occasions Beethoven's First Symphony and the Suite from Bartok's "The Miraculous Mandarin". I never expected to hear William Walton put Bela Bartok in the shadow, but that is what happened here, thanks to a powerful reading of a work whose freshness and strength are undiminished.

Monique Haas, the admirable French pianist, was acclaimed in her Boston debut as soloist at the Symphony concerts of Nov. 11 and 12. She played two works — Mozart's Concerto in D minor (K. 466) and Ravel's Concerto for the Left Hand. Bach's D major Suite, No. 4, and Milhaud's gay, bubbly "Suite Provençale", long unheard here, were the other numbers.

Soviet pianist Sviatoslav Richter has arrived and conquered, as he has done elsewhere in the United States this autumn. He first appeared as soloist in the Beethoven C major and Brahms B flat Concertos at a Boston Symphony pension fund concert, Nov. 1, under Mr. Munch. Symphony Hall went wild.

We have something new in Boston: the New Arts Orchestra assembled by Harold Farberman, the young musician who is pursuing two careers simultaneously: that of percussionist with the Boston Symphony, and as conductor and composer of works which extend the field of percussion instruments. At the first concert in the Little Opera House, Nov. 9, the feature piece was Farberman's Concerto for Tympani, with his Boston Symphony colleague, Everett Firth, as soloist. The piece asks prodigies of the solo drummer, which Mr. Firth tossed off brilliantly. It even succeeds in eliciting a few melodic fragments from the kettledrums.

Some difficulty attended the debut of this band of young professional musicians. Olga Firth (Mrs. Everett Firth), slated to make her debut as cello soloist in the Haydn Concerto, became ill. With but two rehearsals to go, Mr. Farberman proceeded to work up a sequence of concerto movements to preserve the character of "A Concerto Evening". These presented four of the New Arts Orchestra's first-desk players: Richard Summers, oboe; Elinor Preble, flute; Ralph Pottle, horn; and Felix Viscuglia, clarinet. The program also contained the F minor Concertino, No. 4, rightly or wrongly attributed to Pergolesi, and Bartok's Concerto for Orchestra.

The Cambridge Society for Early Music has given another three-program series in Sanders Theatre, Cambridge. The first, by the London Intimate Opera Company, brought Dr. Arne's "Thomas and Sally", and the factitious "Don Quixote" to Purcell music; the second concert was devoted to harpsichord music performed by the Society's musical director, Fernando Valenti; and the third was presented by the Suzanne Bloch Players and Singers.

The Boston Opera Group began a new season, at Donnelly Memorial Theatre, Nov. 16 (and repeated it Nov. 18), with Verdi's "La Traviata". Sarah Caldwell staged the production but did not conduct it; Osbourne McConathy, hornist of the Boston Symphony, presided over an orchestra of his colleagues. The singers were good: Eva Likova as Violetta; John Alexander as Alfredo; and Igor Gorin as the elder Germont.

Other recent musical activity has included a visit of the Israel Philharmonic conducted by Josef Krips (Beethoven's Leonore Overture No. 3, Honegger's Symphony No. 2, for strings, and the Great C major Symphony of Schumann); lutenist and guitarist Julian Bream; the New England Conservatory chorus, guest-conducted by G. Wallace Woodworth in a remarkable evening of choral works from Tallis to Karl Kohn and Randall Thompson; the opening of the Boston Morning Musicales by soprano Pierette Alarie and tenor Leopold Simoneau (two singers born to sing duets together!), tenor Jan Peerce, and pianist Jan Smeterlin.

—Cyrus W. Durgin

11/27/60

Première américaine, à Boston, de la IIème Symphonie de Florent Schmitt

FLORENT SCHMITT, né à Blâmont, en Lorraine, en 1870, est mort à Neuilly le 17 août 1958, deux mois après que Charles Münch eut révélé au monde, au Festival de Strasbourg, sa seconde Symphonie, la première étant sa *Symphonie concertante*, terminée en 1932, sans parler de nombreuses autres oeuvres comme la *Tragédie de Salomé*, les *Musiques de Plein Air*, etc., traitant de sujets classiques, romantiques et exotiques avec le même bonheur.

C'est dire qu'il avait 88 ans lorsque cette symphonie vit le jour (elle fut commencée environ deux ans plus tôt) et on est d'autant plus surpris — agréablement — de la "fraîcheur" de cette oeuvre (pour citer l'appréciation de Marc Pincherle), de son indépendance de toute école, de la verve et de la vitalité qui la caractérisent.

Certes, nous en connaissons à qui déplairont les passages syncopés, rythmés, très "jazz", quelques dissonances même, qui pourraient faire classer cette oeuvre dans les "modernes", mais il est incontestable que même les puristes ne pourraient trouver à y redire d'un point de vue strictement musical, même si l'orchestre est augmenté d'un vibraphone et d'un xylophone.

Quelle richesse de couleur! Quelle palette prodigieuse! On est pris dès la première note comme dans un tourbillon dont on a tout juste le temps de se remettre pendant le passage "lent" — une méditation émouvante — auquel fait suite une nouvelle explosion de joie, d'exubérance.

Il va de soi que Münch et ses virtuoses en ont donné une interprétation hors de pair, électrisante, saluée par de bruyants bravos.

Le concert avait commencé par le *Pelléas et Mélisande* de Gabriel Fauré, tragique, mélodieux, prenant, et s'est terminé par le *Concerto* de Beethoven pour violon, interprété magistralement par Leonid Kogan.

Soirée mémorable, en vérité, dont une grande partie du monde aura profité. Le concert était, en effet, retransmis directement de *Symphony Hall*, dans l'Union soviétique, la Grande-Bretagne, la France et d'autres pays d'Europe, relayé par la BBC pour la RTF et l'URSS. C'est, croyons-nous, la première fois qu'une telle radiodiffusion est faite.

A l'issue du concert de vendredi, au cours d'une cérémonie intime, le Maître Charles Münch a reçu des mains du Dr Stanley Nowak, président de la *Paderewski Memorial Society*, un médaillon à l'effigie du grand musicien et chef d'Etat, frappé par le sculpteur bostonien Joseph Coletti. L'avers du médaillon représente l'Aigle polonais de la Médaille de l'Ordre *Polonia Restituta*.

M. Münch est président honoraire du Comité du Centenaire de Paderewski pour le Massachusetts.

Pierre DARGENS

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Herald (m)
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NATIONAL REPORT

(Continued from page 149)

Beethoven Concerto was pure lyricism and refinement. Four days later gave his first [illegible] concert at Symphony Hall in the [illegible] University Celebrity Series. Though unaccountably, the hall was not filled, the audience applauded, stamped and cheered him, as well they should. The profound musicianship of this Russian artist was exemplified in a long and [illegible] program which, among other things, displayed [illegible] interp[illegible] first, Brahms G minor [illegible] the Bach Sonata in C [illegible] for unaccompanied violin, [illegible] Second Sonata, Bloch's Improvisations and—a rarity these days—Wieniawski's Original Theme and Variations. Kogan enjoyed the assistance of a superb accompanist in Andrei Mitnick.

Richard Burgin, making his first appearance of the season as conductor at the Symphony concerts, accomplished a notable revival of Walton's "Belshazzar's Feast" on Nov. 4 and 5. The chorus was the Chorus Pro Musica, excellently prepared by Alfred Nash Patterson, and the baritone soloist, Donald Gramm. Mr. Burgin also presented on these occasions Beethoven's First Symphony and the Suite from Bartok's "The Miraculous Mandarin". I never expected to hear William Walton put Bela Bartok in the shadow, but that is what happened here, thanks to a powerful reading of a work whose freshness and strength are undiminished.

Monique Haas, the admirable French pianist, was acclaimed in her Boston debut as soloist at the Symphony concerts of Nov. 11 and 12. She played two works — Mozart's Concerto in D minor (K. 466) and Ravel's Concerto for the Left Hand. Bach's D major Suite, No. 4, and Milhaud's gay, bubbly "Suite Provençale", long unheard here, were the other numbers.

Soviet pianist Sviatoslav Richter has arrived and conquered, as he has done elsewhere in the United States this autumn. He first appeared as soloist in the Beethoven C major and Brahms B flat Concertos at a Boston Symphony pension fund concert Nov. 1, under Mr. Munch. Symphony Hall went wild.

We have something new in Boston: the New Arts Orchestra assembled by Harold Farberman, the young musician who is pursuing two careers simultaneously: that of percussionist with the Boston Symphony, and as conductor and composer of works which extend the field of percussion instruments. At the first concert in the Little Opera House, Nov. 9, the feature piece was Farberman's Concerto for Tympani, with his Boston Symphony colleague, Everett Firth, as soloist. The piece asks prodigies of the solo drummer, which Mr. Firth tossed off brilliantly. It even succeeds in eliciting a few melodic fragments from the kettledrums.

Some difficulty attended the debut of this band of young professional musicians. Olga Firth (Mrs. Everett Firth), slated to make her debut as cello soloist in the Haydn Concerto, became ill. With but two rehearsals to go, Mr. Farberman proceeded to work up a sequence of concerto movements to preserve the character of "A Concerto Evening." These presented four of the New Arts Orchestra's first-desk players: Richard Summers, oboe; Elinor Preble, flute; Ralph Pottle, horn; and Felix Viscuglia, clarinet. The program also contained the F minor Concertino, No. 4, rightly or wrongly attributed to Pergolesi, and Bartok's Concerto for Orchestra.

The Cambridge Society for Early Music has given another three-program series in Sanders Theatre, Cambridge. The first, by the London Intimate Opera Company, brought Dr. Arne's "Thomas and Sally", and the factitious "Don Quixote" to Purcell music; the second concert was devoted to harpsichord music performed by the Society's musical director, Fernando Valenti; and the third was presented by the Suzanne Bloch Players and Singers.

The Boston Opera Group began a new season at Dunnelly Memorial Theatre, Nov. 10 (and repeated it Nov. 18) with Verdi's "La Traviata". Sarah Caldwell was [illegible] the production but did not conduct it. Osbourne McConathy, hornist of the Boston Symphony, presided over an orchestra of [illegible] colleagues. The singers were good: Eva [illegible] as Violetta; John Alexander as Alfredo, and Igor Gorin as the elder Germont.

Other recent musical activity has included a visit of the Israel Philharmonic conducted by Josef Krips (Beethoven's Leonore Overture No. 3, Honegger's Symphony No. 2, for strings, and the Great C major Symphony of Schumann); [illegible] and guitarist Julian Bream; the New England Conservatory chorus, guest-conducted by G. Wallace Woodworth in a remarkable evening of choral works from Tallis to Karl Kohn and Randall Thompson; the opening of the Boston Morning Musicales by soprano Pierette Alarie and tenor Leopold Simoneau (two singers born to sing duets together!), tenor Jan Peerce, and pianist Jan Smeterlin.

—Cyrus W. Durgin

Première américaine, à Boston, de la IIème Symphonie de Florent Schmitt

FLORENT [illegible] Bla[illegible] [illegible] Nous [illegible] que Charles Munch, qui révèle au monde, au Festival de Strasbourg, la seconde Symphonie, la première étant la Symphonie concertante, terminée en 1958, sans parler de nombreuses autres œuvres comme la Tragédie de Salome, les Masques et Bergamasques, [illegible] trouvant de rejets classiques [illegible] exotiques et exotiques [illegible] bonheur.

[illegible] il avait 88 ans lorsque la Symphonie vit le jour (1958) [illegible] environ deux ans [illegible] on est d'autant plus [illegible] — [illegible] de cette œuvre [illegible] de Marc [illegible] de la vitalité [illegible]

Certes, [illegible] qui déplaisent [illegible] passages [illegible] rythmiques [illegible] quelques dissonances [illegible] qui pourraient faire classer cette œuvre dans les "modernes", mais il est incontestable que même les puristes ne pourraient trouver à y redire d'un point de vue strictement musical, même si l'orchestre est surgonflé d'un vibraphone et d'un xylophone.

Quelle richesse de couleur! Quelle palette prodigieuse! On est pris dès la première note comme dans un tourbillon dont on a tout juste le temps de se remettre pendant le passage "lent" — une méditation émouvante — auquel fait suite une nouvelle explosion de joie, d'exubérance.

Il va de soi que Münch et ses musiciens en ont donné une interprétation hors de pair, électrisante, saluée par de bruyants bravos.

Le concert avait commencé par le *Pelleas et Mélisande* de Gabriel Fauré, tragique, mélodieux, prenant, et s'est terminé par le *Concerto* de Beethoven pour violon, interprété magistralement par Leonid Kogan.

Soirée mémorable, en vérité, dont une grande partie du monde aura profité. Le concert était, en effet, retransmis directement de Symphony Hall, dans l'Union soviétique, la Grande-Bretagne, la France et d'autres pays d'Europe, relayé par la BBC pour la RTF et l'URSS. C'est, croyons-nous, la première fois qu'une telle radiodiffusion est faite.

A l'issue du concert de vendredi, au cours d'une cérémonie intime, le Maître Charles Münch a reçu des mains du Dr Stanley Nowak, président de la *Paderewski Memorial Society*, un médaillon à l'effigie du grand musicien et chef d'orchestre, frappé par le sculpteur bostonien Joseph Coletti. L'avers du médaillon représente l'Aigle polonais de la Médaille de l'Ordre *Polonia Restituta*.

M. Münch est président honoraire du Comité du Centenaire de Paderewski pour le Massachusetts.

Pierre DARGENS

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58.

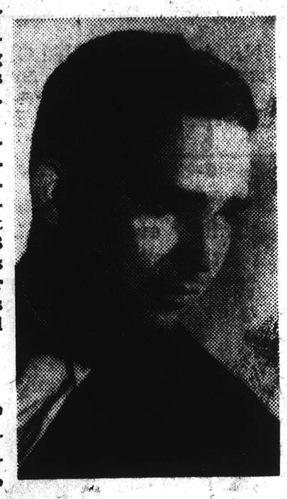
Boston Symphony Due Tuesday

THE BOSTON SYMPHONY Orchestra will open its Providence season Tuesday evening at 8:15 pm. at the Veterans Memorial Auditorium. Dr. Charles Munch will conduct.

One of the orchestra's younger violinists was recently winner of the Naumberg International String Competition. Joseph Silverstein, 28, won first prize in the competition with 23 other violinists. The prize was a check for $25,000, a two-year managerial contract for tours of this country and Europe and a recording contract.

The program:

"Pelleas et Melisande" Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80 .....Faure
Prelude: Quasi adagio
"Fileuse": Andantino quasi allegretto
Sicilienne: Allegretto molto moderato
"The Death of Melisande": Molto adagio
Symphony No. 7 .....Schuman
Largo assai
Vigoroso
Cantabile intensamente
Scherzando brioso
Symphony No. 7 in a A Major, Op. 92 .....Beethoven
Poco sostenuto; Vivace
Allegretto
Presto; Assai meno presto; Tempo primo
Allegro con brio



Joseph Silverstein, prize-winning violinist, will be here with Boston Symphony.

servatory of Music, will accompany Miss Kailer.

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Journal (m)
PROVIDENCE, R. I.
Circ. 58,872

NOV 23 1960

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189

NOV 20 1960

MUSIC LAST NIGHT

Boston Symphony Opens Its Concert Series Here

By RUTH TRIPP

The Boston Symphony Orchestra opened its series of Providence concerts last evening at Veterans Memorial Auditorium. Charles Munch conducted the interesting program which featured William Schuman's Symphony No. 7, a contemporary work of importance.

Faure's Suite, "Pelleas et Melisande" opened the program and Beethoven's Symphony No. 7 was the final offering. Conductor and orchestra were given an ovation at the close of the program.

The Schuman work is a challenging fabrication of sound. In one hearing, the listener is left with a sense of profound admiration for the composer's skill at combining his material and a sense of uncertainty as to what the music was meant to convey. And this is what makes it an important work. It is safe to say that such music would mean something different to each listener.

For me it resembled a huge mosaic, put together with vivid colors from the brass and reeds, with stunning rhythmic accents from the busy battery, and the whole composition held together and kept in balance by the wonderfully contrived string scoring.

I recall vividly hearing the Schuman Symphony No. 2, at its first performance in Boston. Blatant brass and angular themes are what come to mind when this is mentioned. The Symphony No. 7 is the voice of the same composer. He has learned his craft and he now speaks with a voice which commands attention.

The Faure was a delicate introduction for the listening adventure and if there is an orchestra which can play a more ethereal pianissimo tone than the Boston Symphony, I've never heard of it. Exquisite grace prevailed throughout this gossamer score. This was once again, a virtuoso demonstration.

The familiar Beethoven Seventh was as welcome as a dear friend, arriving for the holidays. The audience welcomed it with open arms and sat back to revel in its richness. Dr. Munch whipped up a terrific tempo for the finale and the musicians were right with him to the last brilliant chord. Is there anything so serenely plaintive as the slow movement of this work? The orchestra was especially eloquent here. It was this persistent theme which stayed in my mind after this program. Twenty years from now, perhaps the audience will be humming Schuman themes as they leave a concert. Who knows?

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Times
BARRINGTON, R. I.
Weekly Independent
Circ. 3,600

NOV 17 1960

Symphony Here Tuesday Night

An interesting contrast in music will be presented Tuesday night at 8:15 by the Boston Symphony Orchestra when it opens its new season in Providence.

Performing in Veterans Auditorium the orchestra under the direction of Charles Munch will open with Faure's Pelleas' and Melisande, the new Seventh Symphony by William Schuman, and Beethoven's Seventh Symphony.

SHOWTHROUGH

60

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 25, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 26, *at* 8:30 *o'clock*

SCHUMANN . . . . . Symphony No. 4, in D minor, *Op.* 120
- I. Ziemlich langsam; Lebhaft
- II. Romanze: Ziemlich langsam
- III. Scherzo: Lebhaft
- IV. Langsam; Lebhaft

(Played without pause)

MARTINU . . . . . Concerto for Two Pianos
- I. Allegro non troppo
- II. Adagio
- III. Allegro

INTERMISSION

ELGAR . . . . . Variations on an Original Theme, *Op.* 36

Enigma: Andante

Variations:

I.	"C.A.E." L'istesso tempo	VIII.	"W.N." Allegretto
II.	"H.D.S.-P." Allegro	IX.	"Nimrod" Moderato
III.	"R.B.T." Allegretto	X.	"Dorabella–Intermezzo" Allegretto
IV.	"W.M.B." Allegro di molto	XI.	"G.R.S." Allegro di molto
V.	"R.P.A." Moderato	XII.	"B.G.N." Andante
VI.	"Ysobel" Andantino	XIII.	"***–Romanza" Moderato
VII.	"Troyte" Presto	XIV.	"E.D.U.–Finale"

SOLOISTS

JANINE READING and HENRY PIETTE

The soloists use the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

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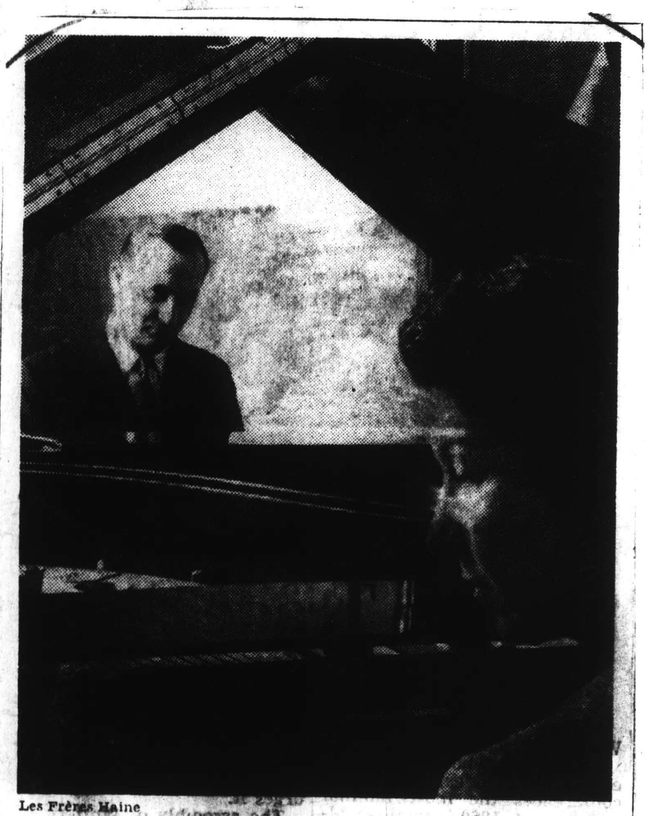
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
NOV 23 1960



Les Frères Haine

Janine Reding and Henry Piette will perform the Martinů Concerto for Two Pianos with the Boston Symphony Friday and Saturday.

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Herald (m)
BOSTON, Mass.
Circ. 175,076
NOV 26 1960

THE SYMPHONY

Duo Pianists Feature Agreeable Program

By ROBERT TAYLOR

"What fun," exclaimed a woman in my vicinity as soon as the husband-and-wife team of Belgian duo-pianists, Janine Reding and Henry Piette, had completed a stylish account of Bohuslav Martinu's brilliant Concerto for Two Pianos at Symphony yesterday, "what fun they must have playing together!"

That was how we felt about it, too, on this most agreeable program of the season thus far, bringing together Schumann's remarkable symphony with the Martinu and the best of Elgar. Noteworthy duo-piano literature is at a premium; the scores Mozart wrote for his pupil, Josephine Aurnhammer, the Bach for multiple harpsichords, the Poulenc Concerto—The list springing immediately to mind is not lengthly. Martinu's virtuoso piece, which was heard during the war years last, (October, 1944) must have come as a delightful surprise to the majority of Symphony-goers.

Clarity, Pith

Mr. and Mrs. Piette, she a tall brunette wearing a lilac-colored gown, he an impeccably-tailored, ramrod - straight man with an air of courtly elegance, gave the work a glittering panache and rapport worthy of a Luboschutz and Nemenoff, to whom, indeed, the concerto is dedicated. It is not a profound statement nor is it intended to be. Rather, the music exhibits the qualities of cultivated French conversation (Martinu's Czech background said to be present, is unobtrusive): clarity, pith, sophistication and dazzle.

In fact, the work is big, providing many opportunities for bravura display; yet such is the adroitness of the orchestration, the doubling, woven splice, and subtle equality of the piano voices, that a variety of timbre and movement launches the concerto on its way lightly. The first of the three movements reveals brittle staccato swiftness, and the dialogue is studded by terse, complex, contrapuntal figures; the second allows the soloists to state charming solo badinage of an amiable character; while the third, employing a striking bassoon duet among the tutti, creates rhythmic tension, withdrawing before a graceful pianistic exchange and then surging into a stirring and festive conclusion.

Solid Approach

Undoubtedly two-piano pieces offer [illegible] possibilities to the [illegible] one keyboard. However, a prerequisite [illegible]

Symphony Program

The Boston Symphony Orchestra, Charles Munch conducting, presented the seventh program of the 80th season yesterday in Symphony Hall. The soloists were Janine Reding and Henry Piette, duo-pianists. The program will be repeated tonight at 8:30:

Symphony No. 4, in D minor, Op. 120 ..... Schumann
Concerto for Two Pianos ..... Martinu
Variations on an Original Theme, Op. 36 ..... Elgar

Too often they strike me as a musical pair of tennis players caroming trick shots at each other to show off their backhand, and quite insensible of the art of the game itself. Such is not the case with the Piettes.

They exhibit the clipped qualities of precision and marksmanship so germane to their unison field; but the team acts as one rare alert sensibility. In the first movement where the line lies close to the orchestra, their touch and phrasing proved crystalline. At each dynamic level and at varying speeds they exhibited persuasion. They play from the wrists, near the keyboard, and project color, warmth and musical imagination as well as accuracy. The playing and the score, both sparkling, inspired the Friday audience to cast off reserve, and Dr. Munch's handling of the orchestra showed innate sympathy, devoted appreciation.

He also offered a rock-solid approach to the beguiling Elgar "Enigma" Variations. Would this seem so "English" one wonders without the program? If we didn't know that No. 11, say, referred to Dan, a bulldog belonging to a friend of the composer, barking at the river Wye and at last "engaged in a little ratting at the water's edge," would we recognize the land of origin? Coming after gallantry of the Martinu, however, it seemed nevertheless, the music had a bluff rustic eloquence indigenous to a nation of oratorio, straightforward simplicity and hearty humor. (The "Enigma" of the title, is, after all, a private spoof.)

At any rate, it was set forth with exceeding nobility and conviction by the conductor, the broad heroic utterance (No. 3), triphonic gaiety reminiscent of Sullivan's "The Tempest" (No. 10), the melodic facile soliloquy (No. [illegible]), the captivating [illegible] half-time [illegible]

[illegible] finale — achieved in Section [illegible] put aside [illegible] marked for one by the [illegible] of Dr. Munch to pave the way for the mounting exhilaration of the finale by slowing down. We were borne headlong into the passionate ultimate episode. This was a pity, for the earlier parts had been shaped attractively, the thematic material, so closely and admirably integrated, underlined suavely. Only the ending, too loud and fast, spoiled the otherwise polished reading.

Next week the orchestra goes on tour. Lorin Maazel will be guest conductor Dec. 9-10. He has scheduled Corelli's Concerto Grosso in G minor, Op. 3, No. 2, Strauss's Also sprach Zarathustra, and Brahms's Symphony No. 2 in D major, Op. 73.

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
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NOV 22 1960

Belgian Pianists Debut Fri. With Boston Symphony

Charles Munch has invited the Belgian pianists, Janine Reding and Henry Piette, to perform the Martinu Concerto for Two Pianos with the Boston Symphony Orchestra at the Orchestra's concerts Friday (November 25, 2:15) and Saturday (November 26, 8:30). Miss Reding and Mr. Piette have toured extensively in Europe, the Far East and Japan but they have not previously performed with the Boston Symphony.

In addition to the concerto, Schumann's Symphony No. 4 and the "Enigma Variations" by Edward Elgar will be heard at these concerts.

The Orchestra will be absent from Boston next week. During the week Doctor Munch will conduct concerts in New Haven, Washington and Brooklyn plus two concerts in New York's Carnegie Hall which will open the Orchestra's 75th consecutive season of New York concerts.

The third concert of the Orchestra's Tuesday Evening Series will be held at Symphony Hall on December 6th. Lorin Maazel will be guest conductor at the concerts of December 9 and 10, these concerts will be preceded by an Open Rehearsal on Thursday, December 8.

The complete programs:

Friday, Nov. 25, 2:15; Saturday. Nov. 26, 8:30, Symphony Hall, Munch: Schumann, Symphony No. 4 in D minor Op. 120. Martinu, Concerto for Two Pianos (Janine Reding and Henry Piette, first performance with Boston Symphony) Elgar, Variations on an Original Theme, Op. 36.

Herald 11/20/60

Music Events This Week

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TODAY

ARTUR RUBINSTEIN, pianist. Symphony Hall, 3:30 p.m. Presented by Aaron Richmond on B.U. Celebrity Series. Schumann Fantasiestücke; Prokofiev Sonata; Prokofiev [illegible]

SHOWTHROUGH

60

Seventh Program

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Solid Approach

[illegible] two-piano [illegible] possibilities [illegible] keyboard [illegible] previous [illegible]

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Next [illegible] goes on tour. [illegible] will be guest conductor [illegible]. He has scheduled [illegible] Concerto [illegible], Op. 3, No. 4. [illegible] Also sprach Zarathustra [illegible] Brahms's Symphony No. [illegible] in D major, Op. 73.

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NOV 22 1960

Belgian Pianists Debut Fri. With Boston Symphony

Charles Munch has invited the Belgian pianists, Janine Reding and Henry Piette, to perform the Martinu Concerto for Two Pianos with the Boston Symphony Orchestra at the Orchestra's concerts Friday (November 25, 2:15) and Saturday (November 26, 8:30). Miss Reding and Mr. Piette have toured extensively in Europe, the Far East and Japan but they have not previously performed with the Boston Symphony.

In addition to the concerto, Schumann's Symphony No. 4 and the "Enigma Variations" by Edward Elgar will be heard at these concerts.

The Orchestra will be absent from Boston next week. During the week Doctor Munch will conduct concerts in New Haven, Washington and Brooklyn plus two concerts in New York's Carnegie Hall which will open the Orchestra's 75th consecutive season of New York concerts.

The third concert of the Orchestra's Tuesday Evening Series will be held at Symphony Hall on December 6th. Lorin Maazel will be guest conductor at the concerts of December 9 and 10, these concerts will be preceded by an Open Rehearsal on Thursday, December 8.

The complete programs:

Friday, Nov. 25, 2:15; Saturday. Nov. 26, 8:30, Symphony Hall, Munch: Schumann, Symphony No. 4 in D minor Op. 120. Martinu, Concerto for Two Pianos (Janine Reding and Henry Piette, first performance with Boston Symphony) Elgar, Variations on an Original Theme, Op. 36.

Herald 11/20/60

Music Events This Week

Charles Munch has invited the Belgian pianists, Janine Reding and Henry Piette, to perform the Martinu Concerto for Two Pianos with the Boston Symphony at the orchestra concerts Friday and Saturday. Miss Reding and Mr. Piette have toured extensively in Europe, the Far East and Japan but they have not previously performed with the Boston Symphony.

In addition to the concerto, Schumann's Symphony No. 4 and the "Enigma Variations" by Edward Elgar will be heard.

The orchestra will be absent from Boston next week when Doctor Munch will conduct concerts in New Haven, Washington and Brooklyn, two concerts in New York's Carnegie Hall which will open the Orchestra's 75th consecutive season of New York concerts.

The third concert of the Tuesday Evening Series will be held at Symphony Hall on Dec. 6. Lorin Maazel will be guest condictor at the concerts of December 9 and 10. These concerts will be preceded by an Open Rehearsal on Thursday, Dec. 8.

TODAY

ARTUR RUBINSTEIN, 8:30 p.m., Pianist, Symphony Hall. Presented by Aaron Richmond on B.U. Celebrity Series. Schumann Fantasies; Sonata; Pro-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 190,246
NOV 26 1960

Munch Conducts Martinu Concerto, Elgar 'Enigma'

THE BOSTON SYMPHONY ORCHESTRA [illegible] Symphony Hall yesterday [illegible] and will repeat tonight [illegible] the seventh program of the Friday-Saturday Series [illegible] Martinu Concerto for Two Pianos with Janine Reding and Henry Piette as soloists (Boston premiere for each), and the Enigma Variations by Elgar.

By CYRUS DURGIN

The Boston musical public incurred another debt of thanks to Charles Munch, yesterday afternoon, when he revived the Concerto for Two Pianos by the late Bohuslav Martinu. This is a remarkable modern work, and too long a time has gone by since last we heard it.

Plenty of composers write acceptable symphonies, but the form of the concerto can boast far fewer examples of really excellent writing nowadays. The Martinu work is one that does, and it is exceptional both for the disposition of keyboard instruments against the orchestra, and for the idiom of the solo writing.

The solo treatment here is largely percussive, but with variety and a songlike character despite the often driving rhythms and the unsentimental nature of the concerto as a whole. In technic it requires the collaboration of paired pianists accustomed to the finest delicacy of ensemble.

Not that the music is elegant or quiet; the reverse is more often true, but it is crisp and precise, and just that element is required of the two soloists.

Janine Reding and Henry Piette (married in private life) are well endowed in this respect. They are Belgian and newcomers to this city.

Each is a pianist of notable vigor, with obviously strong hands and an evident love of strong rhythms. Together they make a prodigious team spinning out the whirl of rapid notes in the first movement with true brilliance; singing but not softening the adagio, and competing with the orchestra on equal terms of strength and speed in the rhythmic finale.

Miss Reding and Mr. Piette were cordially acclaimed by the Friday audience, and so were Dr. Munch and the Orchestra after a performance that did full justice to this work.

Dr. Munch's account of Elgar's fresh and lovely variations was a new aspect of his conducting art. The work, something between German romanticism and British urbanity, might not be thought to appeal especially to this essentially Gallic conductor.

Nonetheless, he did it most beautifully, the Orchestra responding in all the majesty of its power and color. Each variation lacked nothing of individual distincton; they were joined in a long line of sustained interpretive discernment, and unerringly built up to the final imposing climax.

The solo playing in Elgar was a salient feature. Flute, oboe, clarinet, horn, viola and cello especially were masterful and noble, and served to emphasize how fortunate we are that the Boston Symphony includes such great first desk players.

Schumann's D minor Symphony also was an essay in passionate romanticism, and a little different from the way Dr. Munch has conducted it before. He seemed to take the greatest care in bringing out detail within the continuity of the Symphony.

True Glory

There was, too, an improvisatory sense which suggested that, carried away by the pulse and the intensity of the music, Dr. Munch perhaps departed a little from the way he had rehearsed the work, and required the players to follow him closely upon the spur of the moment. If this was so, the Boston Symphony virtuosi again displayed their flexibility of response. In sum, here was a reading of true glory.

Next week the Orchestra will be away on tour. At the next Friday-Saturday concerts, Dec. 9 and 10, Lorin Maazel will be guest conductor, presenting a Geminiani Concerto Grosso in G minor, Strauss' "Thus Spake Zarathustra," and the Second Symphony of Brahms.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
NOV 26 1960

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Circ. 176,513
NOV 19 1960

Symphony Soloists

Charles Munch has invited the Belgian pianists, Janine Reding and Henry Piette, to perform the Martinu Concerto for Two Pianos with the Boston Symphony Orchestra at the [illegible] day and Saturday.

Miss Reding and Mr. Piette have toured extensively in Europe, the Far East and Japan but they have not previously performed with the Boston Symphony.

In addition to the concerto, Schumann's Symphony No. 4 and the "Enigma Variations" by Edware Elgar will be heard at these concerts.

The orchestra will be absent from Boston next week. During the week, Dr. Munch will conduct concerts in New Haven, Washington and Brooklyn plus two concerts in New York's Carnegie Hall which will open the orchestra's 75th consecutive season of New York Concerts.

Globe 11/20/60

Martinu Concerto At Symphony

Dr. Charles Munch will revive the Concerto for Two Pianos by the late Bohuslav Martinu at the Boston Symphony Orchestra concerts at Symphony Hall, Friday at 2:15 and Saturday at 8:30. Soloists will be the Belgian pianists Janine Reding and Henry Piette who will then make first appearances with this Orchestra.

The program will include Elgar's "Enigma" Variations and the D minor Symphony of Schumann.

The week following, the Orchestra will make its first tour of the season to New York. Lorin Maazel will be guest conductor at the concerts of Dec. 9 and 10, which will be preceded by an Open Rehearsal Thursday evening, Dec. 8.

The third Symphony Hall Tuesday evening concert will be Dec. 6.

Art—Music—Theater
10-60

Belgian Duo at Symphony Hall

Pianists Display Vitality Of Martinů Concerto

By Louis Chapin

Bohuslav Martinů was born in the belfry of a small Czech town, and the swung sound of it rang out again in Symphony Hall yesterday afternoon, with a splendid performance of the composer's Concerto for Two Pianos and Orchestra.

The two pianos were played with alert vitality by Janine Reding and Henry Piette, and the orchestra, of course, was the Boston Symphony, meeting with these pianists for the first time. Charles Munch, in his direction, joined skilfully the rich countryside color of the orchestration, including long stretches of piano arpeggios, with the folk-like and often syncopated themes of the first and last movements.

The slow middle movement is more of a deliberate dialogue, with preliminary alternations between soloists and orchestra giving way to simultaneous consideration of the material. Solo passages of exploratory chords, some sharply bitonal, contrast pleasingly with the prevailing roll of the texture, although occasional sequences sound a bit ordinary.

The cooperative workmanship in this performance was impressive, and the result was a joy to hear.

The program was altogether romantic in flavor. Schumann's Fourth Symphony (his second in order of composition) provided a full-blown opening, with themes spilling from movement to movement.

This composer is traditionally suspect in his orchestration and in his handling of large forms, and there are several places in this symphony that call for particularly active attention on the conductor's part. Dr. Munch includes, among his manifold gifts, the skill of knowing at just what point to reawake the musical flow; there were no sleepy sections in yesterday's performance. Actually, Schumann's use of his orchestra seems often quite inspired, as when he puts his lovely slow movement melody, with its oboe crispness, to rest on cushioned string chords.

The program's resonant symmetry was completed with a wonderfully sociable work: Elgar's Variations on an Original Theme, which he labeled "Enigma." The roots of this sociability seem to me to have nourished much of the most successful British music (Britten's "Young Person's Guide" comes quickly to mind); even the solid tradition of "Messiah" performance in England may have gathered strength from the appreciative delight in getting people together musically.

And so a return to Elgar and his guest-list of variations can be one of the friendliest things to happen in a concert-hall, and certainly was yesterday. Although the theme is clearly his own, and he connects its last triumphant word with himself in the coda, its fullest melodic unfoldment is generously bestowed on his close friend August Jaeger, in the ninth variation. This, too, is in the best English tradition.

Elgar's music is expert and his characterizations distinct. But the quality that emerged most fully from yesterday's performance—strongly encouraged by Schumann and Martinů—was that of inclusive affection.

Sunday Herald
BOSTON, Mass.
Circ. 289,111
NOV 20 1960

Music Events This Week

Charles Munch has invited the Belgian pianists, Janine Reding and Henry Piette, to perform the Martinu Concerto for Two Pianos with the Boston Symphony at the orchestra concerts Friday and Saturday. Miss Reding and Mr. Piette have toured extensively in Europe, the Far East and Japan but they have not previously performed with the Boston Symphony.

In addition to the concerto, Schumann's Symphony No. 4 and the "Enigma Variations" by Edward Elgar will be heard.

The orchestra will be absent from Boston next week when Doctor Munch will conduct concerts in New Haven, Washington and Brooklyn plus two concerts in New York's Carnegie Hall which will open the orchestra's 75th consecutive season of New York concerts.

The third concert of the Tuesday Evening Series will be held at Symphony Hall on Dec. 6. Lorin Maazel will be guest condictor at the concerts of December 9 and 10. These concerts will be preceded by an Open Rehearsal on Thursday, Dec. 8.

TODAY

ARTUR RUBINSTEIN, pianist, Symphony Hall, 3:30 p.m. Presented by Aaron Richmond on B.U. Celebrity Series. Program: Schumann Fantasiestucken; Brahms F minor Sonata; Prokofieff Visions Fugitives and March from "Love of Three Oranges;" Chopin, C-sharp minor Waltz and A-flat major Polonaise.

NATIONAL SYMPHONY ORCHESTRA, of Washington, D.C., at Lexington Street Junior High School, Waltham, 3:00 p.m. First of four concerts in the Waltham Community Concerts Association. Howard Mitchell conducts Schubert Symphony No. 5; William Schumann, New England Triptich; Tchaikovsky "Pathetic" Symphony.

THEODORE BIKEL, folksinger and actor, Symphony Hall, 8:30 p.m. assisted by Ray Bogusiav, guitarist-vocalist. Third event on M. A. Greenhill's Folklore Concert Series.

VERLE LARSON, organist, M.I.T. Chapel, 4:00 p.m. Bach and Joseph Ahrens. Admission free.

EMMANUEL CHURCH CHOIR, (15 Newbury Street) 4:00 p.m. Harvest Cantata, "The Sower," by Harold Darke. Soloists and chorus conducted by Jack Fisher, organist. Admission free.

OLD NORTH SINGERS AND PLAYERS, (193 Salem Street) 4:30 p.m. Bach Cantata, "Sleepers Awake," John Fesperman directing. Admission free.

CHORAL ART SOCIETY of Scituate at Cohasset High School, 8:00 p.m. William T. Adams [illegible] by John Gardiner, Bach Cantata [illegible] Britten. Chorus, soloists [illegible]

TUFTS CHORUS AND ORCHESTRA, Cohen Arts Center, Medford, [illegible] p.m. in new opera, "The [illegible]" conducted by Kenneth McKellar, [illegible] presented by Octagon.

MONDAY

TUFTS CHORUS AND ORCHESTRA, Tremont [illegible], 8:00 p.m. [illegible] ASSOC. Brown Hall, [illegible] prize-winning works from [illegible] contest, by William Hill, [illegible] Jones, Raymond Wilding-White, and songs composed by Conservatory alumni, with Ray Fennelle, baritone. Admission free.

TUESDAY

LEONID KOGAN, Symphony Hall, 8:30 p.m. The Russian violinist plays the Brahms G major Sonata; Bach C major Sonata for Violin Alone; Prokofieff D major Sonata; Bloch Improvisations; and Wieniawski Original Theme and Variations.

DUO DI ROMA, Jordan Hall, 8:30 p.m. Ornella Santoliquido, piano, Massimo Amfitheatrof, cello. Sonatas by Beethoven, Shostakovich and Brahms. Admission free but by ticket for the Mason Music Foundation event.

MARTHA SCHLAMME, folk singer, in "Songs of Many Lands." Temple Israel Meeting House, Longwood Avenue and Riverway, 8:30 p.m. Season's first concert of the N. E. Jewish Music Forum.

BOSTON CONSERVATORY, Concert Room, 26 Fenway, 8:30 p.m. Woodwind and brass music by Torelli, Haydn, Milhaus, Hindemith, Desportes and Schubert. Attilio Polo conducts. Admission free.

FRIDAY

ELWYN ADAMS, violin, assisted by Ruth Kumin, piano, Jordan Hall, 8:30 p.m. Program includes Devil's Trill, Tartini; Sonata in F major, Beethoven; Poem, Op. 25, Chausson; Sonata No. 3, Ysaye; Notturno and Tarantelle, Szymanowski.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Moniter (e)
BOSTON, Mass.
Circ. 156,267
NOV 22 1960

Symphony Program

The Belgian pianists Janine Reding and Henry Piette will perform the Martinu Concerto for Two Pianos with the Boston Symphony at the orchestra's concerts Friday, Nov. 25, at 2:15 and Saturday, Nov. 26, at 8:30. Charles Munch also will conduct Schumann's Symphony No. 4 and the "Enigma" Variations by Edward Elgar.

The orchestra will be absent from Boston the week of Nov. 28. The third Tuesday evening concert will be held at Symphony Hall Dec. 6. Lorin Maazel will be guest conductor at the concerts of Dec. 9 and 10, which will be preceded by an open rehearsal Thursday, Dec. 8.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
NOV 25 1960

Art Symphony

The Belgian pianists, Janine Reding and Henry Piette, are performing the Martinu Concerto for Two Pianos with the Boston Symphony Orchestra today and tomorrow.

Dr. Charles Munch will also conduct Schumann's Symphony No. 4 and the "Enigma Variations" by Edward Elgar.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Circ. 176,513
NOV 21 1960

Symphony Piano Team

Charles Munch has invited the Belgian pianists Janine Reding and Henry Piette to perform the Martinu Concerto for Two Pianos with the Boston Symphony Orchestra at the orchestra's Friday afternoon and Saturday evening concerts.

Miss Reding and Mr Piette have toured extensively in Europe, the Far East and Japan but they have not previously performed with the Boston Symphony.

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OBSCURED TEXT

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Register
NEW HAVEN, Conn.
Circ. 105,460

NOV 27 1960

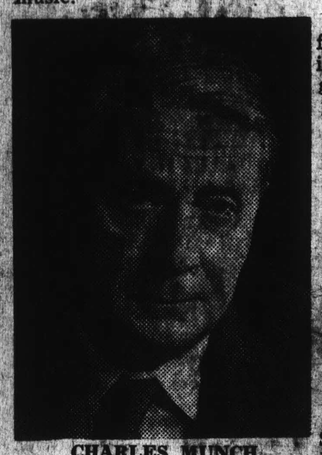
MUSIC

Charles Munch Conducts Boston Symphony Tuesday

[illegible] GORDON E. ARMSTRONG

The [illegible] will give the first of its two regular [illegible] here on Tuesday evening. Charles [illegible] in Woolsey Hall for what [illegible] program by this great orchestra [illegible] there will be something new as well [illegible] listeners, an aspect of the Bostonians' programs which invariably adds novelty and interest for at least the more adventurous among audiences here.

The new work which we are to hear in Tuesday's concert is the Symphony No. 7, by William Schuman, president of the Juilliard School of Music. In fact, the work received its world premiere in Boston just a few weeks ago. It was jointly commissioned by the Boston Symphony and the Koussevitzky Music Foundation of the Library of Congress. The latter organization which bears the name of the former conductor of the Boston Orchestra, Serge Koussevitzky, is dedicated to promoting and carrying on the late conductor's lifetime interest in contemporary music.



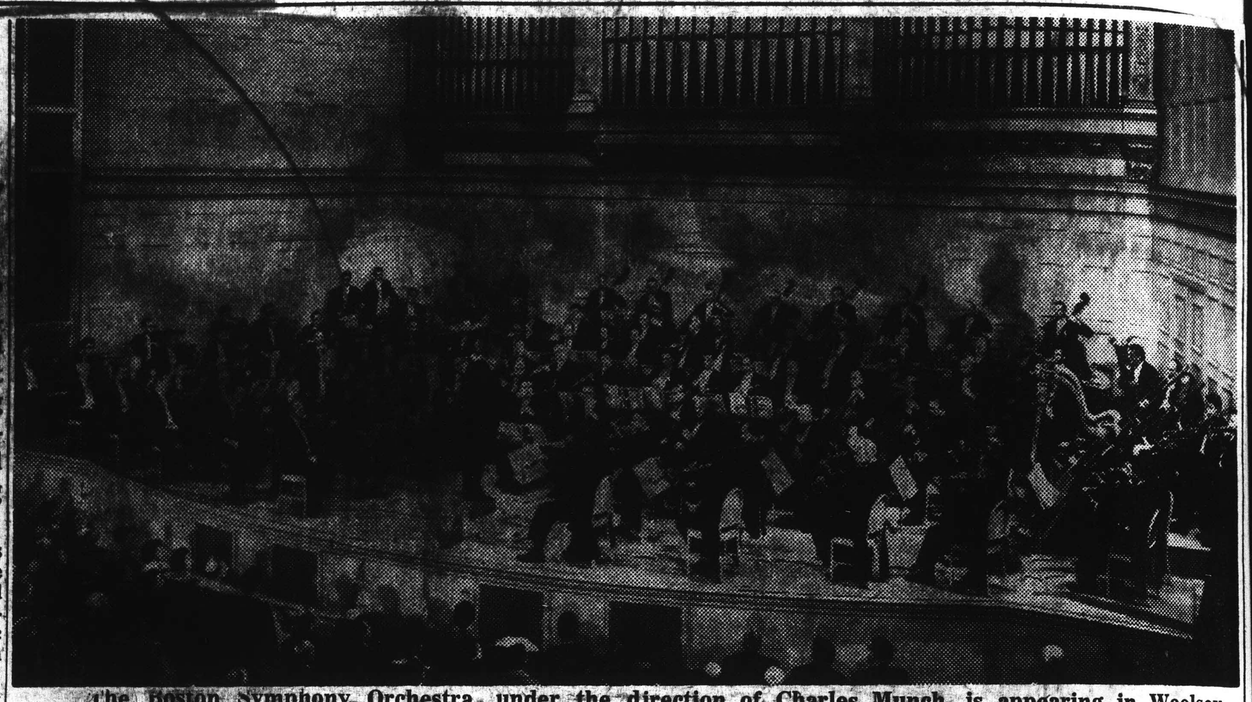
CHARLES MUNCH

Fortunately Dr. Munch has followed in the footsteps of his illustrious predecessor with regard to promoting the cause of present day music. The orchestra has maintained its policy of commissioning and performing an appreciable number of works during the Munch tenure, with a notable nod in the direction of American composers. For instance, during the present conductor's first 10 years with the orchestra (1949-1950—1958-1959), the following American composers were honored with commissions: Easley Blackwood, Aaron Copland, David Diamond, Lukas Foss, Howard Hanson, Walter Piston, Roger Sessions, Samuel Barber, and Alexei Haieff.

Several of these Americans were represented on the list of composers who were awarded commissions five years ago when the Boston Symphony handed out the unprecedented number of 15 commissions in celebration of its 75th anniversary. Thanks to the Koussevitzky Music Foundation which jointly sponsored the awards, it was possible for the orchestra to celebrate that happy occasion in real "contemporary style."

Currently in its 80th season, the Boston Symphony is not only one of the world's great orchestras, but one of its busiest. Along with its concerts both in Boston and on tour, the Berkshire Music Festival summers helps to keep the musicians and conductor on an almost "full-time" yearly schedule. But the orchestra is no different in one respect from the smallest community symphony—it is not self-supporting. However, it does manage to earn some 90 per cent of its annual operating budget of approximately $2,000,000, a feat which no other major U. S. symphony can match. And few other orchestras can boast of the fact that its concerts everywhere are sold out long in advance. Just to satisfy the home-town music lovers, the orchestra has even been obliged to admit the public to a number of its rehearsals during the regular season.

Patrons of the Woolsey series are truly fortunate in having the opportunity of hearing this superb ensemble twice each season. In this third event of the series on Tuesday evening, listeners will be among the first to hear the new Schuman work. The program also lists the Suite from Faure's "Pelleas et Melisande" and Beethoven's Symphony No. 7.



The Boston Symphony Orchestra, under the direction of Charles Munch, is appearing in Woolsey Hall on Tuesday at 8:30 p. m. This group, always a favorite in New Haven, will return for a second concert March 7, 1961.

New England Newsclip Agency, Inc.
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News (m)
BANGOR, Me.
Circ. 73,760

NOV 30 1960

ON TOUR

NEW HAVEN, Conn. (UPI) — The Boston Symphony Orchestra gave a concert here Tuesday night. It will proceed to New York City Wednesday on a sentimental diamond anniversary journey. In 1887, the now famed orchestra opened the first of 75 consecutive seasons in New York.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

NOV 30 1960

ON TOUR

NEW HAVEN, Conn. (UPI) — The Boston Symphony Orchestra gave a concert here Tuesday night. It will proceed to New York City Wednesday on a sentimental diamond anniversary journey. In 1887, the now famed orchestra opened the first of 75 consecutive seasons in New York.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
NOV 27 1960

65

BOSTON SYMPHONY BEGINS 75TH SEASON OF CONCERTS IN NEW YORK THIS WEEK

Gus Manos and Doph Herras

POISED FOR DIAMOND ANNIVERSARY—In its first visit of season here, the orchestra will be heard in Carnegie Hall Wednesday night and Saturday afternoon and at Brooklyn Academy Friday. In strip below, Charles Munch, conductor of the orchestra, is shown in four characteristic studies during course of a rehearsal.

HE MARKS MILESTONES

Schuman Notes Them With New Symphony

By ERIC SALZMAN

THIS seems to be the big birthday year for American composers, and one of the principal celebrants is William Schuman. He is not only marking his fiftieth year, but also his fifteenth as president of the Juilliard School of Music.

He has a new symphony, fresh for the occasion, and it will come to town with the Boston Symphony this Wednesday. It is his seventh and, while this is not a United States record, it still represents quite an accomplishment for this New Yorker, who has successfully negotiated a double or even triple career as teacher, administrator and composer.

"I like to write lots of different kinds of music," he said last week in his Juilliard office, "but I'm primarily an orchestral composer. The greatest stage and the greatest drama is the orchestra."

Yet this symphonic-minded composer writes his music by singing!

"I sit at my desk," he explained, "and I [illegible] and conduct. Everything I write sings; it just doesn't always have words, it is for instruments—but it sings."

Morning Composer

Unlike many of his colleagues, Mr. Schuman does most of his singing and composing early in the day. He gets up and settles down to two hours of morning composing at his home in New Rochelle, N. Y., before driving into New York.

"I am a very tough disciplinarian—with myself, that is. I compose 400 hours during the school year; that's an average of ten hours a week. Some weeks, I do little less, some a little more. I keep track of the hours on a desk pad, so that I am sure to make it come out. Then I put in 200 hours during vacation; so I get 600 in all.

"It shocks a lot of people that a creative artist would work on such a regimen. But, after all, if I'm a composer, I must write music."

Does it work? Look at the record. Since 1945, he has written twenty-one works, many of them of major proportions. He is not at all sure that he would have written more if he were only writing music. He likes both jobs and sees administration and composing as parts of a life in music.

When the Juilliard School picked a 35-year-old composer to become its president in 1945, a lot of eyebrows were raised. One of the trustees was reported to have said:

"This will either be the greatest thing that ever happened to Juilliard or the most colossal error of our collective lives."

Teaching Revolutionized

Mr. Schuman did not edge timidly into the job. He revolutionized the whole teaching of theory, composition and history at the school by combining them in one big program, which has become famous as the Juilliard Literature and Materials Program, a scheme that its originator likes to call "organized flexibility."

The basic idea is that all the courses that used to form separate pigeonholes are combined in a way that is intended to show the basic unity of all aspects of music.

For composition and theory students, it serves as a major; for others it is a required course. Best of all, it can be adjusted to suit individual requirements.

Mr. Schuman has been responsible for other shifts in Juilliard outlook—principally in fostering interest in contemporary music in all its manifestations. Right now, more changes are in prospect: the move to Lincoln Center and a simultaneous narrowing of the school's activities to concentrate only on advanced talent.

No Dogmatism

His official insistence that no particular esthetic tendencies be emphasized in the school's work is reflected in a strong personal lack of dogmatism. His music is hard to categorize. ("I have never been impressed with categories"); nevertheless, it manages to carry the composer's personal stamp. He feels that, although individual works may seem to differ, there is a totality in his work.

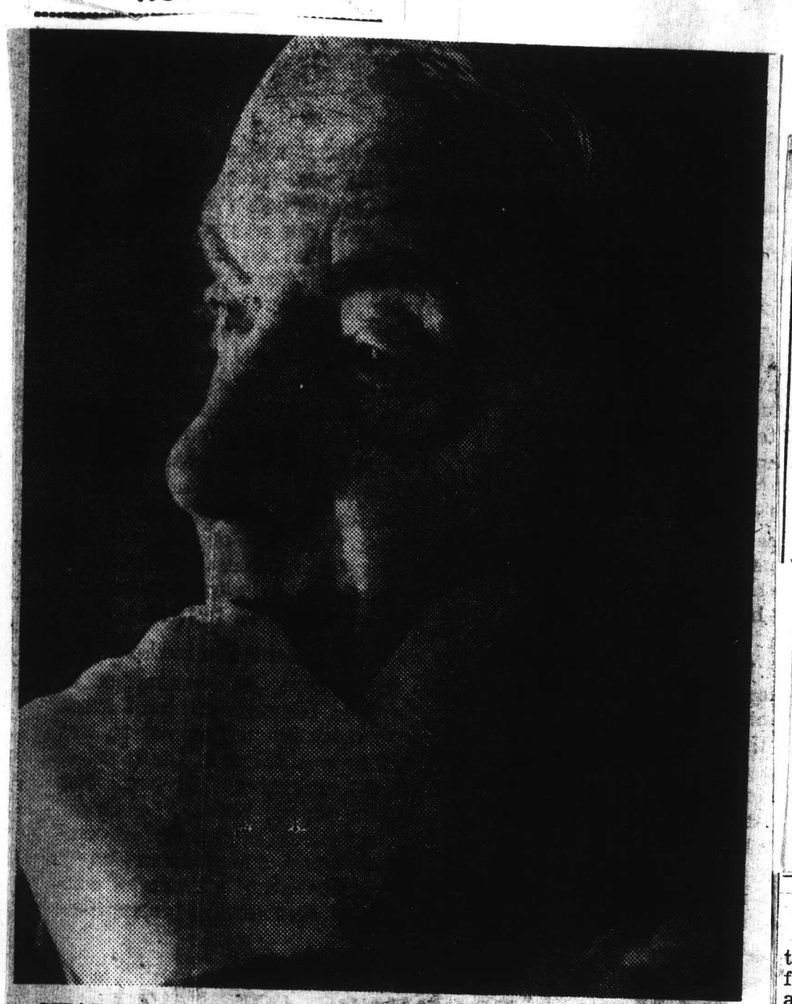
He finds that, as he views his own completed music, he can observe what happened and begin to understand what he did. The creative process, in this view, evolves in such a way that fully conscious understanding comes only after the actual process of creation. "The composer has to be able to do more than he knows," he likes to say.

Mr. Schuman is tall, nearly bald, with strong, serious features. His talk is serious, too, intelligent, and to the point. But he is an articulate, well-spoken man who won't talk about the technical aspects of his music.

"I really am not interested in talking about techniques. There are always plenty of people to do that. It's enough trouble writing music, without having to analyze it too.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
NOV 27 1960

66



CHARLES MUNCH — The Boston Symphony Orchestra's music director will conduct the opening concerts of its seventy-fifth New York season, on Wednesday night and Saturday afternoon in Carnegie Hall and Friday night at the Brooklyn Academy of Music.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 42,413
NOV 29 1960

BOSTON. — (UPI) — The Boston Symphony Orchestra leaves today on a sentimental diamond anniversary journey to New York where the orchestra was acclaimed at its first Gotham concert three generations ago for its "splendid virility and pure quality of tone." The musicians and their instruments were scheduled to board a train at South Station, stopping tonight for a concert at New Haven. The New York concerts are scheduled for Wednesday and Saturday at Carnegie Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
NOV 30 1960

Symphony in New York

Charles Munch and the Boston Symphony will be away from Boston this week to inaugurate the orchestra's 75th consecutive season of concerts in New York. There also will be performances in New Haven, Washington, and Brooklyn.

The third Tuesday evening concert will be held at Symphony Hall Dec. 6, and will include works by J. S. Bach, Walter Piston, and César Franck.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
NOV 29 1960

BSO Leaves For Its 75th N.Y. Season

Diamond Jubilee Will Be Celebrated At Carnegie Hall

BOSTON (UPI) — The Boston Symphony Orchestra leaves today on a sentimental diamond anniversary journey to New York where the orchestra was acclaimed at its first Gotham concert three generations ago for its "splendid virility and pure quality of tone."

The musicians and their instruments were scheduled to board a train at South Station, stopping tonight for a concert at New Haven, Conn. The New York concerts are scheduled Wednesday and Saturday at Carnegie Hall.

It was Feb. 14, 1887, that the now famed orchestra opened the first of 75 consecutive seasons in New York. The coming engagement is the 75th.

Ecstatic Review

The New York Times review the following day was ecstatic:

"Such splendid virility and pure quality of tone have not been heard in strings before in New York. All the barriers of reserve must fall at once before such a body of bowed instruments... We have no local band which can approach this organization in its superb collection of strings."

The Boston Traveller critic was impressed by the fine quality of the audience at the March 2, 1887, concert, including "a group of fine young fellows, New Yorkers, it may be, but Harvard men undoubtedly" in contrast to the usual "promiscuous company in New York."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bulletin (e)
PROVIDENCE, R. I.
Circ. 142,535
NOV 29 1960

Hub Symphony On Sentimental Journey to N.Y.

Boston — (UPI) — The Boston Symphony Orchestra leaves today on a sentimental diamond anniversary journey to New York where the orchestra was acclaimed at its first Gotham concert three generations ago for its "splendid virility and pure quality of tone."

The musicians and their instruments were scheduled to board the 2 p.m. train at South Station, stopping tonight for a concert at New Haven. The New York concerts are scheduled tomorrow and Saturday at Carnegie Hall.

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"Such splendid virility and pure quality of tone have not been heard in strings before in New York. All the barriers of reserve must fall at once before such a body of bowed instruments . . . We have no local band which can approach this organization in its superb collection of strings."

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Mercury (e)
MEDFORD, Mass.
Circ. 7,616
NOV 29 1960

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
MALDEN, Mass.
Circ. 10,708
NOV 29 1960

Returns to Scene of 1st Triumph . . .

Boston Symphony Leaving Today On Sentimental Journey to N. Y.

BOSTON (UPI)—The Boston Symphony Orchestra leaves today on a sentimental diamond anniversary journey to New York, where the orchestra was acclaimed at its first Gotham concert three generations ago for its "splendid virility and pure quality of tone."

The musicians and their instruments were scheduled to board a train at South Station, stopping tonight for a concert at New Haven, Conn. The New York concerts are scheduled Wednesday and Saturday at Carnegie Hall.

It was Feb. 14, 1887, that the now famed orchestra opened the first of 75 consecutive seasons in New York. The coming engagement is the 75th.

The New York Times review the following day was ecstatic:

"Such splendid virility and pure quality of tone have not been heard in strings before in New York. All the barriers of reserve must fall at once before such a body of bowed instruments... We have no local band which can approach this organization in its superb collection of strings."

The Boston Traveler critic was impressed by the fine quality of the audience at the March 2, 1887, concert, including "a group of fine young fellows, New Yorkers, it may be, but Harvard men undoubtedly" in contrast to the usual "promiscuous company in New York."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958
NOV 29 1960

Hub Symphony Goes To N. Y. For 75th Concert

BOSTON (UPI) — The Boston Symphony Orchestra leaves today on a sentimental diamond anniversary journey to New York where the orchestra was acclaimed at its first Gotham concert three generations ago for its "splendid virility and pure quality of tone."

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
TAUNTON, Mass.
Circ. 11,802
NOV 29 1960

Boston Symphony Journeys to New York

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Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 92,367
NOV 29 1960

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
HAVERHILL, Mass.
Circ. 12,961
NOV 29 1960

News Brief

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Boston Symphony To Leave For New York Concert

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67

Music Events This Week

MONDAY

Charles Munch and the Boston Symphony will be absent from Boston this week to inaugurate the orchestra's 75th consecutive season in New York. In addition to the two concerts at Carnegie Hall, the orchestra will also perform in New Haven, Washington and Brooklyn.

The third concert of the Orchestra's Tuesday Evening Series will be held at Symphony Hall on Dec. 6. Mr. Munch's program for this concert includes Bach's Suite No. 4, Three New England Sketches by Walter Piston and Franck's Symphony in D minor.

Lorin Maazel will be the Orchestra's guest conductor for several concerts beginning Dec. 9. Mr. Maazel's first program, to be heard Friday, Dec. 9, and Saturday, Dec. 10, will include Geminiani's Concerto Grosso in G minor, Richard Strauss' Symphonic Poem "Also sprach Zarathustra" and Brahms' Symphony No. 2. These concerts will be preceded by an Open Rehearsal at 7:30 p.m. Thursday, Dec. 8.

Mr. Maazel has also announced his Symphony Hall program for December 16-17. At these concerts he will conduct Beethoven's Twelve Contra-dances, Beethoven's Symphony No. 6, Stravinsky's Symphonic Poem "Le Chant du rossignol" and Scriabin's "Le Poeme de l'estase."

TODAY

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 40,072

NOV 29 1960

Boston Symphony Plays 75th New York Season

BOSTON, (UPI)—The Boston Symphony Orchestra leaves today on a sentimental diamond anniversary journey to New York City where the orchestra was acclaimed at its first Gotham concert three generations ago for its "splendid virility and pure quality of tone."

The musicians stop tonight for a concert at New Haven. The New York concerts are scheduled Wednesday and Saturday at Carnegie Hall.

It was Feb. 14, 1887, that the now famed orchestra opened the first of 75 consecutive seasons in New York. The coming engagement is the 75th.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Circ. 176,513

NOV 28 1960

NEW YORK, N.Y.
DAILY NEWS
D. 2,026,850 S. 3,332,879

NOV 27 1960

Bostonians Return

The Boston Symphony Orchestra, Charles Munch conducting, starts its 75th consecutive season of New York concerts this week with Wednesday night and Saturday afternoon concerts at Carnegie Hall.

coming to ...
tomorrow.

Monitor 11/4/61

Symphony on Tour

The Boston Symphony is returning to New York this week for another part of its 75th New York anniversary season. The orchestra is also being heard in Rye and Brooklyn.

The twelfth pair of Boston concerts, to be given Jan. 13 and 14, will include Eugene Istomin as soloist in Brahms' Piano Concerto No. 2. Charles Munch will also conduct the orchestra in Smetana's symphonic poem, "The Moldau," and in Dvorak's Fourth Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 62,208

NOV 30 1960

Symphony Travels

BOSTON, Nov. 30 (UPI)—The Boston Symphony Orchestra is making a sentimental diamond anniversary journey to New York, where the orchestra was acclaimed Feb. 14, 1887 for its "splendid virility and pure quality of tone." New York concerts are scheduled tonight and Saturday at Carnegie Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

OCT 27 1960

SOVIET PIANIST HERE

Sviatoslav Richter, brilliant Soviet pianist who has just arrived in this country for his first extended tour outside the Iron Curtain nations, will be Charles Munch's guest at the Boston Symphony Orchestra's Pension Fund concert in Symphony Hall. Mr. Richter will perform both the Beethoven Piano Concerto No. 1 and the Tchaikovsky Piano Concerto No. 1 in Symphony Hall on Tuesday, Nov. 1.

Symphony in N. Y. Concert Date

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EXCLUSIVE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,111

NOV 27 1960

Music Events This Week

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TODAY

MANTOVANI

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S. 778,562

NOV 13 1960

Symphony Sets Concert Dates

The Boston Symphony Orchestra, which has been coming to The Brooklyn Academy of Music since 1888, will perform five subscription concerts in the Academy during the 1960-61 season.

Charles Munch will conduct four of the five concerts. He has invited Erich Leinsdorf to conduct the February concert during Dr. Munch's mid-season vacation.

As has been the custom since the turn of the century, the Boston Symphony Orchestra concerts will all be on Friday evenings at 8:30. The dates are Dec. 2, 1960, Jan. 6, Feb. 17, March 10 and April 7.

The Boston Symphony Orchestra, at the close of last season, made an extensive tour of the Far East where it was acclaimed by thousands of Asiatic music lovers.

The orchestra played to vast audiences and on its return home was thanked by President Eisenhower for its participation in the International Cultural Exchange Program.

Monique Haas, French pianist, will be soloist at the first concert in the Academy on Friday evening, Dec. 2.

NEW YORK, N.Y.
TIMES
D. 614,189 S. 1,254,635

DEC 1 1960

Music: Diamond Jubilee

Boston Symphony Has Celebration Here

By HAROLD C. SCHÖNBERG

A DIAMOND anniversary was celebrated last night in Carnegie Hall. The Boston Symphony Orchestra opened its seventy-fifth New York season there last night.

Back in 1887, when the first concert was given in New York, the critic of this newspaper noted that Boston "has at times shown a foolish jealousy of New York, and an equally groundless fear that the feeling was reciprocated." He went on to say that the New York reception of the Boston Symphony "should go far toward re-establishing those peaceful relations which existed between the New England and the middle states. * * *"

Relations, one guesses, have smoothed out. We need no passport to enter Boston, and all is serenity. Could it have been the Boston Symphony that accomplished this mighty work? Music doth have charms.

•

A new work was on the program. It was William Schuman's Symphony No. 7, receiving its first New York performance. It is in four sections, played in one consecutive movement, and runs about twenty-six minutes. It uses a very large orchestra, including six horns, and also an elaborate battery.

So much for the externals. In recent years there has been much talk about the Copland sound. There also is, and always has been, a Schuman sound. Whenever the brass section sounds out, syncopated, metrically complex, in extreme but bright dissonance and nervous changes of rhythm, one knows immediately that Mr. Schuman is talking.

This characteristic has always been part of his style. It was in steady evidence last night, aside from the third movement, scored only for strings. The opening of the finale was typical: festive, jazzy, intense, syncopated, alternating between rhythms of three and four.

But it will take many more hearings to take the full measure of the work. Certain things immediately stand out—the professionalism, the assured (though slightly overorchestrated) scoring, the strange duet between clarinet and bass clarinet that leads into the second movement, the decided force of the work as a whole.

One is less sure of, on one hearing at least, is the lasting power of the music. Mr. Schuman has his own style of melody, and it is not to everybody's taste.

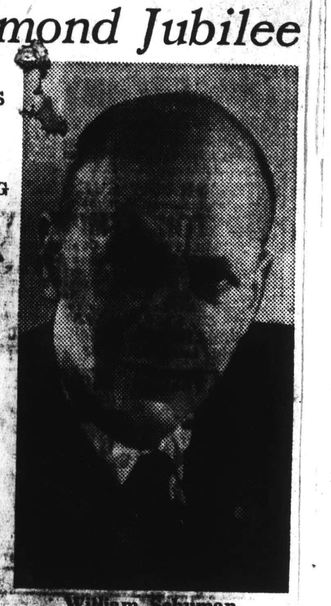
In the slow movement he aimed for a near-perpetual melodic line. But perhaps it was an imitation of a melody rather than the real thing. The harmonic dissonance that underpinned it sounded too tense and, even, rather dated.

One kept thinking of the Nineteen Thirties, when this kind of writing made such an impact. Somehow it does not seem to mean as much these days.

Mr. Schuman was in the audience and came on stage for several bows.

•

There was another Seventh Symphony on the program—Beethoven's. The concert opened with a rather rough-sounding performance of Fauré's "Pelléas et Mélisande" Suite, and the lovely "Sicilienne" in this work was rushed almost beyond recognition. In the Beethoven, Mr. Munch produced energetic noises, but it cannot be said that he penetrated far beneath the surface of the music.



William Schuman

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor. At Carnegie Hall:

Pelléas et Mélisande Suite.....Fauré
Symphony No. 7 (first New York performance).....Schumann
Symphony No. 7 in A.....Beethoven

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S. 778,562

NOV 27 1960

An Echo of 1887

By MILES KASTENDIECK

WHEN THE Boston Symphony Orchestra comes to town on Wednesday night it will begin its 75th consecutive New York season. It first played at Steinway Hall on Feb. 14, 1887. Wilhelm Gericke conducted and Franz Kneisel was soloist in the Beethoven Violin Concerto. The program also included Weber's "Oberon" Overture, Beethoven Fifth Symphony, and Handel's "Largo."

The latter "moved the audience as no orchestra playing has moved people in this city of recent years."

•

THE ORCHESTRA gave three concerts that season. Reporting the second event, the Boston Traveler printed the following: "Many surprises marked the evening, not the least of which was the character of the audience; in place of the faces of foreign type which accompany one everywhere in cosmopolitan New York, here right alongside was one of the loveliest old New England grandmammas, with a bevy of nephews and nieces; in the next row a group of fine fellows, New Yorkers, it may be, but Harvard men undoubtedly, while it was such a pleasure to see all about the faces with which one felt a kinship.

"This is written not in disparagement of those truly musical people, the Germans, who seem to form the bulk of a New York concert constituency, but only to show, it may be to others who, like the writer, have been really homesick for the sight of a family face when for any cause brought into a promiscuous company in New York that they are to be found there, but it needs some such summons as the Gabriel trump of a Boston orchestra to bring them out.

"There were present, as a matter of course, many German musicians and dilettanti; and many members of the New York orchestras, almost all of Herr Seidl's band, embraced this opportunity to hear what sort of truth our Boston Fiddlers and Fifers spake."

Times have changed; so has the audience. The orchestra played in Carnegie Hall in 1893, then at the Metropolitan Opera House for four seasons, and since then in Carnegie.

•

WHEN IT FINISHES its current season, it will have given 700 concerts in New York. Incidentally, for the past 42 years the orchestra has only three musical directors: Monteux, Koussevitzky, and Munch.

From the beginning the Boston has been held in the highest repute. Its prestige continues undiminished as one of the world's great orchestras.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917

DEC 1 1960

Music

Two Sevenths Concert Played

By LOUIS BIANCOLLI

The two Seventh Symphonies on last night's Boston Symphony program in Carnegie Hall were Beethoven's, which needs no introduction, and William Schuman's, which

a matter of fact, the Juilliard president's latest score got a very brilliant introduction by the visiting orchestra under its dynamic conductor Charles Munch.

The orchestra, you might say, had a stake in the new symphony. Commissioned by the Koussevitzky Music Foundation, it was premiered in Boston last October as part of the orchestra's 75th anniversary celebration here.

Where to place this symphony — except last and latest in Mr. Schuman's constantly evolving style is hard to say. Arresting in many ways, it is a score that makes few compromises and no concessions.

Much of it moves in a kind of block formation, with sharp pauses between the blocks. Momentum builds up suddenly and just as suddenly subsides. The mood ranges from somber proclamation to mammoth whimsy.

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For all I know, the Seventh Symphony may be Mr. Schuman's most significant score. Certainly it has peaks of chorale-like declamation of true power. In between are passages of pensive gravity.

There is also something refreshing about Mr. Schuman's habit of entrusting major announcements to groups rather than to individuals. As a composer, he appears to thrive best on mass movements.

But there was too little sustained impetus and much too much abruptness of rhythm for my personal comfort last night. Still, Mr. Schuman, beaming and buoyant, got a warm reception when he came to the stage for a bow.

Mr. Munch and the orchestra gave the new symphony as hospitable a send-off as it could get anywhere in America today. It is dedicated, incidentally, to the memory of Serge and Natalie Koussevitzky.

The only other listing last night, besides the Beethoven symphony, was Fauré's "Pélleas et Mélisande" music — a score that Mr. Munch and the Boston Symphony seem to have made their very own. It sounded that way last night.

Already the aristocrat of orchestras, the Boston Symphony opened its 75th season here in a triumph of sound.

Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 23,190
NOV 29 1960

Boston Symphony Set For 75th N.Y. Season

NEW YORK (UPI) — It is encouraging to learn much progress has been made toward establishing peace in our own country since February 15, 1887. It gives you hope for the world.

This progress began that February evening of the long ago when the Boston Symphony came to New York for the first time. The musicians were nervous, venturing into hostile country. But they behaved like men.

And what happened? The local critics sheathed their professional stilettoes, self-conscious, but proud in this magnanimity. They went to the concert with no critical equipment but olive branches.

There had been a recent war between "eastern poets and western critics and philosophers," one music critic remarked. One he definitely favored "peaceful relations" all the way round.

Proved the Contrary

The trouble with Boston was it harbored "a foolish jealousy of New York," he continued. No less foolish, in his view, was its notion that New York had the same feeling about Boston.

Then to prove the contrary, he gave the Boston Symphony an excellent notice. He praised everything about it, and was particularly struck that its strings sounded "virile" and "masculine."

In 1960 you can guess only that way back then someone must have suggested the Boston strings were passive and feminine. Either that, or feminizing of strings was being done generally.

The critical tolerance knew no bounds. It was even unaware of Georg Frederic Handel whirling widely in his grave while the Boston violin players stood in a line across the stage and accompanied the harp player plucking Handel's celebrated largo. (Let it be said in extenuation no great master has been more grave-whirled by musicians than Handel.)

That was the Boston Symphony's first local concert and tomorrow evening it will open its 75th consecutive season here. It is safe to predict there will be no jealousy-inspired untoward occurrences. In fact, New Yorkers love the Bostonians and are confident the love is reciprocated.

At the end of this new season it will have given 700 concerts in New York since the first one. You can see the progress. The truly optimistic might even say peace has been established in fact.

Another of New York's favorite "foreign" orchestras, the one from Philadelphia, featured an opera in its second concert of its New York concert. It was Bela Bartok's one-acter, "Duke Bluebeard's Castle" and since it is long on musical conversation and short on action and has only two singing characters, it went very well in "concert version."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
WATERBURY, Conn.
Circ. 48,322

NOV 27 1960

Boston, N.Y. Keep Peace With Music

By DELOS SMITH

NEW YORK (UPI)—It is encouraging to learn much progress has been made toward establishing peace in our own country since February 15, 1887. It gives you hope for the world.

This progress began that February evening of the long ago when the Boston Symphony came to New York for the first time. The musicians were nervous, venturing into hostile country. But they behaved like men.

And what happened? The local critics sheathed their professional stilettoes, self conscious but proud in this magnanimity. They went to the concert with no critical equipment but olive branches.

There had been a recent war between "Eastern poets and Western critics and philosophers," one music critic remarked. One he definitely favored "peaceful relations" all the way round.

The trouble with Boston was it harbored "a foolish jealousy of New York," he continued. No notion that New York had the same feeling about Boston.

Then, to prove the contrary, he gave the Boston Symphony an excellent notice. He praised everything about it, and was particularly struck that its strings sounded 'virile" and "masculine."

In 1960 you can guess only that way back then someone must have suggested the Boston strings were passive and feminine. Either that, or feminizing of strings was being done generally.

The critical tolerance knew no bounds. It was even unaware of Georg Frederic Handel whirling wildly in his grave while the Boston violin players stood in a line across the stage and accompanied the harp player plucking Handel's celebrated Largo. (Let it be said in extenuation no great master has been more grave-whirled by musicians than Handel.)

First Local Concert

That was the Boston Symphony's first local concert and, Wednesday evening, it will open its 75th consecutive season here. It is safe to predict there will be no jealousy-inspired untoward occurrences. In fact, New Yorkers love the Bostonians and are confident the love is reciprocated.

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Naturally, or perhaps inevitably, the two characters were a man and a woman (sung by Rosalind Elias and Jerome Hines of the Metropolitan Opera.) Hines was Bluebeard and there is no need to state his attitude toward femmes. But to show how composers think, Bartok thought it illustrates "the eternal tragedy of the dualism of man and woman." whatever that is.

Another current commentary on the state of the musical art comes from New Orleans where the local symphony is observing its 25th anniversary. It wanted a "big" piece for the occasion and approached the composer, Alan Hovhaness, for a symphony. The fee it was offering was to come from the annual stipend set up by one of its patrons, Edward Benjamin, who had specified it was to pay only for the creation of "tranquil" music.

Hovhaness couldn't go for that. Benjamin said, OK—the orchestra could make an exception. So Hovhaness got the commission and his 11th Symphony will have its premiere by the New Orleans Symphony March 21 next year.

N. Y. Staats-Zeitung und Herold, Mittwoch, 30. November 1960

75. Saison in New York:

Das Boston Symphony Orchestra hat eine stolze Geschichte

Wenn heute abend Charles Munch den Taktstock heben und das Boston Symphonie-Orchester die ersten Takte von Faurés "Pelléas et Mélisande"-Suite spielen wird, beginnt damit die 75. Saison eines der großen Orchester der Welt in New York.

Diese Reihe der Gastspiele, die in 75 Jahren auch durch Kriege und Wirtschaftsdepressionen nicht unterbrochen werden konnte, begann in der Steinway Hall am 14. Februar 1886. Wilhelm Gericke leitete das Orchester damals, und der Abend war deutscher Musik gewidmet: Auf dem Programm stand Beethovens Fünfte Symphonie, das Violinkonzert, das von dem Konzertmeister des Orchesters, Franz Kneisel, zu Gehör gebracht wurde, die "Oberon"-Ouvertüre von Carl Maria von Weber und schließlich die Hellmesberger-Orchestrierung des "Largos" von Händel.

Der Erfolg war phänomenal. Die Gäste aus Boston wurden stürmisch gefeiert, und Gericke wurde viele Male auf das Podium gerufen. Die "New York Times", sonst stets reserviert in ihren Besprechungen, gebrauchte in der Kritik dieser Veranstaltung alle lobenden Adjektive, die zur Verfügung standen: "Kein Orchester hat in den letzten Jahren eine solche Wirkung auf das Publikum gehabt wie dieses", hieß es am nächsten Morgen.

'Andere Zeitungen verlangten, daß das Orchester dieses Konzert wiederhole. Das war nicht möglich — aber angespornt von diesem Erfolg, wurden zwei weitere Konzerte arrangiert, ehe die Saison 1886/87 zu Ende war.

*

Seither hat die "Boston Symphonie", wie dieses Orchester in einer liebevollen Abkürzung genannt wird, jedes Jahr in New York konzentriert. Erst spielten die Bostoner in der Steinway Hall, dann in einem Haus, das längst vergessen ist, der Chickering Hall, und schließlich am 8. November 1893 hielt es seinen Einzug in dem Haus, das seit seiner Dedizierung der Musiktempel New Yorks ist: Der Carnegie Hall, wo es natürlich auch die fünf Mittwochabend- und die fünf Sonnabendnachmittag-Konzerte der laufenden Saison geben wird.

New York begrüßt dieses Orchester, dessen Weltruf unbestritten ist. Die drei großen Dirigenten, die es in den vergangenen Jahren gehabt hat — Pierre Monteux, Serge Koussevitzky und sein jetziger Leiter, Charles Munch — haben ihm eine Tradition und eine Geschichte gegeben, auf die nicht nur Boston allein, sondern jede Musikstadt Amerikas, jeder Musikfreund stolz ist.

E. St.

165 Church Street - New York
NEW YORK, N.Y.
POST
D. 328,402 S. 262,240
NOV 30 1960

Music and Dance Tonight

Boston Symphony Orchestra, opening of 75th N. Y. season, Charles Munch conducting Faure's "Pelleas et Melisande" Suite, William Schuman Symphony No. 7 in first N. Y. performance, Beethoven Symphony No. 7 in A Major. Carnegie Hall, 8:30.

Ivan Davis, pianist, winner of first Franz Liszt Piano Competition, 1960. Program includes Robert Schumann Fantasy in C Major, Chopin "Andante Spianato and Grande Polonaise." Town Hall, 8:30.

Israel Philharmonic Orchestra, Gary Bertini, conductor, Pnina Salzman, pianist, in Franck's Variations for Piano and Orchestra. Beethoven Symphony No. 7, Kaminski's "Israeli Sketches," Brahms' "Tragic" Overture. Hunter College, 8.

Metropolitan Opera: "Carmen," Jean Morel conducting, Kerstin Meyer in title role, American tenor Leonard Del-Ferro, makes Met debut as Don Jose, 8.

N. Y. City Ballet: "Allegro Brillante," "Monumentum," "Figure in the Carpet." City Center, 8.

NEW YORKER
NEW YORK, N.Y.
SAT. 429,283
DEC 10 1960

MUSICAL EVENTS
The Inside Track

TO me, there was a certain air of unreality about the Boston Symphony's performance of William Schuman's Seventh Symphony in Carnegie Hall on Wednesday evening last week. The ceremony was familiar enough—that of launching a new symphony (new, at least, to New York) by a well-known American composer. The audience applauded politely, and long enough to bring the composer to the stage, where he took a couple of bows. Some of the audience probably reflected that Mr. Schuman is the head of the Juilliard School of Music, which is an important institution of learning, and that therefore what he had to say, with the help of Charles Munch and a very large orchestra, should be considered worth listening to. The next day the critics of the daily press wrote respectfully about the symphony, though they were not moved to anything resembling outright enthusiasm. Doubtless other orchestras will now proceed to perform it, possibly because their co[illegible] are genuinely interested in it, and possibly also because Mr. Schuman, as head of the Juilliard School, is inevitably a dispenser of patronage in the form of teaching jobs and scholarships, and a valuable man to be on good terms with. Nobody, as far as I could make out, approached the other night's performance expecting it to slake a deep thirst for emotional experience, and nobody left the hall with his heart aflame or with his brain set tingling by intellectual stimulation. The new symphony, like many of its kind, was not so much a work of art as what is nowadays called a status symbol. Not only are contemporary composers expected to compose symphonies in order to maintain their status but composers like Mr. Schuman are also themselves status symbols in a society that feels, perhaps rightly, that to be considered cultured it must have, and applaud the work of, a full complement of composers.

The element of unreality enters in when you note that nobody is getting a real bang out of the ceremony. The applause seems to be for the principle of the thing rather than for the work itself. Not that Mr. Schuman's symphony is a particularly bad one, as contemporary American symphonies go. In an attempt to criticize it on a rational basis, I can say that it is a fairly expert fabrication, solemn and sententious enough to give an effect of seriousness, cacophonous enough to be fashionable, and nowhere exhibiting the quality of inspired lyricism that I regard as the fundamental talent of a really interesting composer. It does not seek—some doctrinaire thinkers would use the word "stoop"—to please its audience. This sort of seeking or stooping is something that has largely disappeared from music since the time of Richard Strauss and Jean Sibelius—composers who were more conscious of audience reaction—and today's listeners have ceased to expect it of today's composers. Why should they have ceased to expect it? The reason, I think, can be found in some current methods of commissioning and scheduling compositions for performance.

This particular symphony, according to a note in the program, was commissioned by the Koussevitzky Foundation, in collaboration with the Boston Symphony. Now, it is common knowledge that the jury of advisers that recommends awards and commissions for the Koussevitzky Foundation consists of Gregor Piatigorsky, Leonard Bernstein, Aaron Copland, Howard Hanson, *and* Mr. Schuman—all of them but the first being composers. Here we have a setup that is typical of what currently goes on in the granting of foundation awards. Much of the contemporary music we are obliged to hear is picked by composers who serve on the advisory boards of foundations, and much of it, therefore, is written not for audiences but for the composers who happen to be members of these boards. This process of composing for composers rather than for audiences is apparently a built-in feature of our system of foundation grants, and seems to me to be a major source of the stagnation and monotony in contemporary American music. The Koussevitzky Foundation is not alone in using the method, which is lending a sort of genteel Tammany Hall aroma to our musical life. Of all the foundations interested in music, only one, as far as I am aware, has avoided the difficulty, and it has done so with generally happy and constructive results. This is the Ford Foundation, which has done so much (especially in the field of opera) to inject a ray of excitement into the contemporary musical scene. Except in connection with certain special grants at the high-school level, the Ford Foundation does not use composers as its advisers, preferring to get its advice from performing musicians, who are apt to be more impartial and who are certainly in more intimate touch with the concertgoing public.

AND now I pass on to George Frederic Handel, a composer who composed for audiences, and who, like virtually all the other great composers of the past, was not above turning an honest dollar with his music, the dollar being eagerly provided by a public that just couldn't wait to hear what the Master had to say next. What he said in his opera "Hercules," which was given its American première (at least, there is no record of a previous performance) by the American Opera Society in Town Hall on Friday evening, must have struck his contemporaries as very grand indeed. It is a little difficult for modern audiences to listen to "Hercules" with eighteenth-century ears. Its style is staid, formal, and florid in the manner of its period, and it lacks the dramatic impetus that we are accustomed to in later and more popular operas. Still, it contain a lot of noble counterpoint, some stunning choruses, and some opportunities for magnificent coloratura singing, which were grasped admirably, on the whole, by a distinguished cast last Friday. Among the principals, I found Elisabeth Schwarzkopf a little precious (though she sang everywhere with the greatest refinement), Christa Ludwig fairly impressive, Richard Verreau quite adequate, and Walter Berry (as Hercules) magnificent, with superb enunciation, a ringing voice, and an authoritative command of the Handelian idiom. Nicola Rescigno conducted with vigor, the chorus sang impeccably, and the performance in its entirety was decidedly of more than documentary interest.

—WINTHROP SARGEANT

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
DEC 1960

Boston Symphony Premieres 7th Symphony by Schuman

■ Of the Boston Symphony we expect the best of the old and the new, and this season promises both in about equal measure. The premiere of William Schuman's Seventh Symphony was worth waiting for (it had been commissioned for the orchestra's 75th anniversary five years ago). The music is both lean and lusty, altogether "American" in its dynamism and brass component. But Schuman clearly understands that volume must serve rhetoric, and he handles his forces convincingly.

Other weekend concerts of annual interest are these assigned to the Symphony's assistant conductor and concertmaster, Richard Burgin. This year, Mr. Burgin coupled Bartok's "Miraculous Mandarin" Suite with Walton's "Belshazzar's Feast" in a concert that crackled with excitement. Assisting was the Chorus Pro Musica, excellently prepared by Alfred Nash Patterson.

The chief event of the concert season so far, was the appearance here of Sviatoslav Richter as soloist for two concertos for the annual Pension Fund Concert. The big man with the air of benign humility made it clear that he was glad to be on hand to help personally the orchestra which, by its spying him out on its tour of Soviet Russia, was primary in pressing for his tour here (the negotiations were accomplished ultimately by Sol Hurok).

To his performance of Beethoven's First Concerto he applied a scrutiny of note-placement, of nuance and piquant detail, of upbeat and slurring that completely articulated the brisk sections and gave the slow movement a sustained and lofty calm. More revelations came with Brahms Second Concerto, in which Richter's mixture of leopard's pounce and sudden caress made a charged excitement difficult to match. He converted the Symphony men to his audience, too.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
DEC 1960

Boston Symphony

On Nov. 30, at Carnegie Hall, the Boston Symphony, under **Charles Munch**, opened its 75th consecutive season of New York concerts. Featured were two Seventh Symphonies—the familiar one by Beethoven and a new one by William Schuman. The Schuman work, which received its first New York performance, was premiered in Boston in October. The program also included Faure's "Pelleas and Melisande" Suite.

Monique Haas, pianist, will make her first New York orchestral appearance at the Boston Symphony concert, Dec. 3. She will play the Mozart Concerto No. 20 and Ravel's "Concerto for the Left Hand." . . . Charles Munch has invited **Lorin Maazel** to conduct several Boston Symphony Orchestra concerts (in Boston), Dec. 9, 10, 16 and 17. The 30-year-old conductor was a child prodigy, having first conducted a professional orchestra in public performance when he was 9.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
JAN 1961

Munch Leads Seventh Symphony By Schuman

Boston Symphony Orchestra, Charles Munch conductor, Carnegie Hall, Nov. 30, E—William Schuman's new Seventh Symphony had its first New York presentation in Carnegie Hall at the Boston Symphony's opening concert of the season.

Mr. Schuman's superb creative talent has been evidenced over many years of fruitful activity in various forms. His Seventh Symphony was commissioned by the Koussevitzky Foundation and is dedicated to the memory of the beloved late conductor and his wife, Natalie. It was premiered last Oct. 21 in Boston. The composer submitted it without notes or description other than that it is in four movements, takes 27 minutes to perform, and is played without pause.

The work is grandiose architecturally and tonally. It requires an augmented instrumentation and challenges the resourcefulness of conductor and players. It is a work of complexity and brims over with ideas. These Mr. Schuman utilizes with procedures which, if not always spontaneous and appealing, are stylistic, rousing and impressive. Highlights of the symphony are the third and final sections. The Cantabile glows with vital melodic line, and the concluding Scherzando is brilliant and captivating in its riotious fling and spirited transition to the extended and exciting coda.

Mr. Munch and his players gave a devoted virtuoso reading of the entire symphony, evoking hearty acclaim which brought the composer onstage to share the ovation.

The program opened with a romantic unfolding of Fauré's suite from his music to "Pelleas et Mélisande" and ended with a stirring rendition of Beethoven's Seventh Symphony.

R. L.

N. Y. Staats-Zeitung und Herold, Mittwoch, 30. November 1960

75. Saison in New York:

Das Boston Symphony Orchestra hat eine stolze Geschichte

Wenn heute abend Charles Munch den Taktstock heben und das Boston Symphonie-Orchester die ersten Takte von Faurés "Pelléas et Mélisande"-Suite spielen wird, beginnt damit die 75. Saison eines der großen Orchester der Welt in New York.

Diese Reihe der Gastspiele, die in 75 Jahren auch durch Kriege und Wirtschaftsdepressionen nicht unterbrochen werden konnte, begann in der Steinway Hall am 14. Februar 1886. Wilhelm Gericke leitete das Orchester damals, und der Abend war deutscher Musik gewidmet: Auf dem Programm stand Beethovens Fünfte Symphonie, das Violinkonzert, das von dem Konzertmeister des Orchesters, Franz Kneisel, zu Gehör gebracht wurde, die "Oberon"-Ouvertüre von Carl Maria von Weber und schließlich die Hellmesberger-Orchestrierung des "Largos" von Händel.

Der Erfolg war phänomenal. Die Gäste aus Boston wurden stürmisch gefeiert, und Gericke wurde viele Male auf das Podium gerufen. Die "New York Times", sonst stets reserviert in ihren Besprechungen, gebrauchte in der Kritik dieser Veranstaltung alle lobenden Adjektive, die zur Verfügung standen: "Kein Orchester hat in den letzten Jahren eine solche Wirkung auf das Publikum gehabt wie dieses", hieß es am nächsten Morgen.

Andere Zeitungen verlangten, daß das Orchester dieses Konzert wiederhole. Das war nicht möglich — aber angespornt von diesem Erfolg, wurden zwei weitere Konzerte arrangiert, ehe die Saison 1886/87 zu Ende war.

*

Seither hat die "Boston Symphonie", wie dieses Orchester in einer liebevollen Abkürzung genannt wird, jedes Jahr in New York konzentriert. Erst spielten die Bostoner in der Steinway Hall, dann in einem Haus, das längst vergessen ist, der Chickering Hall, und schließlich am 8. November 1893 hielt es seinen Einzug in dem Haus, das seit seiner Dedizierung der Musiktempel New Yorks ist: Der Carnegie Hall, wo es natürlich auch die fünf Mittwochabend- und die fünf Sonnabendnachmittag-Konzerte der laufenden Saison geben wird.

New York begrüßt dieses Orchester, dessen Weltruf unbestritten ist. Die drei großen Dirigenten, die es in den vergangenen Jahren gehabt hat — Pierre Monteux, Serge Koussevitzky und sein jetziger Leiter, Charles Munch — haben ihm eine Tradition und eine Geschichte gegeben, auf die nicht nur Boston allein, sondern jede Musikstadt Amerikas, jeder Musikfreund stolz ist.

E. St.

165 Church Street - New York
NEW YORK, N.Y.
POST
D. 328,402 S. 262,240
NOV 30 1960

Music and Dance Tonight

Boston Symphony Orchestra, opening of 75th N. Y. season, Charles Munch conducting Faure's "Pelleas et Melisande" Suite, William Schuman Symphony No. 7 in first N. Y. performance, Beethoven Symphony No. 7 in A Major, Carnegie Hall, 8:30.

Ivan Davis, pianist, winner of first Franz Liszt Piano Competition, 1960. Program includes Robert Schumann Fantasy in C Major, Chopin "Andante Spianato and Grande Polonaise," Town Hall, 8:30.

Israel Philharmonic Orchestra, Gary Bertini, conductor, Pnina Salzman, pianist, in Franck's Variations for Piano and Orchestra, Beethoven Symphony No. 7, Kaminski's "Israeli Sketches," Brahms' "Tragic" Overture. Hunter College, 8.

Metropolitan Opera: "Carmen," Jean Morel conducting, Kerstin Meyer in title role, American tenor Leonard Del Ferro, makes Met debut as Don Jose, 8.

N. Y. City Ballet: "Allegro Brillante," "Monumentum," "Figure in the Carpet." City Center, 8.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
DEC 1960

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NEW YORKER
NEW YORK, N.Y.
SAT. 429,283
DEC 10 1960

MUSICAL EVENTS

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—Winthrop Sargeant

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NEW YORK, N.Y.
MONTHLY 38,700
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Mr. Munch and his players gave a devoted virtuoso reading of the entire symphony, evoking hearty acclaim which brought the composer onstage to share the ovation.

The program opened with a romantic unfolding of Fauré's suite from his music to "Pelleas et Mélisande" and ended with a stirring rendition of Beethoven's Seventh Symphony.

R. L.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
FEB 1961

The Dangers of Being a Destructive Reactionary

These are harsh words but they are certainly deserved by the outrageous article written by Winthrop Sargent in the Dec. 10, 1960 issue of the *New Yorker* under the heading *The Inside Track*. This article is not only a savage attack upon contemporary American music but it makes misstatements of fact and unfair implications about one of our leading composers, William Schuman, which need to be repudiated for the honor of the critical profession in this country.

At the outset I should make it plain that this is not a personal squabble. As a matter of fact, Mr. Sargent and I are personal friends and colleagues of long standing. This is not the first time that we have crossed swords over this issue. Many years ago he published an article on *The Sterility of Modern Music* in which he calmly asserted that music really stopped with Mahler. Olin Downes (who, for all his honesty and lovable human qualities, was also, I am sorry to relate, a violent reactionary) enthusiastically seconded Mr. Sargent in the *New York Times*. And I replied in the *Dance Observer* with an article on *The Sterility of Modern Music Critics*.

Before citing chapter and verse from Mr. Sargent's article I should like to point out some of the dangers referred to in the title of this editorial as they are exemplified in his attitude. The mark of the true reactionary is that he is unwilling to bask in the familiar and comfortable glories of the classics and to let the present alone. In order to justify himself and to feel secure in his attitudes, he must attack contemporary, challenging and revolutionary art and show that it is worthless. Only when he has demolished the art of his own time which he is unwilling to accept and incapable of appreciating can he feel happy about living in the past.

He salutes every work which is a mere reflection of familiar traditions and forms with great enthusiasm and he castigates every artist who dares to expose him to something completely new. He assumes an Olympian authority and he frequently resorts to sophistry to bolster his arguments. Now, as a reactionary music critic, Mr. Sargent is a wonderful example, a positive Museum Piece, and therefore he can serve as a warning to the rest of us.

He begins *The Inside Track* by saying that there was "a certain air of unreality about the Boston Symphony's performance of William Schuman's Seventh Symphony in Carnegie Hall" on Nov. 30. "The ceremony was familiar enough—that of launching a new symphony . . . by a well-known American composer. The audience applauded politely, and long enough to bring the composer to the stage, where he took a couple of bows. Some of the audience probably reflected that Mr. Schuman is the head of the Juilliard School of Music, which is an important institution of learning, and that therefore what he had to say . . . should be considered worth listening to. The next day the critics of the daily press wrote respectfully about the symphony, though they were not moved to anything resembling outright enthusiasm. Doubtless other orchestras will not proceed to perform it, possibly because their conductors are genuinely interested in it, and possibly also because Mr. Schuman, as head of the Juilliard School, is inevitably a dispenser of patronage in the form of teaching jobs and scholarships, and a valuable man to be on good terms with."

Before going any farther, I should like to point out the misstatements and fallacies in this opening barrage. The most damaging implication—that Mr. Schuman uses his position as head of Juilliard to get his music performed—is absolutely untrue. In his fifteen years at Juilliard he has never had anything to do with the awarding of scholarships, which is done at the recommendation of the faculty members and supervised by the Dean, not by Mr. Schuman. And he has never used his influence to get a teaching job for anyone because it might further the performance of his works. Anyone who gave a second thought to the matter could see how ridiculous this accusation is.

And notice how cleverly Mr. Sargent suggests that audiences really don't want symphonies by Mr. Schuman or other composers of his kind. He talks about "polite" applause. Has he never heard an audience shout itself hoarse with enthusiasm about a Schuman symphony—as I have more than once at performances of the Third and Sixth? Does he really dare to imply that there are not people who love modern American music and are stirred by it? Does he never attend concerts conducted by Leonard Bernstein, who gets audiences as excited over Copland, Schuman, Harris, Barber and Foss as they are over Tchaikovsky?

Well, we have the answer in his next passage. "Nobody, as far as I could make out, approached the other night's performance expecting it to slake a deep thirst for emotional experience, and nobody left the hall with his heart aflame or with his brain set tingling by intellectual stimulation. The new symphony, like many of its kind, was not so much a work of art as what is nowadays called a status symbol." For Mr. Sargent's information, a great many people approached that performance expecting to slake a deep thirst for emotional experience. I was among them, for Schuman's Sixth Symphony was one of the profound emotional experiences of my life, and other scores of his—the ballet *Undertow* for Tudor and *Night Journey* for Martha Graham among them—have set my brain tingling and my heart aflame. It so happened that I was personally disappointed in the Seventh at first hearing, but this did not lessen one iota my admiration for Schuman or my high hopes for his next work. How can Mr. Sargent's brain tingle or his heart flame, if he goes with a soured, hostile attitude, like a confirmed dyspeptic sitting down to a banquet?

He continues to harp on the theme of emotional values. "The element of unreality enters in when you notice that nobody is getting a real bang out of the ceremony." (Again, I can only say that Mr. Sargent has not observed audiences at performances of modern American music very closely or accurately.) What he really means is that HE is not getting a bang and why this is appears at once. He says of Schuman's Seventh: "In an attempt to criticize it on a rational basis, I can say that it is a fairly expert fabrication, solemn and sententious enough to give an effect of seriousness, cacophonous enough to be fashionable, and nowhere exhibiting the quality of inspired lyricism that I regard as the fundamental talent of a really interesting composer."

Now to see what Mr. Sargent identifies as "inspired lyricism" we need only examine a few of his notices and articles. What he means are melodies of a familiar pattern in comfortably traditional settings. In an article on opera in the January 1960 issue of *Horizon* he lashes into Berg's *Wozzeck*, Stravinsky's *The Rake's Progress*, and the operas of Britten and Walton as "flawed affairs—musicodramatic experiments which lack the elements that draw and retain the enthusiasm of confirmed operagoers. The principal element lacking is the creation of dramatic tension by means of melodies that are really worth singing—that make demands on, and exploit, the expressive power of great voices."

This in the face of Marie's monologue from *Wozzeck*, Tom's Mad Scene in the Stravinsky opera, the arias of Peter and Ellen in *Peter Grimes*, and the arias of Cressida and Pandarus in *Troilus and Cressida*! What *does* Mr. Sargent regard as melodies really worth singing? Well, he likes most of the operas of Gian Carlo Menotti and he really loves *The Ballad of Baby Doe*.

The Old Refrain. Of Verdi: "The unfortunate man is incapable of real melody—his airs are such as a man born deaf would compose by calculation of the distances of musical notes and the intervals between them." Of Wagner:

(Continued on page 60)

A Destructive Reactionary

(Continued from page 8)

"Wagner—enemy of melody, seeker after the unorthodox, corrupter of art, eccentric by nature." Of Puccini: "So we get a few set pieces or few prolonged melodies; indeed, the short bursts of sustained melody are generally formless. Here is the Wagner theory skeletonized, almost reduced to an absurdity." Nicolas Slonimsky's *Lexicon of Musical Invective* is full of it. What a pity he did not quote from Mr. Sargent!

Having disposed of Mr. Schuman and modern American symphonies, Mr. Sargent proceeds to the foundations. He says that the reason that modern composers, by and large, do not seek to please their audience can be found in some current methods of commissioning and scheduling compositions. He notes that Schuman's Seventh was commissioned by the Koussevitzky Foundation in collaboration with the Boston Symphony and adds that "it is common knowledge that the jury of advisers that recommends awards and commissions for the Koussevitzky Foundation consists of Gregor Piatigorsky, Leonard Bernstein, Aaron Copland, Howard Hanson, *and* Mr. Schuman—all of them but the first being composers." (It is also common knowledge that the chairman of the board is Mrs. Serge Koussevitzky and that two other members of it are Richard Burgin and Harold Spivacke and they are *not* composers.)

Mr. Sargent asserts that "much of the contemporary music we are obliged to hear is picked by composers who serve on advisory boards of foundations, and much of it, therefore, is written not for audiences but for the composers who happen to be members of those boards." This, he contends, is "a major source of the stagnation and monotony in contemporary American music." Now it so happens that Mr. Schuman had absolutely nothing to do with the commissioning of his Seventh Symphony. In 1954 the Boston Symphony through its director Charles Munch proposed that the Koussevitzky Foundation should join it in commissioning works by fifteen leading composers to celebrate its 75th anniversary, during the 1955-56 season. Mr. Schuman's name was among the fifteen submitted for approval by the orchestra, the other fourteen being: Benjamin Britten, Henri Dutilleux, Gottfried von Einem, Jacques Ibert, Darius Milhaud, Goffredo Petrassi, Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, Roger Sessions and Heitor Villa-Lobos—a catholic list, if ever there was one.

And the suggestion that much music is written for the board members who pick it for public performance is idiotic. The board members are perfectly aware that audiences are the tests of music and they are also perfectly aware (which Mr. Sargent is not) that there are audiences all over the world that have shown enthusiasm for the contemporary music that they pick. The "sort of genteel Tammany Hall aroma" in our musical life mentioned by Mr. Sargent exists only in his imagination and in the wishful thinking of composers who have not won public success and are therefore eager to attack those who have.

The cream of the jest is that Mr. Sargent picks the Ford Foundation as the only exception to his rule, the Ford Foundation which has (indeed) "done so much (especially in the field of opera) to inject a ray of excitement into the contemporary musical scene." But unfortunately it was the Koussevitzky Foundation that commissioned Douglas Moore's *The Ballad of Baby Doe*, which Mr. Sargent salutes as "a truly American opera, and also . . . perhaps the most effective and engaging work of its kind yet to be produced in this country." And the Ford Foundation has commissioned Mr. Schuman to write a work!

But the primary evil of Mr. Sargent's article is its open hostility to a group of composers who are actually the backbone of our contemporary American music. He is wrong when he says that they are unloved and unpopular and he is forgetting one of the most important functions of his own profession as a music critic in turning against the challenging art of his own time. It is not a question of liking this composer or that one—it is a [illegible] of openness of mind and willingness to listen.

—Sabin

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MUSIC
Boston Symphony Orchestra

CARNEGIE HALL

Conductor, Charles Munch. The program:
"Pelleas et Melisande" Suite.....Faure
Symphony No. 7 (first N. Y. performance Schuman
Symphony No. 7 in A major. Op. 92 Beethoven

By Ronald Eyer

William Schuman, whose Symphony No. 7 was played last night.

The usually illuminating notes on the programs of the Boston Symphony by John N. Burk are singularly cryptic and elliptical about the Seventh Symphony of William Schumann, performed for the first time in New York last night.

This leaves the reviewer at a distinct disadvantage, and even makes him a bit huffy, since it gives him nothing to crib and sets him adrift with twenty-five minutes of so of music of which he is wholly innocent and scarecly in a position to learn very much about between Faure's "Pelleas et Melisande" Suite and the intermission.

However, Mr. Burk suggests that the work has choral characteristics and that it is "declarative" music that makes "strong statements." With these generalities I agree, in the main. But I think there are some things besides to be said even after a single hearing.

Mr. Schuman is an elderly young composer (Aug. 4, 1910 —), and as a much older reporter (July 23, 1910—), I feel emboldened to say that he still is very much in the process of development. This symphony, for example, is a far mellower expression that anticipated. It is, to be sure, vigorous and relentlessly inventive in its pursuit of the sonorities of a very big orchestra. The opening Largo, alternately a fanfare and a prayer, sems to be an introduction to the symphony proper, a high point of which is the third movement, Cantabile intensamente, fo rstrings alone. Here there is a beautifully arched melody which seems to develop out of the harmony rather than the other way round. It is intensely emotional and even sentimental at times. Antoher high point is the closing Scherzando brioso based upon a tricky rhythmic figure of Puckish unpredictablity which leads to a sustained melody for horns and cellos in happy vein followed by a nice long noisy coda.

Mr. Schuman still likes to develop short thematic ideas, a practice for which there are some eminent precedents, and he is not bashful about using rather obvious dissonances which he likes to wham out, glittering and strident, in the brass. These passages sometimes have a chorale-like effect, as Mr. Burk says, and they do have a majesty about them as "statements."

The important fact about this symphony seems to me to be its essentially romantic quality. It sings soulfully, it skips and dances with youthful abandon, sometimes it questions anxiously. If it is not a new Schuman, it is at least a Schuman to whom listeners probably will take more readily than they have to some of his more austere embodiments.

Another Seventh Symphony, Beethoven's, received an eloquent performance from Mr. Munch and his men, as did the ever-fresh incidental music to Maeterlinck's tragedy by Faure.

Youth Series Concerts

The Brooklyn Philharmonia will give the first concert of this season's Youth Series in the Brooklyn Academy of Music at 3 p. m. Saturday. "Sunday Excursion," a one-act opera by Alec Wilder and Arnold Sundgaard, will be the principal item in the program, which Siegfried Landau will conduct. The list also includes Mozart's Overture to "The Marriage of Figaro," Carlos Surinach's "Dance Suite" and the Rondo from a Mozart concerto for flute and harp.

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MUSIC
Boston Symphony Orchestra

CARNEGIE HALL
Conductor, Charles Munch. The program:
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Sunday Republican
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Boston Symphony Returns To New York City Wed.

NEW YORK (UPI) — It is encouraging to learn much progress has been made toward establishing peace in our own country since Feb. 15, 1887. It gives you hope for the world.

Initial Visit

This progress began that February evening of the long ago when the Boston Symphony came to New York for the first time. The musicians were nervous, venturing into hostile country. But they behaved like men.

And what happened? The local critics sheathed their professional stilettoes, self conscious but proud in this magnanimity. They went to the concert with no critical equipment but olive branches.

There had been a recent war between "eastern poets and western critics and philosophers," one music critic remarked. But he definitely favored "peaceful relations" all the way round.

Proved the Contrary

The trouble with Boston was it harbored "a foolish jealousy of New York," he continued. No less foolish, in his view, was its notion that New York had the same feeling about Boston.

Then to prove the contrary he gave the Boston Symphony an excellent notice. He praised everything about it, and was particularly struck that its strings sounded "virile" and "masculine."

In 1960 you can guess only that way back then someone must have suggested the Boston strings were passive and feminine. Either that, or feminizing of strings was being done generally.

The critical tolerance knew no bounds. It was even unaware of Georg Frederic Handel whirling widely in his grave while the Boston violin players stood in a line across the stage and accompanied the harp player plucking Handel's celebrated largo. (Let it be said in extenuation no great master has been more grave-whirled by musicians than Handel.)

Love Is Reciprocated

That was the Boston Symphony's first local concert and Wednesday evening it will open its 75th consecutive season here. It is safe to predict there will be no jealousy-inspired untoward occurrences. In fact, New Yorkers love the Bostonians and are confident the love is reciprocated.

At the end of this new season it will have given 700 concerts in New York since the first one. You can see the progress. The truly optimistic might even say peace has been established in fact.

Another of New York's favorite "foreign" orchestras, the one from Philadelphia, featured an opera in its second concert of its New York concert. It was Bela Bartok's one-acter, "Duke Bluebeard's Castle" and since it is long on musical conversation and short on action and has only two singing characters," it went very well in "concert version."

NEW YORK, N.Y.
HERALD TRIBUNE
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MUSIC
Boston Symphony Orchestra

CARNEGIE HALL
Conductor, Charles Munch. The program:
"Pelleas et Melisande" Suite.....Faure
Symphony No. 7 (first N. Y. performance Schuman
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New York to Greet BSO Diplomats

By ROBERT TAYLOR

Thanks to its excellence, the Boston Symphony Orchestra occupies a position of international repute; but its diplomatic relations with New York are less well-known than they are with Tokyo. This week, however, marks the beginning of the 75th consecutive series of Manhattan concerts by the BSO, and when the current concert year ends in the spring of 1961, our orchestra will have presented an even 700 concerts there.

It is an impressive total, illustrating the eminent position of the Boston Symphony in the field of American music. If the New York Philharmonic were to have appeared that many times in Boston we should consider it virtually an adopted New England ensemble. Statistics are not at-hand, but with the possible exception of the nearby Philadelphia Orchestra, probably no other outside American group has played so consistently as the Bostonians in New York.

Standing 'Largo'

Actually, the Boston Symphony's first New York concert was offered at Steinway Hall on Valentine's Day, 1887. The date is a symbolic one; the ardor of the liaison has never waned. At this concert Wilhelm Gericke conducted and Fritz Kneisel, his new concertmaster, was soloist in a performance of the Beethoven Violin Concerto. The debut program also included the "Oberon" Overture, Beethoven's Fifth Symphony, and the Helmesberger arrangement of Handel's "Largo."

Scored for harp, string and orchestra, the latter required the violin section to play while standing in place. A New York music reviewer of the time could, with justification, state that the Boston Symphony was an orchestra "of stature," since visible proof was at hand. The "Times," sober as always in judgment, merely declared the Largo "moved the audience as no orchestra playing has moved people in this city of recent years."

Three concerts were featured in New York during the 1886-1887, and the program book announced another since-traditional hegira of the Boston: the national tour. "Plans are now completed for a second tour which will embrace all the larger Central and Western cities, including New York. The concerts of this Orchestra, wherever given, are conducted with the same business system and musical thoroughness, and there is no such thing as a 'substitute player' in its ranks. It gives the best always: Milwaukee and Louisville, St. Louis and New York can recognize no difference in its point of view."

The New Yorker must have been startled to find his native heath described with consummate parochialism as a "Central and Western" city in this cosmopolitan proclamation. It ought to have been gratifying to learn the same sound business system prevailed, though. Touring impresarios of the era had been known to leave the train the stop before the concert, gate receipts in bag; indeed, save for the example of Theodore Thomas who was raising the touring orchestra to a plane of genteel respectability, the road was a notable trail of piracy, flummery and techniques better suited to the con man than the Muse.

Paur at Met

Steinway Hall and then Chickering Hall were used by the BSO in New York until 1893 when the New York "Tribune" reported "an audience of fine appearance an evident refinement" (did this mean the Bostonians had ben hitherto twangling in a raffish music hall environment?) filled "the large music room" at Carnegie Hall, to hear the new conductor. Emil Paur, with the soprano Emma Eames, as the soloist. Save for four seasons (1894-98) at the Metropolitan Opera House, the Boston Symphony has continued to play in Carnegie Hall since. Was Paur satisfied with Cafnegie's properties? One wonders. The billowing Opera House hardly seems an adequate substitute; yet he conducted there until the close of his tenure.

The original New York concert, however, took the city by storm. By the second, our orchestra was attracting an audience that belied the implications of the "Tribune." The Boston "Traveler," reporting the March 2, 1887 concert, gave an account that sounds today as as though New England's cultural Indian summer came early that year.

"Many surprises marked the evening, not the least of which was the character of the audience; in place of faces of a foreign type which accompany one everywhere in cosmopolitan New Nork, here, right alongside, was one of the loveliest old New England grandmammas, with a bevy of nephews and nieces; in the next row a group of fine fellows, New Yorkers it may be, but Harvard men undoubtedly, while it was a pleasure to see all about the faces with which one felt a kimship."

Personally, we prefer the "Times" critic, who observed that "all the barriers of reserve must fall" before the splendor or the strings. "The test was a severe one," he said, "for any organization, and especially one coming from a city which has at times shown a foolish jealousy of New York, and an equally groundless fear that the feeling was reciprocated."

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240
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WORDS and MUSIC

By Harriett Johnson

Bostonians Open 75th Season

Though world tensions may not be abating, the Boston Symphony has been making its own progress in this direction.

Not only was there a new symphony last night in Carnegie Hall—American composer William Schuman's Seventh—but a transformation in the ensemble which spelled a new Charles Munch and a revitalized orchestra.

The group opened its 75th season of local concert-giving here by sounding as if it had taken inventory over the summer and set its house in beautiful order. A mellowness and sense of repose—qualities which have been increasingly disappearing from the ensemble's sound and style in recent years—were back in abundance.

Any orchestra naturally reflects the personality of its music director. Munch, noted for his dynamic qualities, can always communicate excitement and brilliance, especially in the French repertoire. But too often his drive has been accompanied by a brittleness and a bypassing of the highest standards of instrumental finesse.

Ripe Age of 80

Now it seems a miracle has taken place. At the ripe age of 80, the Bostonians have taken a new lease on life.

In Beethoven's Seventh Symphony, in the incidental music from Faure's "Pelleas and Melisande," and in the Schuman, the orchestra exhibited the best aspects of youth and age. Tonal radiance was linked with admirable technical discipline and mature perspective in interpretation.

As the New Yorker puts it this week: "Anybody with a free summer can write his first novel at 19, but to write it at 91—that takes genius."

Well, the Bostonians have have turned the trick a bit early in celebration of their anniversaries. They've done it at 80.

Schuman's symphony was commissioned almost six years ago by the Koussevitzky Music Foundation and the Boston Symphony, in honor of the ensemble's 75th anniversary. Only completed last summer, it represents in many respects an expanding horizon for the 50-year-old composer. It's four movements—*Largo assai, Vigoroso, Cantabile intensamente, scherzando brioso*—take about 28 minutes and are played without pause.

Express Epic Quality

Altogether they express an epic quality and emotional urgency which weren't present in the fifth and sixth Symphonies. The longest section, the third, for strings alone, oozes with sensuousness, but this is accompanied by a tragic, relentless search. There is a groping which is never resolved but reaches a measure of tranquility before the finale.

The idiom is complex but not confused because there is inevitability in the building of the structure. And there is vividness of feeling, especially in the mysterious Largo, punctuated as it is, by thrusts from dark-colored instruments and an occasional surprise spot of brightness from the brass. In fact, the work alternately smolders and tingles with suspense—an achievement in a contemporary symphony.

165 Church Street – New York

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
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Symphony Opens 75th New York Season This Week

Charles Munch and the Boston Symphony Orchestra will be absent from Boston this week in order to inaugurate the Orchestra's 75th consecutive season of concerts in New York. In addition to the two concerts at Carnegie Hall, the Orchestra will also perform in New Haven, Washington and Brooklyn.

The third concert of the Orchestra's Tuesday Evening Series will be held at Symphony Hall on December 6, (Tuesday, 8:30). Charles Munch's program for this concert includes Bach's Suite No. 4, Three New England Sketches by Walter Piston and Franck's Symphony in D minor.

Lorin Maazel will be the Orchestra's guest conductor for several concerts beginning December 9th. Mr. Maazel's first program, to be heard Friday (Dec. 9, 2:15) and Saturday (Dec. 10, 8:30), will include Geminiani's Concerto Grosso in G minor, Richard Strauss' Symphonic Poem "Also sprach Zarathustra" and Brahms' Symphony No. 2. These concerts will be preceded by an Open Rehearsal at 7:30 Thursday Dec. 8.

Mr. Maazel has also announced his Symphony Hall programs for December 16-17. At these concerts he will conduct Beethoven's Twelve contra-dances, Beethoven's Symphony No. 6, Stravinsky's Symphonic Poem "Le Chant du rossignol" and Scriabin's "Le Poe'me de l'estase."

The complete programs:

Tuesday, Dec. 6, 8:30; Symphony Hall, Munch conducting: Bach, Suite No. 4; Piston Three New England Sketches; Franck, Symphony in D minor.

Thursday, Dec. 8, 7:30: Symphony Hall; Open Rehearsal, Maazel conducting.

Friday, Dec. 9, 2:15; Saturday, Dec. 10, 8:30; Symphony Hall, Maazel cond. Geminiani, Concerto Grosso in G minor, Op. 3, No. 2; Strauss, "Also sprach Zarathustra", Symphonic Poem; Brahms, Symphony No. 2, in D major, Op. 73.

Friday, Dec. 16, 2:15; Saturday, Dec. 17, 8:30; Symphony Hall, Maazel Beethoven Twelve Contra-dances; Beethoven, Symphony No. 6, in F major, "Pastoral," Op. 68; Stravinsky, "Le Chant du rossignol," Symphonic Poem; Scriabin, "Le Po'eme de l'extase," Op. 54.

AT CARNEGIE HALL

Bostonians Bring a 'First'

By MILES KASTENDIECK

CHARLES MUNCH and the Boston Symphony opened the orchestra's 75th season here with the first New York performance of William Schuman's Seventh Symphony in Carnegie Hall last night.

On first hearing it not only sustained interest in its entirety but invited further acquaintance.

Much of this music is contemplative and somber. The opening largo moves deliberately almost to the point of being funereal at times. Its texture has been thickened by chordal complexities, but as sound they convey both mood and purpose.

'An Alive Quality'

The second movement breaks into this serious streak with a brilliant fanfare, but the prevailing meditative course becomes reestablished in the third. The finale bears the indelible stamp of American rhythmic impulse and ends with optimistic and brassy assertiveness.

An alive quality permeates the work. That this comes without resort to raucous writing suggests that Mr. Schuman has reached a new phase of maturity in expression. Certainly it has more emotional communication. Indeed, on first impression, this symphony stands out as one of his best compositions.

One reason is that it offers more than just composition though the listener becomes quite conscious of ideas being worked out with care. Though its harmonies and orchestral fabric reminded me at times of Honegger, it has an identity of its own.

Coming as it does on the threshold of the sixties, this symphony may point the direction native music may take in consolidating its assets.

Originally commissioned for the 75th anniversary of the orchestra, it has turned up strategically to usher in its 75th season here.

That it was worthy to do so the performance revealed clearly. Mr. Munch and the players paid tribute to Mr. Schuman's skill in orchestration in their exposition of his music.

The concert began with Faure's identical music to "Pelleas and Melisande." Its subdued, pastel beauty became an artstic prelude to the Schuman. As the symphony opened, it sounded like more of the same music brought up to date, especially as a study in orchestral textures.

Beethoven's seventh symphony concluded the program.

New Tenor

Another tenor tried out in the role of Don Jose in Bizet's "Carmen" at the Metropolitan last night. Leonard Del Ferro gave a conscientious performance but neither his voice nor his action qualified as first class in this debut.

A pale interpretation of the "Flower Song" with over-fussy acting did not endear him to the audience. His voice sounded small and strident in the wrong places during Act 2. What another performance may reveal is anybody's guess.

Incidentally that portion of the opera that I heard sounded drab.

THE EVENING STAR A-19
Washington, D. C., Friday, December 2, 1960

NEWS OF MUSIC

Boston Orchestra Still Among Best

By DAY THORPE
Star Music Critic

Boston Symphony Orchestra, Charles Munch, conductor. Constitution Hall. Program: Pelleas and Melisande, Opus 80, Faure; Symphony No. 7, William Schuman; No. 7 in A, Opus 92, Beethoven.

Gabriel Faure did not write a great deal of orchestral music, and what he did compose is all too infrequently heard nowadays in performance. The incidental music to "Pelleas et Melisande," given a stunning performance last night by the Boston Symphony under Charles Munch, is four years older than Debussy's opera, and more conventional in idiom. It has a veiled and tenuous charm.

It is inevitable, but not unfortunate, I think, that we must today listen to Faure's music for each scene always with Debussy's handling of the same situation in our ears, just as we cannot read Marlowe's "Faustus" without thinking of Goethe.

William Schuman's latest symphony, the seventh, commissioned jointly by the Koussevitsky Foundation and the Boston Orchestra, is a broadly developed work in four movements. I find it not highly original or arresting (this in itself is no paricular disparagement) but very pleasant to listen to, with many passages of mildly entertaining orchestration, as for example the nervous extended duet for trumpet and horn in the finale. The orchestra gave the new work a stunning performance.

Dr. Munch has played the Beethoven seventh symphony on three different trips to Washington in the last few years. It must be a favorite of his, and yet, though I admire his readings of French music and of a great deal of his modern repertoire, I do not feel very sympathetic to his Beethoven — particularly the seventh symphony.

Most good conductors believe the way to play Beethoven is to let the man have his say; Dr. Munch seems to think that no two consecutive phrases are to be left alone. His frequent tempo changes and pointless rubatos seem quite arbitrary, and tend to make Beethoven fussy instead of direct. The fugato passage in the slow movement, to cite only one example, was so far from the style of what goes before and after that it might well have been lifted from another work.

Whatever you may think of how it is conducted, there is no doubt that the Boston Orchestra is still one of the world's best, nor that it does not allow an almost continuous year-round schedule to make its music cut and dried.

Wash. Post 12/2/60

Postlude

Bostonians Present New Schuman Work

By Paul Hume

The lure of Boston Symphony and Charles Munch filled Constitution Hall last night with an audience that was politely restrained in response to Faure, demonstrative in behalf of William Schuman's newest, Seventh Symphony, and shouting when it came to acknowledging the Seventh Symphony of Beethoven.

Hume

The Faure was the touching beauty of four pieces from his incidental music for Maeterlinck's "Pelleas et Melisande." Unique in French orchestral literature, it is a series of singularly haunting portraits. Munch and the orchestra played with sounds that melted the heart.

The Beethoven symphony, at the end of the evening, had a strong feeling of urgency in the rapid, though not too fast, tempo of the Scherzo, with its powerful accents, and the driving force of the finale. The opening movements were played with constant attention to delicacies of balance and the strong forward line that is needed for a full appreciation.

The Seventh Symphony by William Schuman, new this year, is a piece of unmistakable power. It presents a new profile among contemporary American symphonies. Among the elements that can be discerned in that profile from the first hearing of a vast and extraordinarily complex structure is a striking new field of sonorities, achieved through the use of a large choir of woodwinds playing in a massed manner. These winds are deployed in a harmonic scheme that uses chords fashioned out of nearly all the notes of the diatonic scale at one time.

Thanks to his tremendous sense of instrumental textures, Schuman can give us chords of high density without creating dissonances of undue harshness. Indeed the effect is quite precisely the opposite, in new sounds of unusual richness and luster.

The scheme of the four-section work, played without pause, is not new in its alternations between slow and fast movements. But there is everywhere the feeling of a work with which Schuman has broken through into a new realm toward which he was moving, but without so marked a sense of achievement, in his "Credendum."

For all of these words, I have still told you relatively little about Schuman's new music. The reason is that here is one of those compositions whose very substance and style make it not only impossible but highly presumptuous to attempt much detailed discussion of thematic or structural minutiae.

Lest you are wondering about certain simpler matters, the symphony is full of song, of which the final cello passage is only one glorious example. And it ends in a blaze of the E flat tonic triad. For further comment we must await further performance and the Boston's forthcoming recording. But beyond question the Schuman Seventh is a genuine master stroke.

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Symphony Rings Bell At Academy

The Boston Symphony Orchestra moved into Brooklyn Friday evening and from the applause at the Academy of Music and the laudatory comments rippling through the intermission and later the homeward-bound crowd, someone ought to thank the Women's Committee for the Boston Symphony concerts in the borough.

The orchestra's opening Brooklyn performance gave local concertgoers an opportunity to find out why the Boston Symphony and conductor Charles Munch are top national favorites.

And they found that France had imported a delightful performer in the person of soloist Monique Haas, who showed a profound, if heavy mastery on both ends of the repertoir gamut—Mozart and Ravel.

Newcomer on Scene.

The newcomer to the American concert scene demonstrated in her performance of the Mozart D Minor Concerto, No. 20, an outstanding feel for the music.

Her technique possesses a ponderousness which belies her femininity; but the heaviness did not detract too greatly from the Mozart piece, which borders on the romantic and is one of the two concertos he composed in the minor key.

Miss Haas was right at home with the Ravel Concerto for the Left Hand, a showy one-movement piece originally written for the Austrian pianist, Paul Wittgenstein, who lost his right arm during World War I.

Left Hand 'Touch.'

Here Miss Haas' heavy touch came to better use. She gave the keyboard a going over with her left hand, using her right hand on the piano woodwork to steady herself at times. The piece itself, flashy even for Ravel, lends more to the eye than the ear.

Maestro Munch, a perfectionist, had nothing to complain about in his orchestra's rendition of the Bach Suite No. 4 in D.

He imparted in his players the restraint which Bach most probably envisioned when he wrote the music early in the 18th century. The orchestra went from the organ chords to the light fugue dances with ease.

Also on the opening concert bill of fare was the Three New England Sketches by Walter Piston, performed for the first time in the fall of 1959. So new is the dissonant work that Mr. Munch kept the score before him on the podium. Mr. Piston took a bow with the orchestra.

NEW YORK, N.Y.
AMSTERDAM NEWS
SAT. 44,492
NOV 26 1960

Boston Symphony Orchestra

The Boston Symphony Orchestra, which has been coming to the Brooklyn Academy of Music since 1888, will perform five subscription concerts in the Academy during the 1960 - 61 season.

Charles Munch will conduct four of the five concerts. He has invited Erich Leinsdorf to conduct the February concert during Dr. Munch's mid-season vacation.

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 2,811
NOV 17 1960

Boston Symphony to Open Season Here December 2

The Boston Symphony Orchestra, which has been coming to The Brooklyn Academy of Music sine 1888, will perform five subscription concerts in the Academy during the 1960-61 season. Charles Munch will conduct four of the five concerts. He has invited Erich Leinsdorf to conduct the February concert during Dr. Munch's mid-season vacation.

As has been the custom since the turn of the century, the Boston Symphony Orchestra concerts will all be on Friday evenings at 8:30 p.m. The dates are December 2, 1960, January 6, 1961, February 17, March 10 and April 7.

The Boston Symphony Orchestra is now at the peak of its international fame. At the close of last season, the orchestra made an extensive tour of the Far East where it was acclaimed by thousands of Asiatic music lovers. As in this country, the reputation of the Boston orchestra's brilliance, its silken tone and remarkable precision, had preceded it to the Far East through its numerous recordings, and the orchestra and its conductor were greeted as old friends, particularly in Japan. The orchestra played to vast audiences and on its return home was thanked by President Eisenhower for its participation in the International Cultural Exchange Program.

Monique Haas, French pianist who has a formidable reputation throughout Europe, will be soloist at the first concert in The Brooklyn Academy of Music on Friday evening, December 2. Miss Haas will be heard in two works, Mozart's Concerto for Piano and Orchestra in D minor, K. 466 and Maurice Ravel's Concerto for the Left Hand. The latter work was composed by Ravel for Paul Wittgenstein, who lost his right arm in World War I and commissioned Ravel to write a concerto using only the left hand. The Boston Symphony Orhcestra, with Munch conducting, will open the program with Bach's Suite No. 4 in D major, and will introduce to Brooklyn audiences Walter Piston's "New England Sketches."

Subscriptions for the Boston Symphony Orchestra concerts in Brooklyn are on sale at The Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn 17. Subscription prices for the series of five concerts are $14.50, $17.50 and $20.50 for Orchestra and Mezzanine, and $11.50 and $14.50 for Balcony seats.

NEW YORK, N.Y.
MIRROR
D. 847,979 S. 1,275,193
DEC 2 1960

Boston Symphony At Academy Tonight

The Boston Symphony Orchestra, conducted by Charles Munch, will perform its first Brooklyn concert of the 1960-61 season this evening, at The Brooklyn Academy of Music, 30 Lafayette Ave.

The Bostonians' concert will be the first of 11 major music and dance programs to be presented at the Academy during December. Monique Haas, French pianist, will make her first New York appearance as soloist with the orchestra.

Miss Haas has appeared throughout Europe, including the Soviet Union where she was acclaimed for her interpretations of the classic piano literature. She will perform Mozart's Concerto in D minor, K 466, and Ravel's Concerto for the Left Hand. The orchestral portion of the program includes Bach's Suite No. 4 in D major and Walter Piston's "New England Sketches."

BROOKLYN, N.Y.
FLATBUSH LIFE
W. 13,000
NOV 19 1960

Boston Symphony in 5 Academy Concerts

The Boston Symphony Orchestra, which has been coming to The Brooklyn Academy of Music since 1888, will perform five subscription concerts in the Academy during the 1960-61 season. Charles Munch will conduct four of the five concerts. He has invited Erich Leinsdorf to conduct the February concert during Dr. Munch's mid-season vacation.

As has been the custom since the turn of the century, the Boston Symphony Orchestra concerts will all be on Friday evenings at 8:30 p.m. The dates are Dec. 2, Jan. 6, Feb. 17, Mar. 10 and Apr. 7.

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RIDGEWOOD, N.Y.
TIMES
W. 10,035
NOV 17 1960

Five Performances By Symphony Orch.

The Boston Symphony Orchestra, which has been coming to the Brooklyn Academy of Music since 1888, will perform five subscription concerts in the Academy during the 1960-61 season.

Charles Munch will conduct four of the five concerts. He has invited Erich Leinsdorf to conduct the February concert during Dr. Munch's mid-season vacation.

As has been the custom since the turn of the century, the Boston Symphony Orchestra concerts will take place on Friday evenings at 8.30. The dates are Dec. 2, 1960, Jan. 6, 1961, Feb. 17, March 10 and April 7.

BROOKLYN, N.Y.
KINGS COURIER
W. 15,719
NOV 26 1960

MUSIC-ART-DRAMA

The Boston Symphnoy Orchestra, which has been coming to The Brooklyn Academy of Music since 1888, will perfrom five subscription concerts in the Academy during the 1960-61 season. Charles Munch will conduct four of the five concerts. He has invited Erich Leinsdorf to conduct the February concert during Dr. Munch's mid-season vacation.

As has been the custom since the turn of the century, the Boston Symphony Orchestra concerts will all be on Friday evenings at 8:30 p.m. The dates are December 2, 1960, January 6, 1961, February 17, 1961, March 10 and April 7.

Subscriptions for the Boston Symphony Orchestra concerts in Brooklyn are on sale at The Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn 17. Subscription prices for the series of the five concerts are $14.50, $17.50 and $20.50 for Orhestra and Mezzanine, and $11.50 and $14.50 for Balcony seats. Prices for single concerts are $3.00, $3.50, $4.00 and $4.50. All mail orders must be accompanied by stamped, self-addressed envelope for return of tickets.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,000
NOV 1 8 1960

Boston Symphony Lists 5 Concerts At Boro Academy

The Boston Symphony Orchestra, which has been coming to The Brooklyn Academy of Music since 1888, will perform five subscription concerts in the Academy during the 1960-61 season. Charles Munch will conduct four of the five concerts. He has invited Erich Leinsdorf to conduct the February concert during Dr. Munch's mid-season vacation.

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The Boston Symphony Orchestra is now at the peak of its national fame. At the close of last season, the orchestra made an extensive tour of the Far East where it was acclaimed by thousands of Asiatic music lovers. As in this country, the reputation of the Boston orchestra's brilliance, its silken tone and remarkable precision, had preceded it to the Far East through its numerous recordings, and the orchestra and its conductor were greeted as old friends, particularly in Japan. The orchestra played to vast audiences and on its return home was thanked by President Eisenhower for its participation in the International Cultural Exchange Program.

BROOKLYN, N.Y.
FLATBUSH LIFE
W. 13,000
DEC 3 1960

Stellar Musical Programs Today At Academy

The Boston Symphony Orchestra, conducted by Charles Munch, performed its first Brooklyn concert of the 1960-61 season last night at The Brooklyn Academy of Music. The Bostonians' concert was the first of 11 major music and dance programs to be presented at the Academy during the month of December. Monique Haas, French pianist, made her first New York appearance as soloist.

The Brooklyn Philharmonia, conducted by Siegfried Landau, will make two appearances during the month, the first this afternoon in a Youth Concert, and the second next Saturday, December 10th, when Nathan Milstein, world-famous violin virtuoso, will be soloist in one of the regular Saturday evening concerts.

Tonight, the Ballet Espanol-Ximenez-Vargas, will perform a program of Spanish dances. This engagement marks the only New York appearance of the season by this company.

Nadia Koutzen, violinist, who appeared in the Academy's 1959-60 Leventritt Foundation series, will return to the Music Hall stage tomorrow afternoon, at 3 p.m. Her program will include works by Mozart, Bach, Brahms, Chausson, Ravel, Sarasate and Wieniawski.

NEW YORK, N.Y.
MIRROR
D. 847,979 S. 1,275,193
NOV 22 1960

Boston Symphony Lists 5 Concerts

The Boston Symphony Orchestra, which has been coming to the Brooklyn Academy of Music since 1888, will play five subscription concerts in the Academy during the 1960-61 season. Charles Munch will conduct four of the five concerts. He has invited Erich Leinsdorf to conduct the February concert.

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RIDGEWOOD, N.Y.
TIMES
W. 10,035
DEC 1 1960

CONCERT FRIDAY

The Boston Symphony Orchestra, conducted by Charles Munch, will perform its first Brooglyn concert of the 1960-61 season this Friday evening, December 2, at The Brooklyn Academy of Music, 30 Lafayette Avenue.

WOODHAVEN, N.Y.
LEADER-OBSERVER
W. 3,650
DEC 1 1960

Symphony Orchestra Concert

The Boston Symphony Orchestra, conducted by Charles Munch, will perform its first Brooklyn concert of the 1960-61 season this Friday evening at the Brooklyn Academy of Music, 30 Lafayette avenue. The Bostonians' concert will be the first of eleven major music and dance programs to be presented at the Academy during the month of December.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

BOSTON SYMPHONY GIVES 2D CONCERT

Program Includes Mozart, Bach, Piston and Ravel—Monique Haas Is Soloist

By ALLEN HUGHES

Yesterday's concert by the Boston Symphony, its second of the week in Carnegie Hall ended well after performances that ranged from objectionable to routine. There were some that were disappointing because of the music involved.

The objectionable performance was that given Bach. At this late stage, however, it scarcely seems worthwhile to protest Mr. Munch's Bach style very strongly. Year after year, both here and at Tanglewood, he has clung to the notion that the orchestral suites contain pieces to be toyed with, to be made cuter, or lusher, or more dazzling than almost anything you could imagine. The idea, presumably, is that poor old Bach simply did not have the wit to include all the ritards, high-speed metromone marking high-speed metromone markings, diminuendos, and so forth, that it takes to make his masterpieces palatable.

Mozart, apparently, was somewhat more on the ball, but his D minor concerto did not find Miss Haas and Mr. Munch appreciating its inherent subtleties of color, exhuberance, wit and lyricism. The notes were there, to be sure, and the governing tempos were reasonable, but the concerto seemed unfamiliarly long as it jogged along uneventfully.

Mr. Munch is far more persuasive with the contmeporary repertory, and as the Piston pieces approached one hoped for a good measure of esthetic satisfaction. Unfortunately, Mr. Piston did not manage to put the best of his estimable talent into the "New England Sketches."

"Seaside" is a kind of "La Mer américaine." "Summer Evening" is a rather weak scherzo of the wispy variety. And "Mountains" rambles and falters in its attempt to be strong, or rugged, or whatever.

But then came the concerto Ravel wrote for Paul Wittgenstein, the Austrian pianist who lost his right arm during World War I. The composition is not Ravel's greatest, but it is a tour de force worth hearing on occasion.

Miss Haas, happily, has both hands, but she did not cheat in playing the piece (unless one could call it cheating to hold on to the piano frame to maintain balance now and then). Her technique is solid and powerful, and she projected both the brilliance and drama of the music.

Since Mr. Munch and the orchestra were in their element, too, everything in the score sounded as it should. The borrowed-from-America "blue" notes were properly insinuating, and their companionable jazz-inspired rhythms were realized unselfconsciously.

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor. Monique Haas, pianist. At Carnegie Hall.
Suite No. 4 ..... Bach
Piano Concerto in D minor (K. 466) ..... Mozart
Three New England Sketches ..... Piston
Concerto for the Left Hand ..... Ravel

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
NOV 28 1960

Footlights and Spotlights

Ravel Concerto, Due at Academy, Has a True Hollywood Flavor

By ARTHUR ALPERT,
World-Telegram Staff Writer.

The story of Ravel's Concerto for Left Hand—to be heard at Friday's Boston Symphony Orchestra concert in Brooklyn—really calls for a Hollywood treatment.

The film would open in Vienna with the birth in 1887 of Paul Wittgenstein. His family is musical. Mendelssohn, Clara Schumann and Brahms are friends. Paul studies musical theory. In 1913 he appears in public for the first time as a concert pianist.

Cannon herald World War I and tragedy for the young pianist, who is wounded and loses his right arm. But Paul Wittgenstein transcends the loss, learning to play amazingly well with his left hand.

Ravel and Richard Strauss are among those who composed for him. "His capacity for wide spans and quick leaps," writes a critic, "enables him to perform with one-hand works which offer difficulties even for the ordinary pianist."

* * *

The Ravel concerto will be played in this first Boston Symphony concert of the Academy of Music's five-concert series by Monique Haas, a French pianist whose reputation in Europe is formidable.

Miss Haas will be making her New York debut Friday, although that is how the Boston Symphony is advertising her appearance the next evening at Carnegie Hall. Charles Munch will be on the podium to conduct Bach's "Suite No. 4 in D Major," Piston's "New England Sketches," Mozart's "Concerto for Piano and Orchestra in D Minor" and the Ravel piece.

Subscriptions for the five concerts—Mr. Munch will conduct four—range from $11.50 to $20.50. Seats for single concerts run from $3 to $4.50. The Academy's telephone number is ST 3-6700.

MONIQUE HAAS appears as piano soloist with the Boston Symphony Orchestra Friday.

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (m)
NEW YORK, N. Y.
Circ. 614,169
DEC 5 1960

BOSTON SYMPHONY GIVES 2D CONCERT

Program Includes Mozart, Bach, Piston and Ravel—Monique Haas Is Soloist

By ALLEN HUGHES

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Suite No. 4 ..... Bach
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Concerto for the Left Hand ..... Ravel

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
JAN 1961

Monique Haas With The Boston Symphony

Boston Symphony Orchestra, Charles Munch, conductor, Monique Haas, pianist, Carnegie Hall, Dec. 3, A—A conservative program opened with J. S. Bach's Suite No. 4 in D major, amply familiar, and given a mellow reading with a somewhat larger orchestra than one associates with works of this era. The opening Overture was played with over-deliberate pace; the latter sections had grace and rich charm.

Monique Haas, the well-known French pianist, making her first appearance with orchestra in New York, was heard in two concerti. Mozart's Concerto in D minor, No. 20, K. 466, had a deft but somewhat too carefully planned reading. It lacked a certain sponstaneity and conviction, though technically expert. The Ravel Concerto for the Left Hand, one of Miss Haas' specialties, called forth a much more glowing and dramatic performance, in which the orchestra also gave a high-powered treatment. This score had never seemed so much of a personal utterance as it did on this occasion.

The other work on the program was Walter Piston's "Three New England Sketches," a trio of pastels with fine workmanship but with less than memorable thematic substance. The idiom is mildly acerbic; the vision conjured up is not seizing as a whole. The composer was called on stage to share bows with the conductor.

R. K.

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY-CIRC.N.AVAIL.
JAN 1961

Monique Haas Soloist With Boston Symphony

Carnegie Hall, Dec. 3, 2:30.—Boston Symphony, Charles Munch conducting. Monique Haas, pianist. J. S. Bach: Suite No. 4, D major. Mozart: Piano Concerto, D minor, K. 466. Walter Piston: "Three New England Sketches." Ravel: Piano Concerto for the Left Hand.

To play Mozart's D minor Concerto and Ravel's Concerto for the Left Hand in one afternoon is a test not only of stylistic versatility but of physical adjustment and endurance. Miss Haas acquitted herself very well on all accounts. Her Mozart was polished, assured, and well integrated with Mr. Munch's accompaniment. It was not inspired playing, but it was intelligent and cultivated.

The Ravel had an exciting sweep and plenitude of tonal color. Offhand, one would say that this is a man's concerto, but Miss Haas performed it with amazing strength and boldness. It is a fascinating score, completely unorthodox and full of originality. Every time that I hear it, I discover new things in it. The orchestra reveled in its dark, impassioned sonorities and rhythms.

Piston's neo-impressionistic "Seaside" keeps one constantly alert through its subtle harmonic shifts and clouds of iridescent color. But how mechanical is the "Summer Evening" and how humdrum are the "Mountains"! It is good to find him working programmatically, though, even if the results are not wholly satisfying.

—Robert Sabin

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
JAN 1961

Boston Symphony

Pianist **Monique Haas** made her first New York orchestral appearance with the Boston Symphony, **Charles Munch** conducting, Dec. 3. First she played Mozart's Concerto No. 20, K. 466, but neither the soloist nor the orchestra achieved the delicacy or classic manner so dear to those who love Mozart. In contrast, Miss Haas was superb in Ravel's Concerto for the Left Hand. Her brilliant technique—it is always incredible that all this is performed with just one hand—was matched by the virtuosity of the orchestra, and this was easily the most exciting and satisfying performance of the afternoon. Munch also conducted Bach's Suite No. 4 and "Three New England Sketches" by Walter Piston.

Jaime Laredo, winner of the 1959 Queen Elisabeth of Belgium International Music Competition, will make his first New York orchestral appearance, Jan. 4, as soloist with Dr. Munch and the Boston Symphony, at Carnegie Hall. He will play the Mendelssohn Violin Concerto. The program will also include the New York premiere of Samuel Barber's Chorale Preludes for Christmas, "Die Natali," commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation . . . . **Francis Poulenc,** distinguished French composer, will be in Boston, Jan. 20 and 21, to hear Charles Munch and the Boston Symphony perform the world premiere of his "Gloria," a new work for orchestra, soprano and chorus which he composed on commission from the Koussevitzky Music Foundation. Soprano **Adele Addison** and the Chorus Pro Musica, **Alfred Nash Patterson,** conductor, will participate in the performances. The programs will also include Poulenc's Concerto for Two Pianos and Orchestra, with the composer and Evelyne Crochet as soloists.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
DEC 4 1960

BOSTON SYMPHONY GIVES 2D CONCERT

Program Includes Mozart, Bach, Piston and Ravel—Monique Haas Is Soloist

By ALLEN HUGHES

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The objectionable performance was that given Bach. At this late stage, however, it scarcely seems worthwhile to protest Mr. Munch's Bach style very strongly. Year after year, both here and at Tanglewood, he has clung to the notion that the orchestral suites contain pieces to be toyed with, to be made cuter, or lusher, or more dazzling than almost anything you could imagine. The idea, presumably, is that poor old Bach simply did not have the wit to include all the ritards, high-speed metromone marking high-speed metromone markings, diminuendos, and so forth, that it takes to make his masterpieces palatable.

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The Program

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NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
NOV 28 1960

Footlights and Spotlights

Ravel Concerto, Due at Academy, Has a True Hollywood Flavor

By ARTHUR ALPERT,
World-Telegram Staff Writer.

The story of Ravel's Concerto for Left Hand—to be heard at Friday's Boston Symphony Orchestra concert in Brooklyn—really calls for a Hollywood treatment.

The film would open in Vienna with the birth in 1887 of Paul Wittgenstein. His family is musical. Mendelssohn, Clara Schumann and Brahms are friends. Paul studies musical theory. In 1913 he appears in public for the first time as a concert pianist.

Cannon herald World War I and tragedy for the young pianist, who is wounded and loses his right arm. But Paul Wittgenstein transcends the loss, learning to play amazingly well with his left hand.

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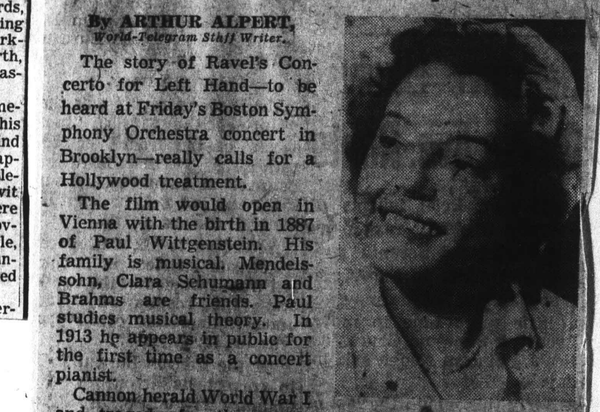
* * *

The Ravel concerto will be played in this first Boston Symphony concert of the Academy of Music's five-concert series by Monique Haas, a French pianist whose reputation in Europe is formidable.

Miss Haas will be making her New York debut Friday, although that is how the Boston Symphony is advertising her appearance the next evening at Carnegie Hall. Charles Munch will be on the podium to conduct Bach's "Suite No. 4 in D Major," Piston's "New England Sketches," Mozart's "Concerto for Piano and Orchestra in D Minor" and the Ravel piece.

Subscriptions for the five concerts—Mr. Munch will conduct four—range from $11.50 to $20.50. Seats for single concerts run from $3 to $4.50. The Academy's telephone number is ST 3-6700.



MONIQUE HAAS appears as piano soloist with the Boston Symphony Orchestra Friday.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
JAN 1961

Monique Haas With The Boston Symphony

Boston Symphony Orchestra, Charles Munch, conductor, Monique Haas, pianist, Carnegie Hall, Dec. 3, A—A conservative program opened with J. S. Bach's Suite No. 4 in D major, amply familiar, and given a mellow reading with a somewhat larger orchestra than one associates with works of this era. The opening Overture was played with over-deliberate pace; the latter sections had grace and rich charm.

Monique Haas, the well-known French pianist, making her first appearance with orchestra in New York, was heard in two concerti. Mozart's Concerto in D minor, No. 20, K. 466, had a deft but somewhat too carefully planned reading. It lacked a certain sponstaneity and conviction, though technically expert. The Ravel Concerto for the Left Hand, one of Miss Haas' specialties, called forth a much more glowing and dramatic performance, in which the orchestra also gave a high-powered treatment. This score had never seemed so much of a personal utterance as it did on this occasion.

The other work on the program was Walter Piston's "Three New England Sketches," a trio of pastels with fine workmanship but with less than memorable thematic substance. The idiom is mildly acerbic; the vision conjured up is not seizing as a whole. The composer was called on stage to share bows with the conductor.

R. K.

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY-CIRC. N. AVAIL.
JAN 1961

Monique Haas Soloist With Boston Symphony

Carnegie Hall, Dec. 3, 2:30.—Boston Symphony, Charles Munch conducting. Monique Haas, pianist. J. S. Bach: Suite No. 4, D major. Mozart: Piano Concerto, D minor, K. 466. Walter Piston: "Three New England Sketches." Ravel: Piano Concerto for the Left Hand.

To play Mozart's D minor Concerto and Ravel's Concerto for the Left Hand in one afternoon is a test not only of stylistic versatility but of physical adjustment and endurance. Miss Haas acquitted herself very well on all accounts. Her Mozart was polished, assured, and well integrated with Mr. Munch's accompaniment. It was not inspired playing, but it was intelligent and cultivated.

The Ravel had an exciting sweep and plenitude of tonal color. Offhand, one would say that this is a man's concerto, but Miss Haas performed it with amazing strength and boldness. It is a fascinating score, completely unorthodox and full of originality. Every time that I hear it, I discover new things in it. The orchestra reveled in its dark, impassioned sonorities and rhythms.

Piston's neo-impressionistic "Seaside" keeps one constantly alert through its subtle harmonic shifts and clouds of iridescent color. But how mechanical is the "Summer Evening" and how humdrum are the "Mountains"! It is good to find him working programmatically, though, even if the results are not wholly satisfying.

—Robert Sabin

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
JAN 1961

Boston Symphony

Pianist **Monique Haas** made her first New York orchestral appearance with the Boston Symphony, **Charles Munch** conducting, Dec. 3. First she played Mozart's Concerto No. 20, K. 466, but neither the soloist nor the orchestra achieved the delicacy or classic manner so dear to those who love Mozart. In contrast, Miss Haas was superb in Ravel's Concerto for the Left Hand. Her brilliant technique—it is always incredible that all this is performed with just one hand—was matched by the virtuosity of the orchestra, and this was easily the most exciting and satisfying performance of the afternoon. Munch also conducted Bach's Suite No. 4 and "Three New England Sketches" by Walter Piston.

Jaime Laredo, winner of the 1959 Queen Elisabeth of Belgium International Music Competition, will make his first New York orchestral appearance, Jan. 4, as soloist with Dr. Munch and the Boston Symphony, at Carnegie Hall. He will play the Mendelssohn Violin Concerto. The program will also include the New York premiere of Samuel Barber's Chorale Preludes for Christmas, "Die Natali," commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation . . . **Francis Poulenc,** distinguished French composer, will be in Boston, Jan. 20 and 21, to hear Charles Munch and the Boston Symphony perform the world premiere of his "Gloria," a new work for orchestra, soprano and chorus which he composed on commission from the Koussevitzky Music Foundation. Soprano **Adele Addison** and the Chorus Pro Musica, **Alfred Nash Patterson,** conductor, will participate in the performances. The programs will also include Poulenc's Concerto for Two Pianos and Orchestra, with the composer and Evelyne Crochet as soloists.

NEW YORK, N.Y.
MIRROR
D. 847,979 S. 1,275,193
SEP 11 1960

76

Brooklyn Academy Set For Its 102nd Season

The Brooklyn Academy of Music, a division of Brooklyn Institute of Arts and Sciences, will present a comprehensive calendar of events during its 102d season. More than 300 programs, including color travelogues, motion pictures, lectures, forums, stage plays, concerts, folk dancing and children's shows, will be offered.

Beginning Wednesday, Sept. 28, when the first of 30 folk-dancing sessions will be held, the season will continue into next May. Last season more than 373,664 persons visited the Academy.

THE SEASON will begin formally Monday night, Oct. 10, when the Charles Pope Choristers will present their production of "H. M. S. Pinafore." The following Monday night, the first Travel and Adventure film-lecture will initiate the 1960-61 series of the Academy's most popular membership series.

The acting company of the American Academy of Dramatic Arts will return in three plays and a musical. Additional theatre entertainment will be provided in stage readings by the Helen Hayes Equity Group. Thirty full-length motion pictures features will be shown.

Nationally famous for decades as a center of lectures on the sciences and the arts, the Academy will again emphasize this field during the 1960-61 season.

On Saturday evening, Sept. 24, Jose Ferrer, star of stage, screen and television, will make his only New York operatic appearance in the title role of Puccini's comedy, "Gianni Schicchi." On succeeding Saturday nights, the Brooklyn Opera Company, directed by Guido G. Salmaggi, will present "Madame Butterfly," "Rigoletto," "La Traviata," "La Boheme," "Aida" and "Carmen."

THE BOSTON Symphony Orchestra, which has been playing in Brooklyn since the 1800s, will return for a five-concert subscription series. Dr. Charles Munch will conduct four programs, with the mid-season concert of Feb. 17 directed by Erich Leinsdorf, of the Metropolitan Opera.

The New York Philharmonic will return to play seven concerts this season. Leonard Bernstein, music director of the Philharmonic, will conduct three of the Brooklyn concerts and will double as his own piano soloist in the opening all-Beethoven concert Tuesday, Oct. 18.

The Brooklyn Philharmonic, conducted by Seigfried Landau, will present four concerts and three Youth Concerts.

The Brooklyn Civic Ballet Company will give three regular programs and three programs of "Ballet for Young People."

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77

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28

SHOWTHROUGH

Third Program

TUESDAY EVENING, DECEMBER 6 *at* 8:30 *o'clock*

BACH . . . . . Suite No. 4, in D major

Overture
Bourrées I and II
Gavotte
Minuet
Réjouissance

PISTON . . . . . Three New England Sketches

I. Seaside
II. Summer Evening
III. Mountains

INTERMISSION

FRANCK . . . . . *Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

BALDWIN PIANO

*RCA VICTOR RECORDS

80

Eighth Program

FRIDAY AFTERNOON, DECEMBER 9, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 10, *at* 8:30 *o'clock*

LORIN MAAZEL, *Guest Conductor*

GEMINIANI . . . . . Concerto Grosso in G minor, *Op.* 3, No. 2

I. Largo e staccato; Allegro
II. Adagio
III. Allegro

(First performance at these concerts)

STRAUSS . . . . . "Also sprach Zarathustra," Tone Poem (Freely after Friedrich Nietzsche)

INTERMISSION

BRAHMS . . . . . *Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
WATERBURY, Conn.
Circ. 48,322
DEC 4 1960

Maazel To Lead Boston Orchestra

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A resident of Rome, Maazel will return to Europe after his five public appearances in Boston.

Morning Globe
BOSTON, Mass.
Circ. 190,246
DEC 10 1960

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 175,076
DEC 18 1960

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MUSIC: The Boston Symphony Orchestra emerged "magnificent and scatheless" under the baton of guest conductor Lorin Maazel who was hailed as "very likely the most distinguished American conductor of his generation." At Jordan Hall, the Societa Corelli played with "gusto and determination . . . vibrant sound and perfect ensemble" but lack of refinement was noted. The Soviet pianist, Viatoslav Richter, scored in both his Symphony Hall recitals with his Beethoven Sonatas "superb in every way," and his second program making it clear that he "is one of the supreme pianists of our times." Nicolai Moscona, basso, pleased a Boston Morning Musicales audience at the Statler-Hilton although the singer had some difficulty with his memory. The New Arts Orchestra at the Little Opera House presented an absorbing program with dance prominently featured.

Globe 11/27/60

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Maazel then will make his first appearances with this Orchestra. His only previous conducting here was at a Gershwin Festival in Feb., 1953. Maazel will present the G Minor Concerto Grosso, Op. 3, No. 2; by Geminiani; Richard Strauss' "Thus Spake Zarathustra," and the Second Symphony of Brahms.

Dr. Charles Munch has made a slight change in the program he will conduct at the Symphony Hall Tuesday evening concert, Dec. 6. Bach's Suite No. 4, in D major will replace Stravinsky's "Jeu de Cartes." Walter Piston's Three New England Sketches, and the D minor Symphony by Cesar Franck will be played as scheduled.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
DEC 15 1960

Guest Conductor Maazel Wins Acclaim at Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the eighth program of the Friday–Saturday series. Lorin Maazel, as guest, conducted the following program: Geminiani: Concerto Grosso in G minor, Op. 3, No. 2 (first performance at these concerts); Richard Strauss: Tone Poem, "Thus Spake Zarathustra"; Brahms: Symphony No. 2, in D major.

By CYRUS DURGIN

Lorin Maazel established himself with the Friday afternoon Symphony subscribers, yesterday, as a young conductor of enormous talent and spectacular accomplishment.

One's impression, further, is that he has established himself with the members of the Boston Symphony Orchestra. At any rate, they responded magnificently to his conducting, the concert was one of consistent and exceptional beauties, and the acclaim was general. It is always a true joy to be on hand when a young talent succeeds.

That Maazel, still three months under 31, was born to do just what he is doing, is evident. Conducting is a number of things: technical prompting, interpretive persuasion, and above all the possession of a devotion willingly given by musicians to join with the conductor in the wholehearted making of music.

Maazel has all these attributes, by instinct and by training, to the degree of genius. Now we know that all those accounts of his prowess, which for several years have filtered back from his guest-conducting all over Europe, were truthful reports.

One swallow does not make a Spring, nor one concert a whole reputation, but yesterday's program put Maazel to a severe test. That he conducted from memory is not important; all conducting must be done from memory if the conductor really knows his score, and the presence of the printed work is merely a safeguard. But the superb cohesion, the ebb and flow and the sustained sense of structure which characterized the performance of an exceedingly complicated work, "Thus Spake Zarathustra," convinced this listener that Maazel has absorbed the work in hand, every note and marking of it.

His demeanor upon the stand is pleasant. Quiet confidence emanates from him; his gestures are largely practical, though full of grace and related to the character of the music at the moment.

His ear for balance of instruments is excellent and his ability to preserve a clear texture no matter how involved a passage, is really a marvel. He has an innate rhythmic sense, and one of great sensitivity for the curve of a phrase. His musical taste is impeccable, at least there were no distortions or exaggerations yesterday.

As time goes on Maazel probably will dispense with a few minor traits of the present which detract a little from his best: the too-frequent bending of the knees, the inclination to dance in fast, rhythmic passages; the lightning stroke of the baton in a sudden entrance which catches an orchestra a trifle off guard; the tendency, as in Brahms' Symphony, to bring up inner voices a little too much, such as horn and woodwind.

There is, however, no personal display for its own sake. There is nothing of the narcissistic virtuoso about Maazel. Nor is he nerve-stretched any more than the music demands —Brahms' D major Symphony had that desirable illusion of being quite relaxed.

Geminiani's vivacious Concerto Grosso, new to these concerts, proved a delightful miniature from a period between baroque and what became rococo.

We have to thank Dr. Charles Munch—who, by the way, was an interested listener throughout the concert, yesterday—for the privilege of hearing Maazel.

Next week Maazel will present Twelve Contra-dances and the "Pastoral" Symphony of Beethoven; "Song of the Nightingale" by Stravinsky, and Scriabin's "Poem of Ecstasy."

Union (m)
SPRINGFIELD, Mass.
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DEC 10 1960

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Herald (m)
BOSTON, Mass.
Circ. 175,076
DEC 18 1960

Boston Symphony With Maazel on Ch. 2 Tuesday

The young American conductor Lorin Maazel directs this season's third live Channel 2 Boston Symphony Orchestra concert Tuesday at 8:30 p.m. The program, originating at Sanders Theatre, Harvard, will include the "Contra Dances" and Pastorale Symphony of Beethoven and Brahms' Symphony No. 2. The program will be broadcast simultaneously on WGBH-FM.

Mr. Maazel first conducted when only nine years old, at the 1939 New York World's Fair. Since then he has directed major orchestras in Rome, Milan, Berlin, Paris, Brussels, Vienna, Budapest, Prague, and Telaviv; and has appeared frequently in The United States with the NBC, New York Philharmonic, Cleveland, Chicago, Philadelphia, and San Francisco Orchestras.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 121,657
DEC 12 1960

Koussevitsky Pupil To Lead Symphony

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He formerly was associate conductor of the Pittsburgh Orchestra.

A resident of Rome, Maazel will return to Europe after his five public appearances in Boston.

Tanglewood Fete Student Conducts

BOSTON (UPI) — A Paris-born former child prodigy, who trained at the Berkshire Music Center, made his formal debut Friday as guest director of the Boston Symphony Orchestra.

Lorin Maazel, 30, was born near Paris of American parents of Dutch ancestry. As a child, he was invited by Maestro Arturo Toscanini to conduct the former NBC Symphony Orchestra in New York.

Maazel studied under the late Serge Koussevitzky at Tanglewood in 1951.

...will be presented to the building fund committee.

BSO Concert

Conductor Lorin Maazel Introduced

By ALLAN SLY

The eighth pair of B.S.O. weekend concerts launched a two-week series introducing to Boston Lorin Maazel. Guest conductors invariably induce in symphony subscribers an uninhibited glow of anticipation, and when the visitor is known to be young, handsome, widely experienced — in fact crowned with laurels from Buenos Aires to Bayreuth, from Hollywood to Tel Aviv, from Mexico to Milan, naturally the excitement runs high.

Mr. Maazel is indeed one of those rare individuals singled out for the spotlight of public attention, in which charged atmosphere his natural talents have sustained him through an arduous course of self-discovery. His easy assurance is twinned with splendid evidence of secure mastery and out of all this emerges a figure of significant meaning for today. Americans can rejoice to recognize in his make-up some elements that reflect a shared inheritance; at the same time they perceive through his vivid portrayals the enduring values of other, if parallel cultures.

The Geminiani concerto grosso for strings was no mere exercise in the Baroque, even though the instruments were deployed in relation to the harpsichord. We heard, rather, an intensely passionate assertion of the temperament as it addressed the well-knit European community of its time.

In Also Sprach Zarathustra the whole torrid complex of Nietzsche's intellectual arrogance was our portion, though through its haze we could enjoy Strauss' inexhaustible inventiveness, eloquence, dramatic force, lyrical ecstasy, strength of design, brilliant sense of color—all part of the panoply of glory that imperial Germany fashioned for its outer garment. How many trains of thought must have been set busily in motion by such a performance, one wonders.

Then finally we were indulged with a spacious, almost leisurely Brahms second—appealing to heart and head alike. The audience was very well impressed, and I overheard some ecstatic remarks as subscribers encountered old friends in the lobby. They are now eagerly awaiting Mr. Maazel's treatment of Beethoven, Stravinsky and Scriabin next weekend.

Granted that the orchestral world of today needs a magnetic Maazel or two to focus public interest and secure its continued support, let us pay an overdue tribute to the men (and women) whose collective effort, after all, is what we are really listening to. Let me illustrate by describing an incident in the Brahms finale which I was able to observe closely. The passage in hand was rhythmically involved, certain inner voices pulling against each other, none of them submitting to the rule of a normal beat, even though its ultimate persistence was inevitable. What is a conductor to indicate in such a passage? If his motions determined the beat they would deny the realities of the case; if they are identified with what one section of the orchestra is doing, what will happen to the remainder? When hands, arms, head are all engaged differently, we are approaching the danger zone. At such a point Mr. Maazel most wisely withdrew his vehemence, and within a half-measure the orchestra had hold of itself and the music was in the clear—and his guiding hand was back where it belonged. The crisis was past, and all before the passengers could have been aware of the danger. While mentally commending the conductor's superb instinct, never have I had greater occasion to admire the B.S.O. as a living organism.

Is it safe to assume that audiences apportion their approval fairly as between conductor and conducted or should we, at times, check up on ourselves in this regard?

80

EIGHTIETH SEASON • NINETEEN HUNDRED SIXTY–SIXTY-ONE

Eighth Program

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SATURDAY EVENING, DECEMBER 10, *at* 8:30 *o'clock*

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I. Largo e staccato; Allegro
II. Adagio
III. Allegro

(First performance at these concerts)

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INTERMISSION

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BALDWIN PIANO *RCA VICTOR RECORDS

[457]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
WATERBURY, Conn.
Circ. 48,322
DEC 4 1960

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Herald (m)
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Globe 11/27/60

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New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 175,076
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Maazel studied under the late Serge Koussevitzky at Tanglewood in 1951.

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Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
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DEC 12 1960

Koussevitsky Pupil To Lead Symphony

Boston (UPI)—Lorin Maazel, who was a child prodigy at the age of 9, will conduct the Boston Symphony Orchestra for the first time next week.

Now 30, Maazel had been a pupil of Serge Koussevitzky at the Berkshire Music School in Lenox, Mass. in 1951.

Maazel is a native of Paris and began studying violin at the age of 5.

He formerly was associate conductor of the Pittsburgh Orchestra.

A resident of Rome, Maazel will return to Europe after his five public appearances in Boston.

...will be presented to the building fund committee.

BSO Concert

Conductor Lorin Maazel Introduced

By ALLAN SLY

The eighth pair of B.S.O. weekend concerts launched a two-week series introducing to Boston Lorin Maazel. Guest conductors invariably induce in symphony subscribers an uninhibited glow of anticipation, and when the visitor is known to be young, handsome, widely experienced — in fact crowned with laurels from Buenos Aires to Bayreuth, from Hollywood to Tel Aviv, from Mexico to Milan, naturally the excitement runs high.

Mr. Maazel is indeed one of those rare individuals singled out for the spotlight of public attention, in which charged atmosphere his natural talents have sustained him through an arduous course of self-discovery. His easy assurance is twinned with splendid evidence of secure mastery and out of all this emerges a figure of significant meaning for today. Americans can rejoice to recognize in his make-up some elements that reflect a shared inheritance; at the same time they perceive through his vivid portrayals the enduring values of other, if parallel cultures.

The Geminiani concerto grosso for strings was no mere exercise in the Baroque, even though the instruments were deployed in relation to the harpsichord. We heard, rather, an intensely passionate assertion of the temperament as it addressed the well-knit European community of its time.

In Also Sprach Zarathustra the whole torrid complex of Nietzsche's intellectual arrogance was our portion, though through its haze we could enjoy Strauss' inexhaustible inventiveness, eloquence, dramatic force, lyrical ecstasy, strength of design, brilliant sense of color—all part of the panoply of glory that imperial Germany fashioned for its outer garment. How many trains of thought must have been set busily in motion by such a performance, one wonders.

Then finally we were indulged with a spacious, almost leisurely Brahms second—appealing to heart and head alike. The audience was very well impressed, and I overheard some ecstatic remarks as subscribers encountered old friends in the lobby. They are now eagerly awaiting Mr. Maazel's treatment of Beethoven, Stravinsky and Scriabin next weekend.

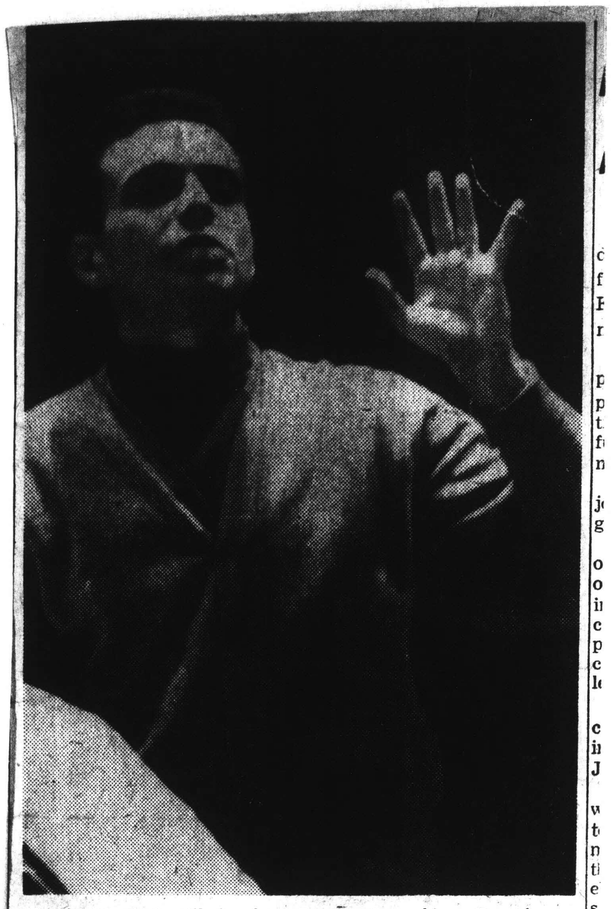
Granted that the orchestral world of today needs a magnetic Maazel or two to focus public interest and secure its continued support, let us pay an overdue tribute to the men (and women) whose collective effort, after all, is what we are really listening to. Let me illustrate by describing an incident in the Brahms finale which I was able to observe closely. The passage in hand was rhythmically involved, certain inner voices pulling against each other, none of them submitting to the rule of a normal beat, even though its ultimate persistence was inevitable. What is a conductor to indicate in such a passage? If his motions determined the beat they would deny the realities of the case; if they are identified with what one section of the orchestra is doing, what will happen to the remainder? When hands, arms, head are all engaged differently, we are approaching the danger zone. At such a point Mr. Maazel most wisely withdrew his vehemence, and within a half-measure the orchestra had hold of itself and the music was in the clear—and his guiding hand was back where it belonged. The crisis was past, and all before the passengers could have been aware of the danger. While mentally commending the conductor's superb instinct, never have I had greater occasion to admire the B.S.O. as a living organism.

Is it safe to assume that audiences apportion their approval fairly as between conductor and conducted or should we, at times, check up on ourselves in this regard?

HARPER'S BAZAAR
NEW YORK, N.Y.
MONTHLY 390 007
DEC 1960

WERNER NEUMEISTER

LORIN MAAZEL, the internationally acclaimed young American conductor, returns from his European triumphs to guest-conduct the Boston Symphony Orchestra in seven concerts beginning December 9. Maazel made his conducting debut at the age of nine at the New York World's Fair and was invited at eleven by the great Toscanini to guest-conduct the NBC Symphony. Recently hailed as the hero of the Berlin Philharmonic and the most dynamic musical talent since Leonard Bernstein, he will soon tour Russia and Australia.



Lorin Maazel will conduct Boston Symphony Tuesday.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267
DEC 6 1960

8/

Symphony
Maazel on
Tuesday

American conduc-
Maazel directs this
live Channel 2
Orchestra
at 8:30 p.m.
originating at
Harvard, will
"Contra Dances"
Symphony of
Brahms' Sym-
The program will
simultaneously on

first conducted
years old, at the
York World's Fair.
has directed ma-
in Rome, Milan,
Brussels, Vienna,
ague, and Telaviv;
eared frequently in
States with the NBC,
Philarm
Phila
Orch

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Box 2078, Boston 6 • RIchmond 2-4200
Times
BARRINGTON, R. I.
Weekly Independent
Circ. 3,600
DEC 8 - 1960

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Phoenix
BRISTOL, R. I.
Bi-Weekly
Circ. 3,063
DEC 13 1960

Jise Buhs

Lorin Maazel will appear as guest conductor of the Boston Symphony tonight, Thursday evening at open rehearsal, and at the weekend concerts Dec. 9, 10, 16, and 17.

LOREN MAAZEL, REMARKABLE YOUNG AMERICAN conductor invited by vacationing Dr. Charles Munch to lead the Boston symphony Orchestra in Providence on Tuesday evening at 8:15 in the Veterans' Memorial Auditorium. The program: Geminiani, Concerto Grosso, Op. No. 2; Beethoven, Symphony No. 6 "Pastoral,; and Brahms, Symphony No. 6.

HARPER'S BAZAAR
NEW YORK, N.Y.
MONTHLY 390,007
DEC 1960

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BOSTON, Mass.
Circ. 156,267
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times
BARRINGTON, R. I.
Weekly Independent
Circ. 3,600
DEC 8 - 1960

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Phoenix
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82

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Evening Globe
BOSTON, Mass.
Circ. 149,750
DEC 10 1960

Guest Conductor Maazel Wins Acclaim at Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the eighth program of the Friday–Saturday series. Lorin Maazel, as guest, conducted the following program: Geminiani: Concerto Grosso in G minor, Op. 3, No. 2 (first performance at these concerts); Richard Strauss: Tone Poem, "Thus Spake Zarathustra"; Brahms: Symphony No. 2, in D major.

By CYRUS DURGIN

Lorin Maazel established himself with the Friday afternoon Symphony subscribers, yesterday, as a young conductor of enormous talent and spectacular accomplishment.

One's impression, further, is that he has established himself with the members of the Boston Symphony Orchestra. At any rate, they responded magnificently to his conducting, the concert was one of consistent and exceptional beauties, and the acclaim was general. It is always a true joy to be on hand when a young talent succeeds.

That Maazel, still three months under 31, was born to do just what he is doing, is evident. Conducting is a number of things: technical prompting, interpretive persuasion, and above all the possession of a devotion willingly given by musicians to join with the conductor in the wholehearted making of music.

Maazel has all these attributes, by instinct and by training, to the degree of genius. Now we know that all those accounts of his prowess, which for several years have filtered back from his guest-conducting all over Europe, were truthful reports.

One swallow does not make a Spring, nor one concert a whole reputation, but yesterday's program put Maazel to a severe test. That he conducted from memory is not important; all conducting must be done from memory if the conductor really knows his score, and the presence of the printed work is merely a safeguard. But the superb cohesion, the ebb and flow, and the sustained sense of structure which characterized the performance of an exceedingly complicated work, "Thus Spake Zarathustra," convinced this listener that Maazel has absorbed the work in hand, every note and marking of it.

His demeanor upon the stand is pleasant. Quiet confidence emanates from him; his gestures are largely practical, though full of grace and related to the character of the music at the moment.

His ear for balance of instruments is excellent and his ability to preserve a clear texture no matter how involved a passage, is really a marvel. He has an innate rhythmic sense, and one of great sensitivity for the curve of a pharse. His musical taste is impeccable, at least there were no distortions or exaggerations yesterday.

As time goes on Maazel probably will dispense with a few minor traits of the present which detract a little from his best: the too-frequent bending of the knees, the inclination to dance in fast, rhythmic passages; the lightning stroke of the baton in a sudden entrance which catches an orchestra a trifle off guard; the tendency, as in Brahms' Symphony, to bring up inner voices a little too much, such as horn and woodwind.

There is, however, no personal display for its own sake. There is nothing of the narcissistic virtuoso about Maazel. Nor is he nerve-stretched any more than the music demands —Brahms' D major Symphony had that desirable illusion of being quite relaxed.

Geminiani's vivacious Concerto Grosso, new to these concerts, proved a delightful miniature from a period between baroque and what became rococo.

We have to thank Dr. Charles Munch—who, by the way, was an interested listener throughout the concert, yesterday—for the privilege of hearing Maazel.

Next week Maazel will present Twelve Contra-dances and the "Pastoral" Symphony of Beethoven; "Song of the Nightingale" by Stravinsky, and Scriabin's "Poem of Ecstasy."

STAGE IN TOWN

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Herald (m)
BOSTON, Mass.
Circ. 175,076
DEC 10 1960

INSPIRED PERFORMANCE OF BRAHMS SYMPHONY

By ROBERT TAYLOR

Returning home after a deadly barrage of unfavorable New York press notices, the Boston Symphony Orchestra yesterday emerged behind a 30-year-old guest conductor, Lorin Maazel, magnificent and scatheless.

Mr. Maazel, a one-time boy prodigy who managed to escape that odious category, was making his Boston debut, and this was in every sense an auspicious occasion. He is perhaps best-known to the local audience for his work at Tanklewood a decade ago when he created a sensation with his handling of Stravinsky's "Symphony of Psalms"; since then, he has amassed a solid European reputation, and stands forth as, very likely, the most distinguished American conductor of his generation.

He lived up to this lofty description yesterday afternoon. His treatment of the three works scheduled was stylistically scrupulous. There was mounting excitement, too, for each gained in authority over its predecessor. The Brahms Second was the most lyrical we have heard in many seasons, and we have heard it often: five times from as many conductors within five years.

Beat Is Clear

The orchestra, with Lorin Maazel, is balanced with 'cellos to his right, after the European stlye; and the system seemed to lend the ensemble sound unusual sonority yesterday. Standing on a plump riser, this dark, lean, attenuated young man projects an aura of angular intensity. His physical appearance suggests, in a way, a drawing of Charles Van Doren by Max Beerbohm; but lest this frivolous comparison be unseemly, let us hasten to add that the conductor is a profound musician. His beat is remarkably clear. His gesture is economical. He leaves no doubt as to his dynamic intentions, and his attention to detail discloses the tidiness of a poetic mind.

He has a few idiosyncracies, as what conductor has not? The widespread fingers, the aerial flourish of the otherwise plain beat, a tendency toward the theatrical pause, may be discerned, but not as distractions. These are an organic part of a wholly mature conducting idiom — part of the grammar of personal style, as it were.

The Geminiani Concerto Grosso, which was performed for the first time at this series yesterday, received an energetic and pungent reading, threaded by the glitter of Daniel Pinkham's harpsichord. I must confess that I find it hard to distinguish from other works by minor masters of the baroque. But the lines of the terraced dynamics were flexible and clear, the strings had a bright, staccato timbre, and the music attained a lithe vivacity. There was nothing heavy about Mr. Maazel's handling of ostinato writing.

Tone Poem

Still, this didn't suffice to give one a distinct impression of the conductor's qualities. Strauss's tone poem provided partial proof. "Zarathustra," which has not been heard here since 1949, was a staple of the Koussevitzky regime—unfortunately, the former organ was pitched at 440 in the recording he made—and presents a formidable challenge to the most advanced artist.

Mr. Maazel's reading was precisely articulated, crisp in tempo and glowing with the opulent Strauss tonal colors. I particularly liked the way in which he conveyed the immense hushed mysticism of the piece without sacrificing form: it was not merely a big blob of pigments. Every entrance was meticulously paved. The tempi were judicious. The refinements were there, the dark prophetic plucked C's of the string basses dying in a final cadence, but essentially the account was notable for sturdiness and lucidity.

To this point, Mr. Maazel was highly accomplished; now, with the Brahms, he became inspired. He invested the popular symphony with an eloquence entirely his own. The program interestingly disclosed Dr. Munch's timing, 14 one-half, eight, five and nine minutes; Mr. Maazel took the first movement at a much faster pace but the coda was moulded with infinitely expressive songfulness. The rhapsodic structure of the work acquired a romantic freedom, and the turns of phrase and accent and contrast had the most subtle definition. It was a noble reading.

Next week Mr. Maazel returns with Beethoven's "Pastoral" Symphony and 12 Contra-dances (first performance in the series); Stravinsky's "Le Chant du rossignol" and Scriabin's "Le Poeme de l'extase," Op. 54, complete the program.

The Boston Symphony Orchestra, Lorin Maazel, guest conductor, presented the eighth program of the 80th season yesterday afternoon at Symphony Hall. The program will be repeated tonight at 8:30:
Concerto Grosso in G minor, Op. 3, No. 2 ..... Geminiani
"Also sprach Zarathusra," Tone Poem ..... Strauss
Symphony No. 2, in D major, Op. 73 ..... Brahms

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Traveler (e)
BOSTON, Mass.
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DEC 16 1960

At Symphony

Lorin Maazel, Boston Symphony guest conductor, will conduct Beethoven's Twelve Contra-dances, Beethoven's Sixth Symphony, "Le chant du rossignol" by Stravinsky and Scriabin's "Le Poeme de l'extase" at the concerts this afternoon and tomorrow evening. Mr. Maazel's final appearance with the orchestra will be in Sanders Theater, Cambridge, Tuesday night. The program will be the Beethoven Contra-Dances, Beethoven's Sixth Symphony and the Brahms Symphony No. 2.

Charles Munch will return from vacation to conduct the orchestra Dec. 22 and 23. The Saturday subscribers next week will hear their concert Thursday evening because of Christmas. Friday afternoon's concert will be presented as scheduled.

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Sunday Globe
BOSTON, Mass.
Circ. 416,486
DEC 11 1960

Lorin Maazel on WCRB This Evening

The young American conductor, Lorin Maazel, here in Boston for two weeks of Boston Symphony concerts, will be interviewed today on WCRB at 7:05 p.m.

Maazel, who is only 30, was a child prodigy; he conducted his first concert at the age of 9 and made his debut as a violin virtuoso at 16. He later devoted his career to conducting.

The program on which Maazel will be interviewed will also feature his newest stereophonic recording, conducting the Berlin Philharmonic Orchestra. This great ensemble performs two works by Brahms, the Tragic overture and the Symphony No. 3, under Maazel's direction.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
DEC 10 1960

Ex-Child Prodigy, Tanglewood Pupil, Conducts BSO

BOSTON (UPI) — A Paris-born former child prodigy, who trained at the Berkshire Music Center, made his formal debut Friday as guest director of the Boston Symphony Orchestra.

Lorin Maazel, now 30, was born near Paris of American parents of Dutch ancestry. As a child, he was invited by Maestro Arturo Toscanini to conduct the former NBC Symphony Orchestra in New York.

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Traveler (e)
BOSTON, Mass.
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DEC 9 1960

At Symphony

Paris-born Lorin Maazel, 30-year-old conductor, has been invited by Charles Munch to conduct several Boston Symphony Orchestra concerts. His first appearances will be at the concerts this afternoon and tomorrow night.

They will open with the Concerto Grosso in G minor by Francesco Geminiani (1687-1762) followed by the Strauss Symphonic Poem, "Also sprach Zarathustra" and the Brahms Symphony No. 2.

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Sunday Herald
BOSTON, Mass.
Circ. 289,111
DEC 4 1960

Music Events This Week

Charles Munch has invited Lorin Maazel to conduct several Boston Symphony Orchestra concerts. Mr. Maazel's first appearance will be on Friday and Saturday. These concerts will be preceded by an Open Rehearsal in Symphony Hall Thursday at 7:30 p.m.

The Friday-Saturday concerts will open with the Concerto Grosso in G minor by Geminiani followed by the Strauss Symphonic Poem "Also sprach Zarathustra" and the Brahms Symphony No. 2.

Beethoven's Twelve Contra-dances and his Symphony No. 6 in F major have been scheduled by Mr. Maazel for the concerts of December 16-17. This program will also include Stravinsky's "Le Chant du rossignol" and Scriabin's "Le Poeme de l'extase."

Born near Paris on March 5, 1930, of American parents, Lorin Maazel was brought to the United States as a small child. He began study of the violin at five and first conducted a professional orchestra in public performance when he was nine.

In this country Lorin Maazel has conducted the NBC Symphony at the invitation of Arturo Toscanini, and the orchestras of Philadelphia, New York, Cleveland, Chicago, San Francisco and Montreal. For three years he was the associate conductor of the Pittsburgh Orchestra.

Mr. Maazel was a conducting pupil of Serge Koussevitsky at the Berkshire Music Center in the summer of 1951.

Charles Munch will conduct the orchestra in Symphony Hall on Tuesday evening. His program includes the Bach Suite No. 4 in D major, Three New England Sketches by Walter Piston and Cesar Franck's Symphony in D minor.

TODAY

BUDAPEST QUARTET, Jordan Hall, 3:30 p.m. B. U. Celebrity Series. Haydn D major, (The Lark;) Debussy; Brahms A minor.

HANDEL AND HAYDN SOCIETY, Symphony Hall, 8:00 p.m. A Handel's "Messiah" conducted by Edward Gilday. Soloists, from England, are Heather Harper, soprano; Majorie Thomas, contralto; David Galliver, tenor; Hervey Alan, bass, all in U. S. debut.

ALLAN SLY, organist, M. I. T. Chapel. Christmas music and other works. Admission free. 4:00 p.m.

CAMBRIDGE COMPOSERS FORUM, Boston Adult Education Center, 5 Commonwealth Avenue. Works by Fine, Barvicchi, Randall Thompson, Kool. 5:00 p.m.

CHAMBER MUSIC ensemble of strings, winds, harpsichord. Second Church, 874 Beacon Street, 5:00 p.m. Gabrieli, Vivaldi, Handel, Bach. Armission free.

MUSICA SACRA, Victor H. Matfield director. University Lutheran Church, Cambridge, 7:30 p.m. Bach and Schutz. Mary Burdette, contralto, soloist. Admission free.

OLD SOUTH CHOIR, Copley Square. Carl McKinley, director, 7:30 p.m. Buxtehude, Britten, Vaughan Williams. Soloist, Robert B. Patterson, bass.

MARSH CHAPEL CHOIR and Liturgical Dance Choir (B.U.) 735 Commonwealth Avenue, 4:30 Song-cycle: "The Confession Stone" by Owen Dodson and Max Miller. Allen C. Lannom, choir director; Dorothy M. Cleveland, dance director.

JOHN HUSTON, organist, Emmanuel Church, 12:10 p.m. Handel, Bach, Howells, Franck, Male Ingreau.

WELLESLEY COLLEGE, advanced music students, Jewett Arts Center, 8:00 p.m. J. C. Bach and Mozart. Admission free.

JOHN SKELTON, organist, Old North Church Candlelight Concert, 4:30 p.m. Bach Canonic Variations on Jonnstone 1759 organ.

PINE MANOR Junior College Choral Club. Bardwell Auditorium, Wellesley 8:30 p.m. Christmas concert includes Pinkham's "Ave Maria."

EMMANUEL AND B.C. GLEE CLUBS, C. Alexander Peloquin, director, at Emmanuel College. Varied programs of old and contemporary music.

MONDAY

ROBERT FISCHER, pianist, Paine Hall, Harvard, 8:45 p.m. presented by Harvard-Radcliffe Music Club. Beethoven Sonatas, Op. 109, 110, 111.

TUESDAY

BUDAPEST STRING QUARTET, Jordan Hall, 8:30 p.m. B.U. Celebrity Series. Haydn D major; Ravel F major; Brahms B-flat major.

PHILHARMONIC SOCIETY of Arlington, Robbins Memorial Town Hall, 8:15 p.m. Handel's "Messiah," Paul Baugusz, conductor. Soloists; Iris Penn, Ruth Ellison, C. Ray Bryan, Francis Hester. Admission free.

WEDNESDAY

NEW ENGLAND CONSERVATORY gala concert, Jordan Hall, 8:30 p.m. Commemorates opening and dedication of Spaulding Library and Dormitory residence. N.E.C. Orchestra, Richard Burgin, guest conductor. Weber; Dvorak; Hindemith Violin Concerto, Ruth Posselt, soloist.

NewEnglandNewsclipAgency,Inc.
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Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189
DEC 18 1960

Good Music for This Week

The young American conductor Lorin Maazel will direct this season's third live Boston Symphony Orchestra concert, Tuesday at 8:30 p.m. on Channel (2). The program, originating at Sanders Theater, Harvard, will include the *Contra Dances* and *Pastorale Symphony* of Beethoven and Brahms' *Symphony No. 2.*

Handel's *Messiah*, performed by the Handel and Haydn Society of Boston with a chorus of 150 voices and a symphonic ensemble of 55 musicians, conducted by Dr. Edward F. Gilday, chairman of the department of music of Lowell State College, will be heard on WEAN and WPJB-FM Saturday at 9:15 p.m. Soloists will be Heather Harper, Marjorie Thomas, David Galliver and Hervey Alan. Earl Weidner will be at the organ.

C. Alexander Peloquin will conduct the Peloquin Chorale in a program of Christmas music, live from Alumnae Hall, Pembroke College, Sunday at 8:30 p.m. on WPFM-FM. Other local programs to be heard on the same station this week include the Christmas Cantata by Daniel Pinkhana and other selections sung by the combined choir of Lincoln School, St. George's Academy and Pomfret Academy, Thursday at 8:06 p.m., and on Friday the University Glee Club, assisted by the St. Dunstan's Choristers, will give a concert in celebration of the club's 50th Anniversary, at 8:06 p.m.

The new Metropolitan Opera production of Donizetti's comic opera *L'Elisir d'Amore* will be broadcast Saturday at 2 p.m. on WEAN and WPJB-FM. Soloists include Elisabeth Soederstroem, Dino Formichini, Fernando Corena, Frank Guarrera and Mildred Allen. Fausto Cleva will conduct.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 190,246

DEC 7 1960

83

Maazel Conducts Symphony;

Conductor Lorin Maazel A Prodigy Who Grew Up

By CYRUS DURGIN

Lorin Maazel at the age of 30, is an old musician, comparatively speaking. That is because he began extremely young. He cannot remember precisely the day when he decided to become a conductor, but, as he says, "I have been told it was at the age of seven."

MAAZEL

At nine Maazel was a prodigy of the baton, conducting at the World's Fair of 1939 in New York. In 1951, a few months over 21, he was a conducting student at the Berkshire Music Center in Tanglewood. Today, Lorin Maazel is an established conductor in all of Europe, and this week he will make his first appearances as guest conductor of the Boston Symphony Orchestra.

Maazel is a short, slight, dark man who immediately impresses you by his natural grace of movement, and by the peculiarly intense quality of his dark eyes. He speaks in a quiet voice, considers his words, and what he says indicates high intelligence and a reflective intellect.

As a former prodigy who managed to escape the traps and pitfalls which have doomed to oblivion many a promising youngster who appeared in public too soon, Maazel is fortunate and he knows it.

"The child prodigy is something the public, musicians and even the prodigy himself can do without." He shuddered slightly, with a rueful smile. "I was fortunate that I was able to grow up into a normal life.

"The prodigy oftentimes is pushed too hard into public appearances, and his upbringing becomes unbalanced. Sometimes he does not even read enough or is unable to learn the things that all persons ought to learn as children. The effect upon his psychology can be disastrous if this happens.

"When I was a boy, a child, I did know my scores—I could write them out—I was no charlatan. Toscanini took an interest in me. But I studied conducting, later on, for seven years with Vladimir Bakaleinikoff in Pittsburgh. I studied piano somewhat, and more the violin."

For three years I submerged myself as a conductor by playing in all sorts of orchestras, mainly to discover what life is like at the other end of a baton. I learned a great deal, about conductors, conducting and about music and the psychology of how an orchestra functions.

"I also took up practically every instrument of the orchestra. Since I was learning to play flute, clarinet, trumpet and tympani all at the same time I never got to be especially proficient upon any of them, but I did absorb the practicalities of knowing how they function in an orchestra. From the age of 16, for several years, I had a string quartet of my own."

In 1952 he married Mimi Sandbank, a young pianist whose family at one time lived on Byron st. in Boston. The same year Maazel received a Fulbright scholarship for work in Italy, and settled in Rome. He has lived there ever since, but he and his wife have traveled in about 35 countries where Maazel has been in demand as a guest conductor.

"It has been marvelous experience," he says. "But I have come to realize that musicians, orchestral musicians have the same basic responses everywhere. Even flutists, for example, tend to look more or less the same everywhere. I have conducted all sorts of orchestras, sometimes communicating with them in the five or six languages I speak, and in the many that I don't."

Next after Boston comes Australia, then Maazel's first visit to Russia, after that a European tour with the French Orchestre National.

To get two facts straight, Maazel says he never did study in Boston, as sometimes has been said. Also, his name is pronounced with the stress on the second syllable. "It rhymes with gazelle," he grinned.

Music Events This Week

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Herald 12/11/60

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INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 229,348

NOV 1960

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THE BOSTON GLOBE—SATURDAY, DECEMBER 17, 1960

Beethoven, Stravinsky And Scriabin by Maazel

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As for Scriabin's "Poem of Ecstasy," it had not been performed by this Orchestra in more than 14 years, and it proved to be just right for so unpleasant an afternoon of cold December rain. Its loud and imposing conclusion, held to the last ounce of the wind players' breath, also was just the thing wherewith Mr. Maazel said goodbye to the Friday subscribers.

The ovation which followed was almost as super-heated as the music itself. The decibels of applause and cheers concealed the fact that weather had reduced the customary size of the audience.

In certain respects, the "Poem of Ecstasy" was the best-performed work of the concert. Maazel held it together better than he had either the "Pastoral" Symphony or the trickily episodic "Song of the Nightingale," and in turn it called forth what at the moment are his finest attributes as conductor.

He has sufficient technic and he has the nature to revel in ardent music of much detail and complex texture. At the age of 30 that is quite natural. The delicate facade and the exposed texture and exacting continuity of the "Pastoral" Symphony, Maazel will deal with more masterfully at the age of 45 or 50 than he does today.

Some Reservations

Even genius—and Maazel is a conducting genius—requires much experience for the development of mastery of many styles, and for that seeming consistent ease and steady flow essential in long works. His "Pastoral" just now is a bit perfunctory, even plodding in the slow movement.

Maazel shows one of the mannerisms peculiar to the conductor who has worked with many different orchestras, but not for long with a single very good one: he over-conducts. For such a virtuoso band as the Boston Symphony, he gives too many cues. He also insists upon much too high a podium, with the result that he seems detached from the orchestra, the men on stage level have to look too high, and so much height only accentuates Maazel's inclination to dance about.

These points are made only upon a comparative basis, for all things considered, Maazel is enormously gifted, and he has given a fine account of himself here. If his development proceeds as we all hope it will, this young man will become one of the great masters of his art.

Next week Dr. Munch will return to the conductor's stand, and will give first performances of Samuel Barber's Chorale Preludes for Christmas, "Die Natali." Jaime Laredo will be soloist in the Bach A minor Violin Concerto, and the E minor Concerto by Mendelssohn. The concerts will begin with the Sinfonia from Bach's Christmas Oratorio, and will end with Respighi's "The Pines of Rome."

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 62,208

DEC 5 1960

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Morning Globe
BOSTON, Mass.
Circ. 190,246

DEC 7 1960

Maazel Conducts Symphony;

Conductor Lorin Maazel A Prodigy Who Grew Up

By CYRUS DURGIN

Lorin Maazel at the age of 30, is an old musician, comparatively speaking. That is because he began extremely young. He cannot remember precisely the day when he decided to become a conductor, but, as he says, "I have been told it was at the age of seven."

MAAZEL

At nine Maazel was a prodigy of the baton, conducting at the World's Fair of 1939 in New York. In 1951, a few months over 21, he was a conducting student at the Berkshire Music Center in Tanglewood. Today, Lorin Maazel is an established conductor in all of Europe, and this week he will make his first appearances as guest conductor of the Boston Symphony Orchestra.

Maazel is a short, slight, dark man who immediately impresses you by his natural grace of movement, and by the peculiarly intense quality of his dark eyes. He speaks in a quiet voice, considers his words, and what he says indicates high intelligence and a reflective intellect.

As a former prodigy who managed to escape the traps and pitfalls which have doomed to oblivion many a promising youngster who appeared in public too soon, Maazel is fortunate and he knows it.

"The child prodigy is something the public, musicians and even the prodigy himself can do without." He shuddered slightly, with a rueful smile. "I was fortunate that I was able to grow up into a normal life.

"The prodigy oftentimes is pushed too hard into public appearances, and his upbringing becomes unbalanced. Sometimes he does not even read enough or is unable to learn the things that all persons ought to learn as children. The effect upon his psychology can be disastrous if this happens.

"When I was a boy, a child, I did know my scores—I could write them out—I was no charlatan. Toscanini took an interest in me. But I studied conducting, later on, for seven years with Vladimir Bakaleinikoff in Pittsburgh. I studied piano somewhat, and more the violin."

For three years I submerged myself as a conductor by playing in all sorts of orchestras, mainly to discover what life is like at the other end of a baton. I learned a great deal, about conductors, conducting and about music and the psychology of how an orchestra functions.

"I also took up practically every instrument of the orchestra. Since I was learning to play flute, clarinet, trumpet and tympani all at the same time I never got to be especially proficient upon any of them, but I did absorb the practicalities of knowing how they function in an orchestra. From the age of 16, for several years, I had a string quartet of my own."

In 1952 he married Mimi Sandbank, a young pianist whose family at one time lived on Byron st. in Boston. The same year Maazel received a Fulbright scholarship for work in Italy, and settled in Rome. He has lived there ever since, but he and his wife have traveled in about 35 countries where Maazel has been in demand as a guest conductor.

"It has been marvelous experience," he says. "But I have come to realize that musicians, orchestral musicians have the same basic responses everywhere. Even flutists, for example, tend to look more or less the same everywhere. I have conducted all sorts of orchestras, sometimes communicating with them in the five or six languages I speak, and in the many that I don't."

Next after Boston comes Australia, then Maazel's first visit to Russia, after that a European tour with the French Orchestre National.

To get two facts straight, Maazel says he never did study in Boston, as sometimes has been said. Also, his name is pronounced with the stress on the second syllable. "It rhymes with gazelle," he grinned.

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 229,348

NOV 1960

Music Events This Week

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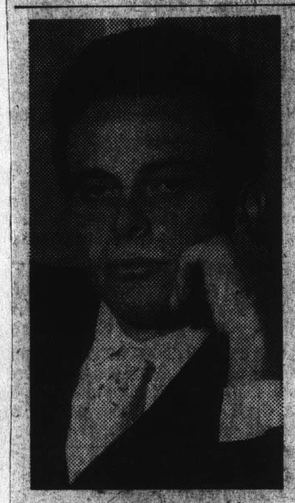

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Herald 12/11/60

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Standard-Times (e)
NEW BEDFORD, Mass.
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Christian Science Monitor (e)
BOSTON, Mass.
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84

Lorin Maazel's Debut With Symphony

Energetic Young Conductor Pleases His Audience

By Louis Chapin

When Arturo Toscanini, in 1941, invited Lorin Maazel to conduct the NBC Orchestra, he may or may not have seen this child as "father of the man" who led the Boston Symphony in yesterday's concert. If he did, he saw some salient outlines of his own image.

Mr. Maazel, of course, is no more "another Toscanini" than he is "another Munch"; he showed himself to his interested Symphony Hall audience as already, at age 30, possessed of strong qualifications to conduct a major symphony orchestra, with distinction, as himself. It is this very distinction, rather than any imitation, which invites comparison with the most successful artists.

Distinction is a close neighbor of distinctness, and there was scarcely an indistinct sound throughout Mr. Maazel's program, an accomplishment especially impressive in the first concert of a visiting conductor. He addressed himself to the orchestra with authority and precision, and received the response which any qualified executive can expect from this magnificent group. But the result was not only the Boston Symphony playing well; it was the Boston Symphony playing well under Maazel.

* * *

And they were playing a skillfully chosen program. The opening Concerto Grosso in G minor by Geminiani belongs to a style almost opposite to the Strauss "Also Sprach Zarathustra" which followed it. The earlier composer is dealing more essentially with line, and the later one with color; yet both descriptive means are energetically concerned with space. The artist may, after all, draw around his space, or paint within it, and in each case enjoy romantically the fact of the space itself.

Geminiani was an Italian contemporary of Bach, and if he resembles the German master somewhat in sound, he develops his own brand of fury. His rhythms are lively, at whatever tempo, and Mr. Maazel conducts them that way. The beat in the introductory Largo was so springy that members of the audience might have wondered which bounce of the arm or head or leg was to be followed; but the orchestra evidently had no doubts.

* * *

The Strauss tone poem was a monumental display of color, spread in the interstices of chords that might have made Wagner envious. Nietzsche's poetic treatise on romanticized egotism, the impulsion for this music, cannot have been taken too seriously by the members of the orchestra, or they never could have been synchronized by Mr. Maazel into the flung precision of Zarathustra's monologue.

In Brahms' Second, wisely chosen here as the gentlest of his symphonies, Mr. Maazel emphasized what he could do with both line and color given superb formal coherence. As with Geminiani, the rhythms were kept lively, neatly tailored, and without the blur of indulged legato. As with Strauss, the color was clear and unhabitual, with Brahms' special way of anodizing.

It will be a pleasure to hear more of Mr. Maazel.

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Sunday Globe
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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
DEC 5 1960

Maazel Symphony Guest

Charles Munch has invited Lorin Maazel to conduct the Boston Symphony in two pairs of concerts, to be preceded this Thursday, Dec. 8, by an open rehearsal.

Mr. Maazel's already impressive conducting career began at the age of nine, and included, shortly thereafter, work with the NBC and other major orchestras. More recently he has been active in various parts of Europe.

For his first pair of concerts, Dec. 9 and 10, Mr. Maazel will program a concerto grosso by Geminiani, Strauss' "Also Sprach Zarathustra," and Brahms' Symphony No. 2.

Dr. Munch will conduct the orchestra this Tuesday evening at 8:30. His program will include Bach's Suite No. 4, Piston's "Three New England Sketches," and Franck's Symphony in D minor.

Lorin Maazel to Conduct Boston Symphony as Guest

LORIN MAAZEL will be the guest conductor of the Boston Symphony Orchestra at the pair of concerts Friday afternoon and Saturday evening at Symphony Hall.

Lorin Maazel will be guest conductor of several Boston Symphony Orchestra concerts, by invitation of music director Charles Munch. Maazel's first appearances will be at the Friday-Saturday concerts at Symphony Hall this week. His program will consist of Geminiani's Concerto Grosso in G minor, Richard Strauss' Symphonic Poem, "Thus Spake Zarathustra," and Brahms' Symphony No. 2, in D major. There will be an Open Rehearsal Thursday at 7:30.

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Born Near Paris

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Mr. Maazel was a conducting pupil of Serge Koussevitzky at the Boston Symphony Orchestra's Berkshire Music Center in the Summer of 1951. In 1952 he married Mimi Sandbank, the Brazilian pianist, and in the same year received a Fulbright scholarship for travel and study in Italy.

Resident of Rome

A resident of Rome since 1953, Maazel has conducted extensively throughout Europe. He has conducted the orchestra at La Scala in Milan and Rome's St. Cecilia Orchestra, the Suisse Rommande, l'Orchestre National de la Radio-television de Paris, Conservatoire and Lamoureux Orchestras in Paris, Brussels Philharmonic, National Orchestras in Madrid and Lisbon, Stockholm Philharmonic, Vienna Sinfoniker, Berlin Philharmonic, the Radio Orchestras of Munich, Hamburg, Cologne, Rome and Turin, Budapest Philharmonic, Prague Philharmonic and Israel Philharmonic.

Mr. Maazel was the youngest conductor and the first American conductor invited to participate in the Wagner Festival at Bayreuth. At the 1960 Festival he conducted six performances of "Lohengrin."

Charles Munch will conduct the Tuesday evening concert at Symphony Hall, Dec. 6, at 8:30. His program will assemble Bach's Suite No. 4, in D major; Three New England Sketches by Walter Piston, and the Franck Symphony in D minor.

THE SYMPHONY

MUSICAL PERSONALITY LIGHTS UP SYMPHONY

By ROBERT TAYLOR

"Keep an eye on Lorin Maazel," a charming neighbor shouted to us in the suburb in which we live last week. (She was at that moment floundering through a drift, Monday's blizzard was at its height, and music seemed a rather distant concern). "That boy is going to set the world on fire!"

Mr. Maazel fulfilled the prophecy yesterday afternoon. The 30-year-old guest conductor lit the part of the world that is Symphony Hall with the incandescence of his musical personality. Although the usual audience, due to the weather, was not out in full force, those who were on hand experienced a cheery glow of discovery.

Every School

For yesterday, combined with the evidence of the week previous, demonstrated that Mr. Maazel can conduct virtually every school and period well. We have heard him in the baroque, the classic, the romantic and the modern; and his readings have been distinguished by a conspicuous want of mannerism, their fidelity to the composer's dynamic intentions and a close personal identification with an inner lyric spirit. He is straightforward but not stiff, he neither hurries nor lingers. The balance of sonorities reflects a symphony and responsiveness between the conductor and the musicians.

In short, a splendid and communicative artist. Perhaps "discovery" is not the mot juste, for Mr. Maazel cut an impressive European swathe prior to Boston. But it took these two concerts to pragmatically assert his talent here. One is not sure of his musical tastes yet (does he have a special fondness for the contemporary, or for any particular national brand?); however, the sound, precision, solo work and intelligence displayed are of the first rank.

Owing to a lethal traffic jam on Massachusetts avenue, I found myself entering the Hall at the third Beethoven contra-dance; and I also found Mr. Maazel perched on lofty pair of risers, which he was employing like needless elevator shoes, for reasons unknown. But the performance of the jocose dances — the first at these concerts—proved brilliantly wrought. They have a bluff peasant quality that demands energy and simple gaiety, and they received a relaxed and appropriate charm. As music the suite is minor Beethoven, melodic and flowing, but distinguished chiefly by its self-plagiarism of the theme used in the ballet "Prometheus," which later became part of the material of the "Eroica" and the Opus 35.

Calm, Efficient

The delights of the remainder of the program were evenly diffused. The "Pastoral" was at once spacious, calm and efficient. There were no eccentricities of interpretation; and I particularly liked the way in which the drama of the score was unfolded. By choosing leisurely tempi, Mr. Maazel filled the tonal frame with a mellow and reflective color. This was a highly ingratiating interpretation.

Like most ballet music, I think Stravinsky's organically belongs to the stage rather than the concert hall. It is called a "tone poem," but is essentially a suite. At any rate the music has a sensuous and opulent surface; and Mr. Maazel did an admirable job in molding the decorative contrasts into an evocative aural world of fable. The spectral and the whimsical aspects of Andersen's fairy-tale were gorgeously rendered.

I'm afraid I've wan sympathy with Scriabin's ecstatic outcries, which hold the true emptiness of demagoguery. This was another Koussevitzky special, very Russian, abandoned, excessive and insincere. Yet the hysteric orchestration and blatant tricks of the writing make a gaudy showpiece, and Mr. Maazel pulled out every stop. He gave us the rhetoric at the top of its voice, and one can ask no more save, possibly, silence. Mr. Maazel had given us emotionally refined performance in this excellent concert, now when the occasion demanded, he was the showman. The music was bad and the presentation stunning.

Next week Jaime Laredo will be soloist in Mendelssohn's Concerto and Bach's Violin Concerto No. 1, in A minor. Dr. Munch has also scheduled the first performance of Barber's "Die Natali"; Bach's "Christmas Oratorio" Sinfonia, and "The Pines of Rome," by Respighi.

The Boston Symphony Orchestra, Lorin Maazel guest conductor, presented the ninth program of the 80th season yesterday in Symphony Hall. The program:

Twelve Contra-Dances .....Beethoven
Symphony No. 6, in F major, "Pastoral," Op. 68 .....Beethoven
"Le Chant du rossignol," Symphonic Poem .....Stravinsky
"Le Poeme de l'extase," Op. 54..Scriabin

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500

DEC 8 1960

Lorin Maazel Debut Tomorrow Conducting Boston Symphony

Former Koussevitsky Pupil Has Conducted Extensively Throughout Europe

Charles Munch has invited Lorin Maazel to conduct several Boston Symphony Orchestra concerts. Mr. Maazel's first appearance will be at the Orchestra's concerts tomorrow at 2:15 p.m. and Saturday at 8:30 p.m. These concerts will be preceded by an Open Rehearsal in Symphony Hall tonight at 7:30.

The Friday-Saturday concerts will open with the Concerto Grosso in G minor by Francesco Geminiani (1687-1762) followed by the Strauss Symphonic Poem "Also sprach Zarathustra" and the Brahms Symphony No. 2.

Beethoven's Twelve Contra-dances and his Symphony No. 6 in F major have been scheduled by Mr. Maazel for the Symphony Hall concerts of December 16-17. This program will also include Stravinsky's "Le Chant du rossignol" and Scriabin's "Le Poeme de l'extase".

Born near Paris on March 5, 1930, of American parents, Lorin Maazel was brought to the United States as a small child. He began study of the violin at five and first conducted a professional orchestra in public performance when he was nine.

In this country Lorin Maazel has conducted the NBC Sym-

Continued from Page One

phony at the invitation of Arturo Toscanini, and the orchestras of Philadelphia, New York, Cleveland, Chicago, San Francisco and Montreal. For three years he was the Associate Conductor of the Pittsburgh Orchestra.

Mr. Maazel was a conducting pupil of Serge Koussevitzky at the Boston Symphony Orchestra's Berkshire Music Center in the summer of 1951. In 1952 he married Mimi Sandbank, the Brazilian pianist, and in the same year he received a Fulbright scholarship for travel and study in Italy.

A resident of Rome since 1953, Lorin Maazel has conducted extensively throughout Europe. He has conducted the Orchestra at La Scala in Milan and Rome's St. Cecilia Orchestra, the Suisse Romande, l'orchestre National de la Radio-television de Paris, the Conservatoire and Lamoureux orchestras in Paris, the Brussels Philharmonic, the National Orchestras in Madrid and Lisbon, the Stockholm Philharmonic, the Vienna Sinfoniker, the Berlin Philharmonic, the Radio Orchestras of Munich, Hamburg, Cologne, Rome and Turin, the Budapest Philharmonic, the Prague Philharmonic and the Israel Philharmonic. Mr. Maazel was the youngest conductor and the first American conductor to be invited to participate in the Wagner Festival at Bayreuth. At the 1960 Festival he conducted six performances of "Lohengrin".

After his appearances with the Boston Symphony, Mr. Maazel returns to Europe to fulfill guest engagements in Germany and Russia before a tour of 40 concerts with the National Radio Orchestra of France. This will be followed by a visit to Australia where he will conduct 22 concerts.

The complete programs:

Thursday, Dec. 8, 7:30, Symphony Hall: Open Rehearsal.

Friday, Dec. 9, 2:15; Saturday, Dec. 10, 8:30; Symphony Hall, Maazel conducting. Geminiani: Concerto Grosso in G minor, Op 3, No. 2; Strauss: "Also sprach Zarathustra", Symphonic Poem; Brahms: Symphony No. 2, in D major, Op. 72.

Friday, Dec. 16, 215; Saturday, Dec. 17, 8:30; Symphony Hall, Maazel conducting. Beethoven: Twelve Contra-dances; Beethoven: Symphony No. 6, in F major, "Pastoral", Op. 68; Stravinsky: "Le Chant du rossignol", Symphonic Poem; Scriabin: "Le Poeme de l'extase", Op. 54.

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SATURDAY EVENING, DECEMBER 17, *at* 8:30 *o'clock*

LORIN MAAZEL, *Guest Conductor*

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(First performance at these concerts)

BEETHOVEN ..... *Symphony No. 6, in F major, "Pastoral," *Op.* 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
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BALDWIN PIANO

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BOSTON, Mass.
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Times 12/8/61

WITH LORIN MAAZEL FROM KNEE BRITCHES TO BAYREUTH

By ERIC SALZMAN

IF the name Lorin Maazel conjures up the image of an 11-year-old in knee pants conducting the N. B. C. Symphony, forget it! Lorin Maazel is now a 30-year-old podium veteran with more than 400 European concerts under his belt, a dozen major festival appearances to notch on his baton and an international reputation that extends up to, but barely inside, his own country.

To accomplish all this, Mr. Maazel has had to defy one big bogey—the specter of the former prodigy—and he may be in the process of demolishing another jinx. The talent without honor in his own country finally has had his first major concerts in the United States as an adult. He led two series of concerts with the Boston Symphony last month and made a striking success.

Mr. Maazel was in New York last month on his way back to Europe from Boston. The former chubby prodigy has turned into a thin, good-looking, personable young man with a high forehead, a big crop of hair and sensitive features. He has a manner that is easy and friendly, yet grand and assured. He hardly looks his 30 years, but on the podium and off he conducts himself like a much older man.

"It isn't difficult to have success," he insisted. "What's hard is to continue to have success; to demonstrate not only potential but to begin to really make a contribution now."

This was the former prodigy speaking of personal experience and turning it into a general insight.

Trouble Begins

"People are struck by novelty; they give in to the first impression. But with familiarity they begin to resent the fact that they permitted themselves to be won over. They take a long second look, and that's where the trouble begins.

"A prodigy conductor is almost a contradiction in terms. The very definition of conducting implies the communication of a matured interpretive concept. In spite of what it says," he added, "a child shall not lead."

Conductors in knee pants have become common enough recently, but Mr. Maazel was the first to attract wide attention in this country. The story of his early years was well documented in a seemingly endless series of excited newspaper and magazine articles. He was born to American parents in a Paris suburb. His grandfather was a violinist in the Metropolitan Opera Orchestra for many years and his father was a singer and singing teacher.

The conductor was reared in Los Angeles and showed his gifts early—not merely the usual prodigy run of violin and piano talents, but also the ability to read and memorize a score quickly and an inclination to direct imaginary orchestras. His parents bundled him off to Vladimir Bakaleinikoff, associate conductor of the Los Angeles Philharmonic, who became his teacher. When Mr. Bakaleinikoff moved to the Pittsburgh Symphony, the family moved, too, and that city comes as close as any to being home for Mr. Maazel.

The young Maazel started out by leading a rehearsal of the Los Angeles Philharmonic and then the student orchestra of the National Music Camp of Interlochen, Mich. He conducted the latter at the New York World's Fair, and that made him a national figure at the age of 9. Engagements with the N. B. C. Symphony, the New York Philharmonic and a host of other American orchestras followed.

Then came the usual story of the aging prodigy slowly fading out of public sight. Actually, as a teen-ager he was busy studying, making music and learning. He attended the University of Pittsburgh, pursued his violin playing, joined the Pittsburgh Symphony (last stand, second violins) and eventually was appointed "apprentice conductor," a title that was granted a nine-year veteran of major American orchestras without the faintest touch of intentional irony.

"I wouldn't say opportunities were limited," Mr. Maazel says about those years with a wry smile, "I would say they were nonexistent."

Fulbright Grant

After an appearance at Tanglewood in 1951 that was successful but led to nowhere, he began to think of Europe. The next year he applied for a Fulbright grant, and in the fall of 1953 he was on his way to Italy—as a budding scholar of baroque music.

But Mr. Maazel quickly let it be known that he was available as a conductor just in case anything should turn up. Something did. In a situation that he describes as "too classic, too silly," someone in Catania, Sicily, fell ill, Mr. Maazel was reached in Milan, missed his train, missed the one rehearsal left, sat up all night in a train but wound up making his European debut on Christmas Eve, 1953.

It was a successful concert, but it hardly set the world on fire. It was six months before the next call, a chance to do some recording for rebroadcast on the Italian Radio. But other engagements followed. By 1957 Mr. Maazel was conducting all over Italy and even elsewhere in Europe.

The rest is hardly more than a list of successes: Paris, Berlin, Vienna, Stockholm, Madrid and South America. Mr. Maazel conducted eight performances of "Lohengrin" at Bayreuth this summer, thereby establishing several remarkable precedents: he was the first American ever to conduct there as well as the youngest conductor of any nationality to direct at the Wagnerian shrine. And it was his first experience in the theatre, although he had led operatic performances in concert and radio versions.

"Europe still offers the possibility of an extraordinary education for a serious musician," he believes. "You cannot understand tradition merely by studying a score."

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"People are struck by novelty; they give in to the first impression. But with familiarity they begin to resent the fact that they permitted themselves to be won over. They take a long second look, and that's where the trouble begins.

"A prodigy conductor is almost a contradiction in terms. The very definition of conducting implies the communication of a matured interpretive concept. In spite of what it says," he added, "a child shall not lead."

Conductors in knee pants have become common enough recently, but Mr. Maazel was the first to attract wide attention in this country. The story of his early years was well documented in a seemingly endless series of excited newspaper and magazine articles. He was born to American parents in a Paris suburb. His grandfather was a violinist in the Metropolitan Opera Orchestra for many years and his father was a singer and singing teacher.

The conductor was reared in Los Angeles and showed his gifts early—not merely the usual prodigy run of violin and piano talents, but also the ability to read and memorize a score quickly and an inclination to direct imaginary orchestras. His parents bundled him off to Vladimir Bakaleinikoff, associate conductor of the Los Angeles Philharmonic, who became his teacher. When Mr. Bakaleinikoff moved to the Pittsburgh Symphony, the family moved, too, and that city comes as close as any to being home for Mr. Maazel.

The young Maazel started out by leading a rehearsal of the Los Angeles Philharmonic and then the student orchestra of the National Music Camp of Interlochen, Mich. He conducted the latter at the New York World's Fair, and that made him a national figure at the age of 9. Engagements with the N. B. C. Symphony, the New York Philharmonic and a host of other American orchestras followed.

Then came the usual story of the aging prodigy slowly fading out of public sight. Actually, as a teen-ager he was busy studying, making music and learning. He attended the University of Pittsburgh, pursued his violin playing, joined the Pittsburgh Symphony (last stand, second violins) and eventually was appointed "apprentice conductor," a title that was granted a nine-year veteran of major American orchestras without the faintest touch of intentional irony.

"I wouldn't say opportunities were limited," Mr. Maazel says about those years with a wry smile, "I would say they were nonexistent."

Fulbright Grant

After an appearance at Tanglewood in 1951 that was successful but led to nowhere, he began to think of Europe. The next year he applied for a Fulbright grant, and in the fall of 1953 he was on his way to Italy as a budding scholar of baroque music.

But Mr. Maazel quickly let it be known that he was available as a conductor just in case anything should turn up. Something did. In a situation that he describes as "too classic, too silly," someone in Catania, Sicily, fell ill. Mr. Maazel was reached in Milan, missed his train, missed the one rehearsal left, sat up all night in a train but wound up making his European debut on Christmas Eve, 1953.

It was a successful concert, but it hardly set the world on fire. It was six months before the next call, a chance to do some recording for rebroadcast on the Italian Radio. But other engagements followed. By 1957 Mr. Maazel was conducting all over Italy and even elsewhere in Europe.

The rest is hardly more than a list of successes: Paris, Berlin, Vienna, Stockholm, Madrid and South America. Mr. Maazel conducted eight performances of "Lohengrin" at Bayreuth this summer, thereby establishing several remarkable precedents: he was the first American ever to conduct there as well as the youngest conductor of any nationality to direct at the Wagnerian shrine. And it was his first experience in the theatre, although he had led operatic performances in concert and radio versions.

"Europe still offers the possibility of an extraordinary education for a serious musician," he believes. "You cannot understand tradition merely by studying a score."

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Journal (m)
PROVIDENCE, R. I.
Circ. 58,872
DEC 14 1960

MUSIC LAST NIGHT

Boston Symphony Delayed But Not Snowed Out Here

By RUTH TRIPP

Transportation problems beset symphony orchestras along with the rest of the populace when we have had what the weather men call a paralyzing blizzard. The Boston Symphony Orchestra's buses were delayed in arriving at Symphony Hall because of a traffic jam in Boston and as a result their Providence concert at Veterans Auditorium was an hour late in starting. Nothing was lost however, since the long wait gave a chance for generally festive visiting back and forth and exchanging of snow storm episodes. (This while the orchestra was hastily consuming the sandwiches and hot coffee back stage which had to serve for their evening meal.)

Two announcements were made over the loud speaker that the program would start in 10 minutes. Finally a handsome young gentleman with a baton came on stage and announced that he was the coductor. Lorin Maazel was his name. He said, "There is nothing more ludicrous than a conductor without an orchestra. I got here at eight o'clock. The men are now here and the concert will begin in two or three minutes." It did.

There was not time for the Geminiani Concerto Grosso which was to have opened the program. Instead, the concert began with Beethoven's "Pastorale" Symphony. Headings for the various movements read in part, "Serene impressions on arriving", "Jolly gathering" and "gladsome and thankful feelings after the storm". Beethoven was not composing music about a New England blizzard. His was a summer thunder storm.

Lorin Maazel, the guest conductor, is completely different in his style with a baton. Without score, he gave one of the most meticulous readings of the Beethoven Sixth which has been heard here in a long time. Yet the attention to detail gave a freshness and depth to the interpretation which made parts of it sound like a new composition. The musicians played with great artistry.

The second number was Symphony No. 2 by Brahms and Mr. Maazel's unerring direction made its rhythmic involvements a most exhilarating experience. There was a refinement of tone color throughout the Adagio which was beautiful. The final Allegro was taken at a reasonable pace and the accumulation of tone for the climax was very dramatic when it arrived. Throughout the work, there was flexibility and grace and here again, the restraint emphasized the brilliance of the intellectual quality of Mr. Maazel's interpretations. He is a conductor to watch and his visit to Providence will be memorable chiefly for his command of his art.

Too much cannot be said for the manner in which the musicians measured up to the difficult situation and gave their best to their playing, once the group was assembled. There have been only three cancellations of concerts anywhere in the 80 years of Boston Symphony's career and none of them in Providence. Last evening's was the only time anyone present seemed to remember that their concerts had been delayed more than five minutes. A remarkable record indeed. Another record was set by the small number of listeners who left before the concert was over. Everyone had come to hear the Boston Symphony play. Their concert was worth every minute of the long wait.

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 62,208
DEC 13 1960

Continued on Page 10

Concert Is On

BOSTON, Dec. 13 (AP)—The Boston Symphony Orchestra will play as scheduled tonight at the Veterans Memorial Auditorium in Providence, despite road conditions caused by yesterday's storm. A spokesman said the members of the orchestra would leave early in three buses and would eat their supper backstage.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 190,246
DEC 14 1960

Boston Symphony Plods in Snow, Keeps Its Date

Nobody can accuse the Boston Symphony Orchestra of shirking. When it makes a commitment, it keeps it.

The orchestra had scheduled an appearance at Providence tonight, second of five this year. Three chartered buses were engaged, one more than usual to accommodate the musicians who normally drive their own cars.

Traffic tie ups—all in Boston—caused some delay and on occasions members of the orchestra tramped considerable distances through the snow to alert other musicians waiting at stops along the way that could not be reached by the buses.

Cold, hungry and tired, the orchestra arrived in Providence an hour behind schedule.

The opening number: Beethoven's "Spring Symphony."

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Herald (m)
BOSTON, Mass.
Circ. 175,076
DEC 14 1960

Symphony Makes It to Providence

The Boston Symphony Orchestra kept its concert date in Providence last night after three chartered buses were an hour late because, a spokesman said, "The big trouble was getting out of Boston."

The audience waited in the Veterans Memorial Auditorium and the guest conductor, Lorin Maazel, lifted his baton promptly at 9:15 p.m.

A featured selection was the Beethoven Pastoral Symphony whose fourth movement carries this descriptive note by the composer — "gladsome and thankful feelings after the storm."

NEW YORK, N.Y.
POST
D. 328,402 S: 252,240
DEC 14 1960

Music Hath Charms . . .

Providence, Dec. 14 (AP)—After much delay in snow-clogged highways, buses brought 105 members of the Boston Symphony Orcestra here last night for the second of five regularly scheduled concerts.

After an opening string number the orchestra played Beethoven's Sixth, or "Pastoral," Symphony.

The opening movement is designated, "Awakening of Serene impressions on arriving in the country."

The fourth movement—"Gladsome and tranquil feelings after the storm."

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
DEC 14 1960

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Call (e)
WOONSOCKET, R. I.
Circ. 25,163
DEC 13 1960

Boston Symphony To Keep RI Date

BOSTON (AP — The Boston Symphony Orchestra will play as scheduled tonight at the Veterans Memorial Auditorium in Providence, R.I. despite road conditions caused by yesterday's storm.

A spokesman said today the members of the orchestra will leave early in three buses and will eat their supper backstage.

It'Snow Fun!

By a Staff Writer of The Christian Science Monitor

Talk about contrasts!

Try Boston Symphony Orchestra's Tuesday-evening experience for size.

Seems the group started out in three chartered buses for the second of their five concerts in Providence, R.I. Snow-clogged Boston streets delayed them, as they did everybody else.

On top of which, several musicians tromped through the 14-inch snowfall to fetch compatriots waiting at regular bus stops the buses couldn't reach this time.

Finally they arrived at Veterans Memorial Auditorium—one hour late.

And the program? Major work was Beethoven's Sixth Symphony, the Pastoral Symphony.

Opening movement is called: "Awakening of serene impressions on arriving in the country."

Fourth movement: "Gladsome and tranquil feelings after the storm."

Snow melts indoors. Ask any mother of young children.

Better still, look at her front-hall rug.

But it takes a real New Englander to put this knowledge to practical use. Tuesday some smart thinkers did. They're down at the Franklin Street Building of the New England Telephone & Telegraph Co.

Their sidewalks needed shoveling, as whose didn't. But there wasn't any room in the snow-glutted street.

Out popped the idea, Why not take the white stuff indoors, dump it on the car-wash stand, and happily watch it disappear?

Attention, Cantabrigians!

Big brother is watching you, if you're shoveling a sidewalk. And if you fling a shovelful into the street, you'll hear about it.

Cambridge Police Chief Daniel J. Brennan has ordered patrolmen to notify householders to clean off their walks.

If any are spied shoveling the white flakes into the street, policemen are instructed to take their names.

New England Newsclip Agency, Inc.
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American (e)
BOSTON, Mass.
Circ. 176,513
DEC 14 1960

Symphony Keys Theme in R. I.

An hour late because of snow-chocked highways the famed Boston Symphony gave its usual superb performance at a concert in Veterans Memorial Auditorium ni Providence.

Music lovers who fidgeted for an hour until the orchestra arrived, thought the fourth movement of Beethoven's Sixth, or "Pastoral," Symphony was played with particular feeling and understanding.

A composer's note interprets the movement as "gladsome and tranquil feelings after the storm."

New England Newsclip Agency, Inc.
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Bulletin (e)
PROVIDENCE, R. I.
Circ. 142,535
DEC 13 1960

Symphony to Play In R.I. as Scheduled

The after effects of yesterday's storm hold no terror for the doughty members of the Boston Symphony Orchestra.

They will appear as scheduled tonight at the Veteran's Memorial Auditorium in Providence.

A spokesman said that three buses containing the members of the orchestra and their instruments left Boston early this morning, despite road conditions caused by the worst blizzard in New England's recent history.

The group plans to eat its supper backstage.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 178,037
DEC 14 1960

Symphony Delayed Leaving Boston

PROVIDENCE—An audience in Veterans Memorial Auditorium waited for an hour last night to hear a concert by the Boston Symphony Orchestra.

The three buses carrying the orchestra were late because of trouble encountered in getting out of Boston.

Lorin Maazel conducted the program, which included the Beethoven Pastrola Symphony. The composer's note for the fourth movement is: "gladsome and thankful feelings after the storm."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
WESTERLY, R. I.
Circ. 7,905
DEC 13 1960

CONCERT STILL ON

BOSTON (AP) — The Boston Symphony Orchestra will play as scheduled tonight at the Veterans Memorial Auditorium in Providence, despite road conditions caused by yesterday's storm.

A spokesman said today the members of the orchestra will leave early in three buses and will eat their supper backstage.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
MAR 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267
DEC 17 1960

Maazel's Second Symphony Weekend

Musical Weather: Fair and Warmer

By Louis Chapin

Outside Symphony Hall, yesterday afternoon, people were sliced into a sandwich of drizzle and slush. Inside, comforted by the ministrations of Lorin Maazel and the Boston Symphony, they were having (I think most would agree) quite a different sort of experience.

Though Mr. Maazel's interpretations of Beethoven, Stravinsky, and Scriabin would not generally be considered dry, they enable the listener to see clearly where he is stepping, and they provide him with intervals of warmth, sometimes gentle and sometimes blazing.

In the set of 12 Contra-dances with which the program opened, the stepping is quite lively. Heard for the first time at these concerts, they made, in conjunction with the "Pastoral" symphony which followed, a distinctly happy Beethoven-birthday present. Biographical doubts permit a celebration at either concert, but prospective dancers will need boots for the accents, light feet for the brisker tempi. Those who sit and watch can enjoy these tiny movements as Beethoven experiments in orchestration and melodic treatment (No. 7 anticipates an "Eroica" theme).

They may also enjoy them as miniature instances of the rustic zest which authenticized the "Pastoral" symphony, six years later. Mr. Maazel's reading of this music rests on nimble and appreciative delineation; his characteristic care in controlling dynamics focuses sounds perfectly, from the lightest string thunder-echo to the brassiest over-blown horn. Fewer instances of the latter might improve the proportion, even though this heightened, deftly manipulated Beethoven is most satisfactory.

Scriabin, in his "Le Poème de l'Extase," develops a blazing climax. But he was at a disadvantage by following some of the most exquisite orchestral coloration of this or perhaps any century, in Stravinsky's "Le Chant du Rossignol."

Such a thought obviously runs counter to the enthusiasm which echoed yesterday's whelm of ecstasy, and Mr. Maazel is to be admired for the isolated brilliance of these performances. He has proved himself in two concepts a young conductor of remarkable gifts, one who deserves to exploit the sonorities of a virtuoso orchestra.

He also proved himself, in the inflections of Stravinsky and the formal definitions of Beethoven and Brahms, responsive to an economy of music that was not of primary concern to Scriabin for example. We need that economy today, among the splashings of echo-chambers and frequency ranges, if music is to do the sort of thing that keeps Beethoven indestructible. There's music with that intention being written, and we can hope Mr. Maazel will bring some of it with him next time.

Meanwhile, his infectious clarity sent us out of Symphony Hall half expecting blue skies and dry streets. We might have found them, only the weather doesn't subscribe.

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AMERICAN PRODIGY COMES HOME

LORIN MAAZEL, WHO HAS CONDUCTED ALMOST EVERY MAJOR EUROPEAN ORCHESTRA, — THAT "THERE IS TOO MUCH SUCCESS AND NOT ENOUGH STUDY" IN OUR MUSIC.

BY LESTER TRIMBLE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 175,076

DEC 17 1960

Lorin Maazel, the 30-year-old American conductor who made his debut with the Boston Symphony in December, has been building a unique career in the past decade. Unlike his young American colleagues, most of whom gained the major part of their renown in the United States, Maazel has confined his professional activities entirely to Europe. He has conducted every major orchestra on the Continent. In Italy this has meant the orchestras at La Scala and in Milan; the radio orchestras of Rome and Turin. In France there has been the National Radio-Television Orchestra of Paris, the orchestra of the Conservatoire and the Lamoureux; in Germany, the Berlin Philharmonic, the RIAS, and the Munich radio orchestra. He has conducted, as well, in Switzerland, Spain, Portugal, Sweden, Hungary, Czechoslovakia and Israel, and at all major European festivals.

Last summer, at the invitation of Richard Wagner's descendants, he became the youngest conductor (and the first American) ever to appear on the podium at Bayreuth. After his performance of "Lohengrin," MUSICAL AMERICA's French correspondent, Claude Rostand, wrote that he had been ". . . the musical sensation of the year . . .".

These achievements (and for an almost-boy American conductor to have success with European orchestras is indeed an achievement) have been brought about by Mr. Maazel alone. He went to Europe without a letter of introduction, without a sponsor, and without publicity. As he says, he simply presented himself to managers and said, "Here I am."

But one must not forget that Maazel had a background as a prodigy. At the 1939 New York World's Fair, when he was nine, his conducting debut drew from Olin Downes the appelation "a genius" and a spate of guest-conducting engagements with such orchestras as the New York Philharmonic, the Philadelphia, Chicago, San Francisco, Los Angeles and Montreal. In 1941, when he was eleven, Toscanini invited him to conduct the NBC Orchestra.

From 1946 to 1950, Maazel went through a period which, while unsensational, must have provided an important part of the basis for his present career. Since his parents resided in Pittsburgh, he was given over to Vladimir Bakaleinikoff, Fritz Reiner's assistant conductor, for lessons in conducting and the violin. He also pursued academic training at the University of Pittsburgh, played in the Pittsburgh Symphony, made appearances as a concert violinist and was the leader of the Fine Arts String Quartet. For three years, he was associate conductor of the Pittsburgh Symphony. Then followed important successes at Tanglewood, a Fulbright Grant, and the launching of his present international career.

Lorin Maazel . . .

(Continued from page 15)

Of his early days as a prodigy and his period of training in Pittsburgh, Maazel has relatively little to say. He pities prodigies, and feels that they are fortunate if they are not forced to exhibit their gifts before the public. His conducting activities in Pittsburgh he considers preparatory and pre-professional. His real musical life, one gathers, began when he took his gifts into his own hands and began to mold them. This took place in Europe.

Maazel has firm opinions about the requirements of a conductor's métier. "Anybody can learn to wave a stick," he says. "That is not important." Cultivation of mind and musical spirit is the prime necessity, while, for the young conductor, repertoire is a major bugaboo. He deplores the attitude which makes "success" a goal in itself, and feels that in the United States there is "too much success and not enough study". Art, he says, is a "tall, wide, deep thing". One can be preoccupied with it endlessly. There is no need of popularization; only understanding.

Coming from a French-born, American-trained conductor, one of Maazel's statements, in particular, is likely to ring in American ears. "I have a feeling," he says, "that the American public has come farther than the American artist. The people want something better."

THE SYMPHONY

MUSICAL PERSONALITY LIGHTS UP SYMPHONY

By ROBERT TAYLOR

"Keep an eye on Lorin Maazel," a charming neighbor shouted to us in the suburb in which we live last week. (She was at that moment floundering through a drift, Monday's blizzard was at its height, and music seemed a rather distant concern). "That boy is going to set the world on fire!"

Mr. Maazel fulfilled the prophecy yesterday afternoon. The 30-year-old guest conductor lit the part of the world that is Symphony Hall with the incandescence of his musical personality. Although the usual audience, due to the weather, was not out in full force, those who were on hand experienced a cheery glow of discovery.

Every School

For yesterday, combined with the evidence of the week previous, demonstrated that Mr. Maazel can conduct virtually every school and period well. We have heard him in the baroque, the classic, the romantic and the modern; and his readings have been distinguished by a conspicuous want of mannerism, their fidelity to the composer's dynamic intentions and a close personal identification with an inner lyric spirit. He is straightforward but not stiff, he neither hurries nor lingers. The balance of sonorities reflects a symphony and responsiveness between the conductor and the musicians.

In short, a splendid and communicative artist. Perhaps "discovery" is not the mot juste, for Mr. Maazel cut an impressive European swathe prior to Boston. But it took these two concerts to pragmatically assert his talent here. One is not sure of his musical tastes yet (does he have a special fondness for the contemporary, or for any particular national brand?); however, the sound, precision, solo work and intelligence displayed are of the first rank.

Owing to a lethal traffic jam on Massachusetts avenue. I found myself entering the Hall at the third Beethoven contra-dance; and I also found Mr. Maazel perched on lofty pair of risers, which he was employing like needless elevator shoes, for reasons unknown. But the performance of the jocose dances — the first at these concerts—proved brilliantly wrought. They have a bluff peasant quality that demands energy and simple gaiety, and they received a relaxed and appropriate charm. As music the suite is minor Beethoven, melodic and flowing, but distinguished chiefly by its self-plagiarism of the theme used in the ballet "Prometheus," which later became part of the material of the "Eroica" and the Opus 35.

Calm, Efficient

The delights of the remainder of the program were evenly diffused. The "Pastoral" was at once spacious, calm and efficient. There were no eccentricities of interpretation; and I particularly liked the way in which the drama of the score was unfolded. By choosing leisurely tempi, Mr. Maazel filled the tonal frame with a mellow and reflective color. This was a highly ingratiating interpretation.

Like most ballet music, I think Stravinsky's organically belongs to the stage rather than the concert hall. It is called a "tone poem," but is essentially a suite. At any rate the music has a sensuous and opulent surface; and Mr. Maazel did an admirable job in molding the decorative contrasts into an evocative aural world of fable. The spectral and the whimsical aspects of Andersen's fairy-tale were gorgeously rendered.

I'm afraid I've wan sympathy with Scriabin's ecstatic outcries, which hold the true emptiness of demagoguery. This was another Koussevitzky special, very Russian, abandoned, excessive and insincere. Yet the hysteric orchestration and blatant tricks of the writing make a gaudy showpiece, and Mr. Maazel pulled out every stop. He gave us the rhetoric at the top of its voice, and one can ask no more save, possibly, silence. Mr. Maazel had given us emotionally refined performance in this excellent concert, now when the occasion demanded, he was the showman. The music was bad and the presentation stunning.

Next week Jaime Laredo will be soloist in Mendelssohn's Concerto and Bach's Violin Concerto No. 1, in A minor. Dr. Munch has also scheduled the first performance of Barber's "Die Natali"; Bach's "Christmas Oratorio" Sinfonia, and "The Pines of Rome," by Respighi.

The ~~Boston Symphony~~ Orchestra, Lorin Maazel guest conductor, presented the ninth program of the 80th season yesterday in Symphony Hall. The program:

Twelve Contra-Dances .....Beethoven
Symphony No. 6, in F major, "Pastoral," Op. 68 .....Beethoven
"Le Chant du rossignol," Symphonic Poem .....Stravinsky
"Le Poeme de l'extase," Op. 54..Scriabin

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Herald (m)
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Symphony No. 6, in F major, "Pastoral," Op. 68 ..... Beethoven
"Le Chant du rossignol," Symphonic Poem ..... Stravinsky
"Le Poeme de l'extase," Op. 54 .. Scriabin

AMERICAN PRODIGY COMES HOME

LORIN MAAZEL, WHO HAS CONDUCTED ALMOST EVERY MAJOR EUROPEAN ORCHESTRA, DECLARES — THAT "THERE IS TOO MUCH SUCCESS AND NOT ENOUGH STUDY" IN OUR MUSICAL LIFE —

BY LESTER TRIMBLE

Lorin Maazel, the 30-year-old American conductor who made his debut with the Boston Symphony in December, has been building a unique career in the past decade. Unlike his young American colleagues, most of whom gained the major part of their renown in the United States, Maazel has confined his professional activities entirely to Europe. He has conducted every major orchestra on the Continent. In Italy this has meant the orchestras at La Scala and in Milan; the radio orchestras of Rome and Turin. In France there has been the National Radio-Television Orchestra of Paris, the orchestra of the Conservatoire and the Lamoureux; in Germany, the Berlin Philharmonic, the RIAS, and the Munich radio orchestra. He has conducted, as well, in Switzerland, Spain, Portugal, Sweden, Hungary, Czechoslovakia and Israel, and at all major European festivals.

Last summer, at the invitation of Richard Wagner's descendants, he became the youngest conductor (and the first American) ever to appear on the podium at Bayreuth. After his performance of "Lohengrin," MUSICAL AMERICA's French correspondent, Claude Rostand, wrote that he had been ". . . the musical sensation of the year . . .".

These achievements (and for an almost-boy American conductor to have success with European orchestras is indeed an achievement) have been brought about by Mr. Maazel alone. He went to Europe without a letter of introduction, without a sponsor, and without publicity. As he says, he simply presented himself to managers and said, "Here I am."

But one must not forget that Maazel had a background as a prodigy. At the 1939 New York World's Fair, when he was nine, his conducting debut drew from Olin Downes the appelation "a genius" and a spate of guest-conducting engagements with such orchestras as the New York Philharmonic, the Philadelphia, Chicago, San Francisco, Los Angeles and Montreal. In 1941, when he was eleven, Toscanini invited him to conduct the NBC Orchestra.

From 1946 to 1950, Maazel went through a period which, while unsensational, must have provided an important part of the basis for his present career. Since his parents resided in Pittsburgh, he was given over to Vladimir Bakaleinikoff, Fritz Reiner's assistant conductor, for lessons in conducting and the violin. He also pursued academic training at the University of Pittsburgh, played in the Pittsburgh Symphony, made appearances as a concert violinist and was the leader of the Fine Arts String Quartet. For three years, he was associate conductor of the Pittsburgh Symphony. Then followed important successes at Tanglewood, a Fulbright Grant, and the launching of his present international career.

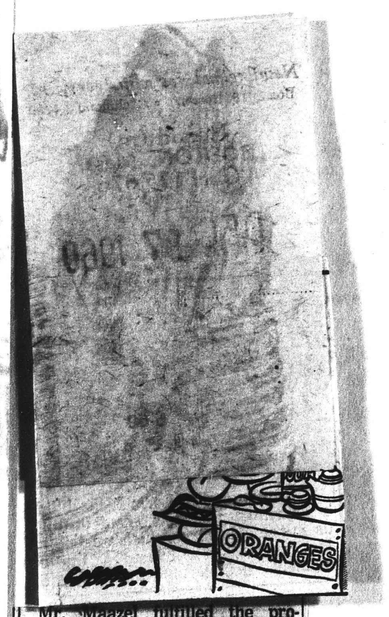
Lorin Maazel . . .

(Continued from page 15)

Of his early days as a prodigy and his period of training in Pittsburgh, Maazel has relatively little to say. He pities prodigies, and feels that they are fortunate if they are not forced to exhibit their gifts before the public. His conducting activities in Pittsburgh he considers preparatory and pre-professional. His real musical life, one gathers, began when he took his gifts into his own hands and began to mold them. This took place in Europe.

Maazel has firm opinions about the requirements of a conductor's métier. "Anybody can learn to wave a stick," he says. "That is not important." Cultivation of mind and musical spirit is the prime necessity, while, for the young conductor, repertoire is a major bugaboo. He deplores the attitude which makes "success" a goal in itself, and feels that in the United States there is "too much success and not enough study". Art, he says, is a "tall, wide, deep thing". One can be preoccupied with it endlessly. There is no need of popularization; only understanding.

Coming from a French-born, American-trained conductor, one of Maazel's statements, in particular, is likely to ring in American ears. "I have a feeling," he says, "that the American public has come farther than the American artist. The people want something better."



Mr. Maazel fulfilled the prophecy yesterday afternoon. The 30-year-old guest conductor lit the part of the world that is Symphony Hall with the incandescence of his musical personality. Although the usual audience, due to the weather, was not out in full force, those who were on hand experienced a cheery glow of discovery.

Every School

For yesterday, combined with the evidence of the week previous, demonstrated that Mr. Maazel can conduct virtually every school and period well. We have heard him in the baroque, the classic, the romantic and the modern; and his readings have been distinguished by a conspicuous want of mannerism, their fidelity to the composer's dynamic intentions and a close personal identification with an inner lyric spirit. He is straightforward but not stiff, he neither hurries nor lingers. The balance of sonorities reflects a symphony and responsiveness between the conductor and the musicians.

In short, a splendid and communicative artist. Perhaps "discovery" is not the mot juste, for Mr. Maazel cut an impressive European swathe prior to Boston. But it took these two concerts to pragmatically assert his talent here. One is not sure of his musical tastes yet (does he have a special fondness for the contemporary, or for any particular national brand?); however, the sound, precision, solo work and intelligence displayed are of the first rank.

Owing to a lethal traffic jam on Massachusetts avenue, I found myself entering the Hall at the third Beethoven contra-dance; and I also found Mr. Maazel perched on lofty pair of risers, which he was employing like needless elevator shoes, for reasons unknown. But the performance of the jocose dances — the first at these concerts—proved brilliantly wrought. They have a bluff peasant quality that demands energy and simple gaiety, and they received a relaxed and appropriate charm. As music the suite is minor Beethoven, melodic and flowing, but distinguished chiefly by its self-plagiarism of the theme used in the ballet "Prometheus," which later became part of the material of the "Eroica" and the Opus 35.

Calm, Efficient

The delights of the remainder of the program were evenly diffused. The "Pastoral" was at once spacious, calm and efficient. There were no eccentricities of interpretation; and I particularly liked the way in which the drama of the score was unfolded. By choosing leisurely tempi, Mr. Maazel filled the tonal frame with a mellow and reflective color. This was a highly ingratiating interpretation.

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The Boston Symphony Orchestra, Lorin Maazel guest conductor, presented the ninth program of the 80th season yesterday in Symphony Hall. The program:

Twelve Contra-Dances ..... Beethoven
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"Le Chant du rossignol," Symphonic Poem ..... Stravinsky
"Le Poeme de l'extase," Op. 54 .. Scriabin

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
DEC 15 1960

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Guest Conductor Announces Five Windup Performances

Boston Symphony Will Resume Regular Schedule With Munch's Return

Lorin Maazel, Boston Symphony Orchestra guest conductor, has announced his programs for the remaining five Boston Symphony concerts which he will conduct in Boston, Providence and Cambridge.

At Symphony Hall on Friday (Dec. 16, 2:15), Saturday (Dec. 17, 8:30) and Sunday (Dec. 18, 3:00) Mr. Maazel will conduct Beethoven's Twelve Contra-dances as well as Beethoven's Sixth Symphony, "Le chant du rossignol" by Stravinsky and Scriabin's Le Poeme de l'extase."

Mr. Maazel will conduct the Orchestra in Providence Tuesday (Dec. 13, at 8:15) in a program to include the Geminiani Concerto Grosso, the Sixth Symphony by Beethoven and Brahms' Symphony No. 2. Mr. Maazel's final appearance with the Orchestra will be in Sanders Theatre, Cambridge, on December 20. The program for this concert will be the Beethoven Contra-dances, Beethoven's Sixth Symphony and the

Continued on Page Fourteen

Guest Conductor

Continued from Page One

Brahms Symphony No. 2.

Charles Munch will return from vacation to conduct the Orchestra on December 22-23. Because of the Christmas holidays these concerts will be given on Thursday evening (for the Saturday subscribers) and Friday afternoon. The young Bolivian violinist, Jaime Laredo, will be Doctor Munch's guest at these concerts. The program will include the world-premiere of Chorale Preludes for Christmas, "Die Natali," by Samuel Barber.

* * *

The complete programs:

Friday, Dec. 16, 2:15; Saturday, Dec. 17, 8:30; Sunday, Dec. 18, 3:00; Symphony Hall, Lorin Maazel, Guest Conductor:

Beethoven, Twelve Contra-dances; Beethoven, Symphony No. 6, in F Major, "Pastoral," Op. 68; Stravinsky, "Le Chant du rossignol," Symphonic Poem; Scriabin, "Le Poeme de l'extase," Op. 54.

Tuesday, Dec. 20, 8:30; Sanders Theatre, Cambridge, Lorin Maazel Conductor:

Beethoven, Twelve Contra-dances; Beethoven, Symphony No. 6, in F major, "Pastoral," Op. 68; Brahms, Symphony No. 2, in D major, Op. 73.

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Sunday Advertiser
BOSTON, Mass.
Circ. 453,664
DEC 18 1960

Beethoven Symphony Program

Lorin Maazel, Boston Symphony Orchestra guest conductor, is conducting the orchestra in Beethoven's Twelve Contra-dances this afternoon at Symphony Hall. The program will also offer "Le Chant du Rossignol" by Stravinsky and Scriabin's "Le Poeme de l'Extase."

Mr. Maazel's final appearance with the orchestra will be in Sanders Theater, Cambridge, on Tuesday. Dr. Charles Munch returns from vacation to conduct the orchestra on Thursday and Friday.

Because of the Christmas holidays, these concerts will be given on Thursday evening (for the Saturday subscribers) and Friday afternoon. The young Bolivian violinist, Jaime Laredo, will be the guest at these concerts. The program features the world-premiere of Chorale Preludes for Christmas, D"ie Natali" by Samuel Barber.

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Sunday Herald
BOSTON, Mass.
Circ. 289,111
DEC 25 1960

Last Week on the Aisle

THEATER: At the Colonial, "The World of Suzie Wong," made its third visit to Boston but its unquestioned success could not shake an opinion that Paul Osborne's dramatization of Richard Mason's novel "still isn't a very good play . . . made up of nothing but threadbare situations."

★ ★ ★

FILMS: "The Three Worlds of Gulliver" at the Pilgrim was found to be handsome and well photographed, reasonably faithful to the original and successful in "straddling the gulf between child and adult. "Cinderfella," with Jerry Lewis at the Metropolitan had a "lively and funny beginning," but tapered off into "a self-conscious, drawn out fantasy." Results in the Russian ballet film, "Lileia," at the Brattle were "fiercely uneven," but the dancing of the Kiev Opera Corps de Ballet was highly praised. Otto Preminger's massive 'Exodus" at the Saxon was "pictorially superb," with "many magnificent scenes," but the film proved to be over long and the scope of the story dwarfed the efforts of most of the cast. At the Telepix, the new English-Moroccan "Another Sky" was termed "a magnificent failure" although the film's photography, local color and high intent held attention.

★ ★ ★

MUSIC: The Boston Symphony Orchestra confirmed the impression gained last week that Lorin Maazel "can conduct virtually every school and period well . . . in short, a splendid and communicative artist." The devotional aspects of Bach's "Christmas Oratorio," performed by M. I. T. at Kresge Auditorium, were "beautifully caught and transmitted' but lack of dynamic contrast in the chorus and imbalance between singers and orchestra were noted. At Sanders Theater the Cambridge Civic Symphony Orchestra opened its season with "proven artistry."

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Morning Globe
BOSTON, Mass.
Circ. 190,246
DEC 17 1960

Beethoven, Stravinsky And Scriabin by Maazel

THE BOSTON SYMPHONY ORCHESTRA performed in Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the ninth program of the Friday-Saturday series. Lorin Maazel, guest conductor, presented the following program: Beethoven: Twelve Contra-dances; (first performance at these concerts); Beethoven: "Pastoral" "Symphony; Stravinsky: "Song of the Nightingale;" Scriabin: "Poem of Ecstasy."

By CYRUS DURGIN

Lorin Maazel chose a rather unusual and appealing program for his second week as guest conductor of the Boston Symphony Orchestra. The dozen Contra-dances by Beethoven are altogether charming, if insubstantial for a symphony concert, and Stravinsky's "Song of the Nightingale" is a comparative rarity.

As for Scriabin's "Poem of Ecstasy," it had not been performed by this Orchestra in more than 14 years, and it proved to be just right for so unpleasant an afternoon of cold December rain. Its loud and imposing conclusion, held to the last ounce of the wind players' breath, also was just the thing wherewith Mr. Maazel said goodbye to the Friday subscribers.

The ovation which followed was almost as super-heated as the music itself. The decibels of applause and cheers concealed the fact that weather had reduced the customary size of the audience.

In certain respects, the "Poem of Ecstasy" was the best-performed work of the concert. Maazel held it together better than he had either the "Pastoral" Symphony or the trickily episodic "Song of the Nightingale," and in turn it called forth what at the moment are his finest attributes as conductor.

He has sufficient technic and he has the nature to revel in ardent music of much detail and complex texture. At the age of 30 that is quite natural. The delicate facade and the exposed texture and exacting continuity of the "Pastoral" Symphony, Maazel will deal with more masterfully at the age of 45 or 50 than he does today.

Some Reservations

Even genius—and Maazel is a conducting genius—requires much experience for the development of mastery of many styles, and for that seeming consistent ease and steady flow essential in long works. His "Pastoral" just now is a bit perfunctory, even plodding in the slow movement.

Maazel shows one of the mannerisms peculiar to the conductor who has worked with many different orchestras, but not for long with a single very good one: he over-conducts. For such a virtuoso band as the Boston Symphony, he gives too many cues. He also insists upon much too high a podium, with the result that he seems detached from the orchestra, the men on stage level have to look too high, and so much height only accentuates Maazel's inclination to dance about.

These points are made only upon a comparative basis, for all things considered, Maazel is enormously gifted, and he has given a fine account of himself here. If his development proceeds as we all hope it will, this young man will become one of the great masters of his art.

Next week Dr. Munch will return to the conductor's stand, and will give first performances of Samuel Barber's Chorale Preludes for Christmas, "Die Natali." Jaime Laredo will be soloist in the Bach A minor Violin Concerto, and the E minor Concerto by Mendelssohn. The concerts will begin with the Sinfonia from Bach's Christmas Oratorio, and will end with Respighi's "The Pines of Rome."

N.B.—The evening concert next week will be given Thursday, since Saturday will be Christmas Eve.

WORLD WEEK
SCHOLASTIC MAGAZINE
NEW YORK, N.Y.
W. 2,073,638
JAN 25 1961

Words About Music

A Guide to Building an LP Library

▶ **YOUNG MAN GOING PLACES.** Here's a name to take note of: Lorin Maazel. Born in Paris in 1930, Maazel was educated in the U. S., at eight a "prodigy" conductor, and at 15 a Pittsburgh Symphony violinist. Since 1953 he has been conducting the leading European orchestras with great success. Just last month he returned to the U.S. to guest-conduct the Boston Symphony—to rousing cheers. These performances, plus a few LPs he has made in Europe, reveal a fine young musician definitely on his way to the top—the Leonard Bernstein, perhaps, of a new generation. One of his best LPs: Schubert's great *"Unfinished" Symphony,* coupled with the same composer's *Fourth Symphony* [DGG S138-128]. Maazel, with the Berlin Philharmonic, brings out Schubert's special gift for melody with unusual warmth and lightness.

Lorin Maazel

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Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189

DEC 11 1960

Symphony Here Tuesday Night

The BOSTON SYMPHONY Orchestra, with Lorin Maazel, guest conductor, will play its second Providence concert of the season Tuesday at 8:15 p.m., at the Veterans Memorial Auditorium.

Maazel was born in Paris in 1930 of American parents. He began the study of violin at age five and made his debut in conducting in 1939 at the New York World's Fair. In 1941, he was invited by Toscanini to conduct the NBC Symphony.

While studying Baroque music in Italy on a Fulbright scholarship in 1952, he made his first European concert tour. Since that time, he has conducted several European orchestras and participated in many music festivals, including seven performances at last summer's Wagner Festival at Bayreuth.

The program:

Concerto Grosso in G minor, Op. 3, No. 2 ..... Geminiani
Largo e staccato; Allegro
Adagio
Allegro

Symphony No. 6 in F major "Pastoral" Op. 68 ..... Beethoven
Allegro ma non troppo
Andante molto moto
Allegro
Allegretto

Symphony No. 2 in D major, Op. 73 ..... Brahms
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 37,868

DEC 14 1960

Music In Review

Former Child Prodigy Adds To His Stature In Conducting

The Boston Symphony Orchestra, under the enchantment of Lorin Maazel's bewitching conducting, produced a most eloquent performance of Beethoven's Sixth Symphony, the Pastoral, last night in Veterans Memorial Auditorium.

Maazel is the one-time child prodigy who at the age of nine conducted orchestras at the World's Fair and Hollywood Bowl. That was in 1939. He has added to his stature as a conductor, literally and figuratively, and his every gesture, grimace and attitude seemed to charm the strings, reeds and brasses to give their grandest tones. He was guest conductor last night.

The orchestra, delayed one hour en route, came on stage unlimbered. While they were still in the wings, and only the podium, chairs and music racks were on the stage, a slender, dark-haired, youthful-looking man walked on carrying his baton. The crowd, restless after waiting so long, began to applaud at this sign of promise. It was Maazel. He raised his hand to quiet the clapping. He placed his hand dramatically against his breast and said, "Ladies and gentlemen, I am the conductor." The audience roared. "Nothing is more ludicrous than a conductor without an orchestra," he continued, "but I was here at eight o'clock." He got laughter and applause.

✦✦✦

THE ORCHESTRA came on and with much jostling and confusion, (the cellos were on the right; violas, left-center, the reverse of Charles Munch's format) and eventually settled into place. Maazel announced because of the late curtain, the opening work would be omitted. It was to be Geminiani's "Concerto Grosso."

In a pose of grace and authority, that gave the appearance of theatrical ostentation, Maazel called them in. To a superficial observer, these first dramatic signs and cues were pure affectation. But he soon convinced his musicians and his audience that he knew every nuance and phrase, note for note, of that grand pastoral symphony.

It was never over-conducted and therefore, he gave it a purposeful interpretation, and received tonal luxury from every man there. As a director, he is a grand dramatist who conveys his desires to his men and his understanding to his audience. His deftness of nuance and expressiveness, articulated by gesture, if such can be said, inspired these perfectly integrated musicians to play their glorious best.

✦✦✦

THE SOLO flute in the languorous second movement was sheer eloquence; the horns and woodwinds in the third had a beauty of sonority incomparable to anything else and therefore, indescribable. Throughout, Maazel's command of breaks, attacks and rubatos, especially the rubatos, brought responses as though he controlled them with his magic wand. He does what a director should do—he directs.

The late hour forebade my hearing the finale work, Brahms' "Symphony No. 2 in D-Major."

C.H.L.

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Second Program

SUNDAY AFTERNOON, DECEMBER 18, *at* 3:00 *o'clock*

LORIN MAAZEL, *Guest Conductor*

BEETHOVEN ..... Twelve Contra-dances

BEETHOVEN ..... *Symphony No. 6, in F major, "Pastoral," *Op.* 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest: Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

INTERMISSION

STRAVINSKY ..... "Le Chant du rossignol," Symphonic Poem

SCRIABIN ..... "Le Poème de l'extase," *Op.* 54

BALDWIN PIANO

*RCA VICTOR RECORDS

Tenth Program

THURSDAY EVENING, DECEMBER 22, *at* 8:30 *o'clock*

FRIDAY AFTERNOON, DECEMBER 23, *at* 2:15 *o'clock*

BACH ..... Sinfonia from the "Christmas Oratorio"

BACH ..... Violin Concerto No. 1, in A minor

I. Allegro ma non troppo
II. Andante
III. Allegro assai

BARBER ..... "Die Natali," Chorale Preludes for Christmas
(First performance)

INTERMISSION

MENDELSSOHN ..... *Concerto for Violin and Orchestra, in E minor, *Op.* 64

I. Allegro molto appassionato
II. Andante
III. Allegro molto vivace

RESPIGHI ..... "Pines of Rome," Symphonic Poem

I. The Pines of the Villa Borghese
II. The Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

SOLOIST
JAIME LAREDO

These concerts will end about 10:20 o'clock on Thursday Evening; 4:05 o'clock on Friday Afternoon.

BALDWIN PIANO

*RCA VICTOR RECORDS

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Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass
Circ. 175,076
DEC 24 1960

'Die Natali' Premiere Disappointing

By JULES WOLFFERS

There were two works celebrating the Christmas season yesterday afternoon at Symphony Hall and as it turned out one was a reproach to the other.

Bach's beautiful and moving Sinfonia from the "Christmas Cantata" opened the program with Charles Munch directing a reduced string section and woodwinds in effective and devotional style. The Boston Symphony players and their conductor were no less effective in the first performance of Samuel Barber's "Die Natalie," Choral Preludes for Christmas, but the splendid performance was wasted on a work which does the composer no credit and which is far below the aims of the Koussevitzky Music Foundation which originally commissioned the work for the orchestra's 75th anniversary.

High Effort

This is not to suggest that we expected Barber's new work to equal Bach's masterpiece, but high effort, sincerity of purpose, dignity, seemliness and devotion are the least we demand from any composer who writes a work for a great orchestra. We were so far from getting it in Mr. Barber's potpourri that we have the right to resent such a work particularly when it purports to memorialize the Koussevitzkys. I have not the slightest doubt that the late distinguished conductor would have indignantly refused it.

This is not the first time that the orchestra and the Koussevitzky Foundation have been fobbed off with second rate work. This raises the question if both should not seek more expert aid than they apparently are receiving in the selection of composers and works. There should also be a provision for outright refusal where necessary.

The sad thing is that Mr. Barber is one of my favorite composers. He has a real gift for melody and usually has much that is worthwhile and heartfelt to say. But in "Die Natali" he has produced a pot boiler than any tunetaster with a flair for instrumentation could turn out with ease. The familiar Christmas carols are puffed up, dressed up, swollen up, with a meretricious trickiness that left me embarrassed.

Lauds Soloist

I will say one thing for the piece—it is thoroughly commercial, and if the composer wrote it with one eye on the cash register he will undoubtedly succeed in his purpose nor will he be the first to turn the season into a source of pecuniary advantage.

Turning to more pleasant things, Jaime Laredo, winner of the 1959 Brussells competition, was the soloist in the Bach A minor and the Mendelssohn Violin Concertos. Born in Bolivia in 1941, Mr. Laredo studied in this country and played for the first time with the Boston Symphony last summer where I heard him please a large audience with his grace of expression and round tone.

These qualities he still possesses as was shown in both works yesterday, but there is lacking a sense of urgency and drive which rob his interpretations of vitality. Mr. Laredo has made it a habit to dwell on his melody tones too long and he consistently likes to play behind the beat. Perhaps his instrument may be at fault but his tone lacks enough volume to compete with Mendelssohn's orchestration and even the Bach could have had more body.

Mr. Munch did a superb job of accompanying in style and tempos with which he could not have been in sympathy. Perhaps it would have been to the works' advantage had he taken a firmer hand in this case, but it was touching to see the way he respected the soloist's every wish, nuance and phrase. Undoubtedly it is fine for Symphony to encourage young and promising talent but at the same time there are leading violinists we hear only too seldom in Boston.

I am long since over any liking for Respighi's "Pines of Rome" with its obvious effects and musical jugglery. But this is the time of year when many young people take over their elders' seats for the vacation period. Mr. Munch's full-bodied and enthusiastic reading together with the virtuoso performance of the orchestra appealed to youthful spirits and brought the concert to a rousing conclusion.

PROGRAM

The Boston Symphony Orchestra gave the 10th concert in its regular subscription series yesterday afternoon at Symphony Hall. Jaime Laredo, violinist, was the soloist. Charles Munch conducted the following program:

Sinfonia from the "Christmas Oratorio" ..... Bach
Violin Concerto No. 1, in A minor .... Bach
"Die Natali," Chorale Preludes for Christmas ..... Barber (First performance)
Concerto for Violin and Orchestra in E minor ..... Mendelssohn
"Pines of Rome," Symphonic Poem ..... Respighi

Monitor

Harry Hess

Jaime Laredo, violinist, who is appearing with the Boston Symphony Dec. 22 and 23 in concertos by Bach (No. 1) and Mendelssohn.

96

Second Program

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LORIN MAAZEL, *Guest Conductor*

BEETHOVEN ..... Twelve Contra-dances

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II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest: Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

INTERMISSION

STRAVINSKY ..... "Le Chant du rossignol," Symphonic Poem

SCRIABIN ..... "Le Poème de l'extase," *Op.* 54

BALDWIN PIANO

*RCA VICTOR RECORDS

Tenth Program

THURSDAY EVENING, DECEMBER 22, *at* 8:30 *o'clock*

FRIDAY AFTERNOON, DECEMBER 23, *at* 2:15 *o'clock*

BACH ..... Sinfonia from the "Christmas Oratorio"

BACH ..... Violin Concerto No. 1, in A minor

I. Allegro ma non troppo
II. Andante
III. Allegro assai

BARBER ..... "Die Natali," Chorale Preludes for Christmas
(First performance)

INTERMISSION

MENDELSSOHN ..... *Concerto for Violin and Orchestra, in E minor, *Op.* 64

I. Allegro molto appassionato
II. Andante
III. Allegro molto vivace

RESPIGHI ..... "Pines of Rome," Symphonic Poem

I. The Pines of the Villa Borghese
II. The Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

SOLOIST
JAIME LAREDO

These concerts will end about 10:20 o'clock on Thursday Evening; 4:05 o'clock on Friday Afternoon.

BALDWIN PIANO

*RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass
Circ. 175,076
DEC 24 1960

'Die Natali' Premiere Disappointing

By JULES WOLFFERS

There were two works celebrating the Christmas season yesterday afternoon at Symphony Hall and as it turned out one was a reproach to the other.

Bach's beautiful and moving Sinfonia from the "Christmas Cantata" opened the program with Charles Munch directing a reduced string section and woodwinds in effective and devotional style. The Boston Symphony players and their conductor were no less effective in the first performance of Samuel Barber's "Die Natalie," Choral Preludes for Christmas, but the splendid performance was wasted on a work which does the composer no credit and which is far below the aims of the Koussevitzky Music Foundation which originally commissioned the work for the orchestra's 75th anniversary.

High Effort

This is not to suggest that we expected Barber's new work to equal Bach's masterpiece, but high effort, sincerity of purpose, dignity, seemliness and devotion are the least we demand from any composer who writes a work for a great orchestra. We were so far from getting it in Mr. Barber's potpourri that we have the right to resent such a work particularly when it purports to memorialize the Koussevitzkys. I have not the slightest doubt that the late distinguished conductor would have indignantly refused it.

This is not the first time that the orchestra and the Koussevitzky Foundation have been fobbed off with second rate work. This raises the question if both should not seek more expert aid than they apparently are receiving in the selection of composers and works. There should also be a provision for outright refusal where necessary.

The sad thing is that Mr. Barber is one of my favorite composers. He has a real gift for melody and usually has much that is worthwhile and heartfelt to say. But in "Die Natali" he has produced a pot boiler than any tunetaster with a flair for instrumentation could turn out with ease. The familiar Christmas carols are puffed up, dressed up, swollen up, with a meretricious trickiness that left me embarrassed.

Lauds Soloist

I will say one thing for the piece—it is thoroughly commercial, and if the composer wrote it with one eye on the cash register he will undoubtedly succeed in his purpose nor will he be the first to turn the season into a source of pecuniary advantage.

Turning to more pleasant things, Jaime Laredo, winner of the 1959 Brussells competition, was the soloist in the Bach A minor and the Mendelssohn Violin Concertos. Born in Bolivia in 1941, Mr. Laredo studied in this country and played for the first time with the Boston Symphony last summer where I heard him please a large audience with his grace of expression and round tone.

These qualities he still possesses as was shown in both works yesterday, but there is lacking a sense of urgency and drive which rob his interpretations of vitality. Mr. Laredo has made it a habit to dwell on his melody tones too long and he consistently likes to play behind the beat. Perhaps his instrument may be at fault but his tone lacks enough volume to compete with Mendelssohn's orchestration and even the Bach could have had more body.

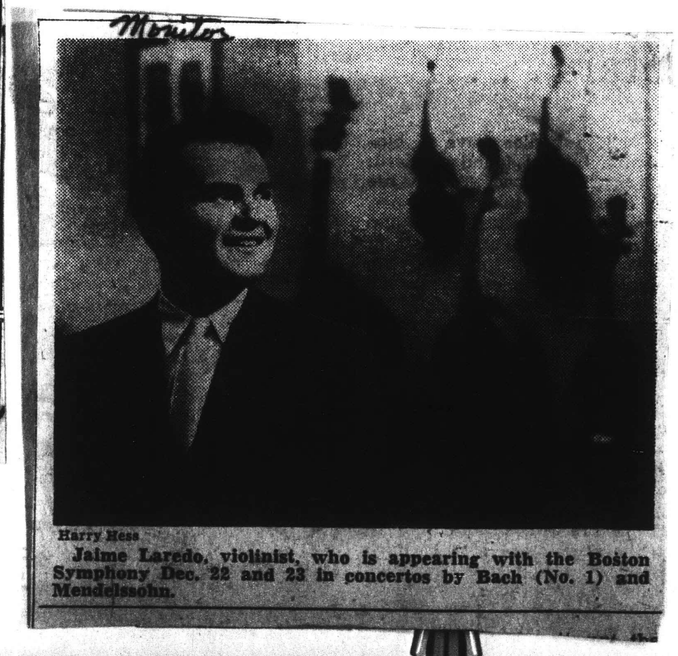
Mr. Munch did a superb job of accompanying in style and tempo with which he could not have been in sympathy. Perhaps it would have been to the works' advantage had he taken a firmer hand in this case, but it was touching to see the way he respected the soloist's every wish, nuance and phrase. Undoubtedly it is fine for Symphony to encourage young and promising talent but at the same time there are leading violinists we hear only too seldom in Boston.

I am long since over any liking for Respighi's "Pines of Rome" with its obvious effects and musical jugglery. But this is the time of year when many young people take over their elders' seats for the vacation period. Mr. Munch's full-bodied and enthusiastic reading together with the virtuoso performance of the orchestra appealed to youthful spirits and brought the concert to a rousing conclusion.

PROGRAM

The Boston Symphony Orchestra gave the 10th concert in its regular subscription series yesterday afternoon at Symphony Hall. Jaime Laredo, violinist, was the soloist. Charles Munch conducted the following program:

Sinfonia from the "Christmas Oratorio" ..... Bach
Violin Concerto No. 1, in A minor ..... Bach
"Die Natali," Chorale Preludes for Christmas ..... Barber
(First performance)
Concerto for Violin and Orchestra in E minor ..... Mendelssohn
"Pines of Rome," Symphonic Poem ..... Respighi



Harry Hess

Jaime Laredo, violinist, who is appearing with the Boston Symphony Dec. 22 and 23 in concertos by Bach (No. 1) and Mendelssohn.

Fourth Program

TUESDAY EVENING, DECEMBER 27, *at* 8:30 *o'clock*

SCHUMANN — Symphony No. 4, in D minor, *Op.* 120

I. Ziemlich langsam; Lebhaft
II. Romanza: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft
(Played without pause)

BARBER — "Die Natali," Chorale Preludes for Christmas

INTERMISSION

MENDELSSOHN — *Concerto for Violin and Orchestra, in E minor, *Op.* 64

I. Allegro molto appassionato
II. Andante
III. Allegro molto vivace

MILHAUD — Suite Provençale

Animé – Très Modéré – Modéré – Vif – Modéré – Vif – Lent – Vif

SOLOIST
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BALDWIN PIANO — *RCA VICTOR RECORDS

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267

DEC 24 1960

Sunday Globe
BOSTON, Mass.
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Violinist Jaime Laredo will also be introduced to symphony audiences in both the Mendelssohn E minor Concerto and the Concerto No. 1, in A minor, by Bach. Dr. Munch will open the program with Bach's Sinfonia from the Christmas Oratorio. The concerts will close with Respighi's symphonic poem, "The Pines of Rome."

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Morning Globe
BOSTON, Mass.
Circ. 190,246

DEC 24 1960

97

Barber Christmas Carols Chorales Given Premiere

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By CYRUS DURGIN

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This is "Die Natali" (convenient translation: "Christmastide"), which is a sequence of chorale preludes based upon familiar carols. "O Come, O Come, Emmanuel;" "Lo, How a Rose E'er Blooming," "We Three Kings of Orient Are" (with a separate prelude for each of the Magi), "God Rest Ye Merry, Gentlemen," "Good King Wenceslas," "Adeste Fideles," "Joy to the World" and "Silent Night," all are there, in one guise or another.

The idea for such a piece must have occurred to dozens of composers, but Mr. Barber seems to be the only one to have done anything about it. His way was scholarly, presentation of the tunes variedly according to the manifold devices of counterpoint. The result is a biggish work for big orchestra which, however, never gets to rolling out the tunes with real Christmas joy or jubilation.

Mr. Barber did work up a certain degree of Orientalism in rhythm and color, and those episodes are the ones which have the more motion. Too much of the work seems a little aimless; though it may look wonderful on paper, the sound is often amorphous. It is also very sour, harmonically. Since this is the time for giving, let us give Mr. Barber credit for effort.

I could not help thinking what the late Charles Ives would have done with the carols. You can imagine what a fantasy he would have made, winding up with a gigantic peroration, orchestra and conductor going full blast, perhaps counterpointing "Adeste Fideles" with "Joy to the World" and "God Rest Ye Merry, Gentlemen," and taking "Jingle Bells" as a ground bass.

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Jaime Laredo, the Bolivian violinist, appeared for the first time in this city in the Concertos of Bach and Mendelssohn. (He had played with the Orchestra last Summer at Tanglewood.)

Laredo, who is not yet 20, obviously has talent. He plays earnestly and accurately, with grace of bow and a sense of music, but to me his work lacks character, definition, strength. The word amorphous again must be applied, for Laredo's phrasing and his rhythm—except in the very animated figurations of Mendelssohn—were loosely shaped.

What really aroused the Friday audience was a superb account of "The Pines of Rome." Here were real passion, color, vigor and splendor. Respighi's mood-and-descriptive music is still quoted low on the academic exchange, but it continues to retain freshness and beauty. "The Pines" and the Bach Sinfonia represented the finest work of the Boston Symphony and Dr. Munch, and it was gorgeous.

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Charles Munch Returns In Seasonal Program

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The words "Christmas Oratorio" at the top of this weekend's Boston Symphony program immediately said "Voices," and for a moment it was disappointing not to be about to hear them again in this abundantly choral season. But the quick answer to this, was of course that instruments have their unique voices, with dialects shaped to consider Christmas almost as pertinently as the human voice, and with their own imagery.

The musical evidence which then proceeded to fill Symphony Hall stretched in time from Bach to Barber, in style from Bach to Respighi, and with something approaching a yawn from one end of Mendelssohn to the other.

Charles Munch, in the Christmas Oratorio Sinfonia, made the shepherds' music as welcome and restful as he surely intended it to be, though his slightly early down-beat refuses to let the movement (or the shepherds) go to sleep. The voices of woodwind and string choirs were of a clarity which may never have met Bach's ear.

Most impressive in the same composer's Violin Concerto No. 1, in which Jaime Laredo appeared as soloist, was the exquisite baroque dialogue of the central movement. Mr. Laredo's manner of playing, of an unassuming sensibility, was suitable to this music, its easy mingling of solo and ripieno (most obviously in the first movement) benefiting from the violinist's unobtrusive virtuosity.

Yet hearing his performance, after intermission, of another old friend returned for Christmas, the Mendelssohn Concerto, strengthened a wish to hear more amplitude in Mr. Laredo's playing, both as to tone and phrasing. Mendelssohn strove to speak warmly through his neat phrases. But if his familiar voice is to interest us it must derive considerable lyricism from the playing.

Mr. Laredo plays easily. Perhaps fresh interpretive problems would bring him out more.

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Sunday Herald
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JAN 1 - 1961

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Free Press
MELROSE, Mass.
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Traveler (e)
BOSTON, Mass.
Circ. 178,037

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Animé – Très Modéré – Modéré – Vif – Modéré – Vif – Lent – Vif

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Sunday Globe
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Sun (e)
LOWELL, Mass.
Circ. 42,164

DEC 17 1960

98

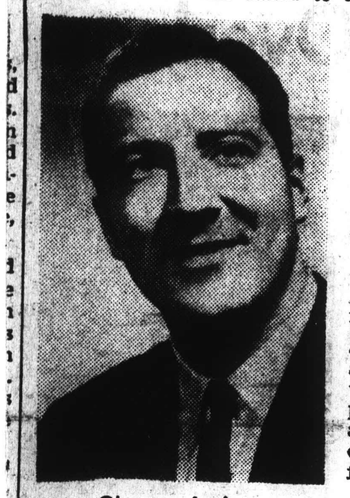
Music

Ludgin in Rapid Rise As U. S. Baritone

By Alfred Burke

LOWELL—The young American baritone, Chester Ludgin, continues to attract the plaudits of both the critics and the opera and concert goers whenever and wherever he appears.

During the current season he has repeatedly scored successes with his performances at the City Center in New York. It seems rather strange that the versatility of this artist has failed to attract the directors at the Met. He has essayed most of the best known roles for baritone in the standard repertoire and has achieved equal distinction in some of the modern operas.



Chester Ludgin

On the local scene, he set some kind of a record with his singing of the title role in Verdi's "Rigoletto" with the Boston-New England Opera company, the performance, another in the John A. Hunnewell series. The opera fans here should be quite happy in the fact that according to plans Mr. Ludgin should appear in the cast of the opera which is scheduled for early in the spring.

The newly organized Lowell Organ club is fast taking its place in the city's musical spotlight. This group which numbers members of both school age as well as those of many years experience in the field, has grown by leaps and bounds. Ernest Woessner has been instrumental in creating the club and attracting leading musicians in the city to support the endeavor. Lloyd Keirstead is president and Andrew J. Menzia is directing public relations.

Jan Smeterlin continues to be one of the great pianists of our time. At his recent celebrity series concert held in George Washington hall, Phillips academy, Andover, he completely thrilled a capacity audience. His program consisting of pieces by Bach, Beethoven, Brahms and Chopin, was essayed with exquisite taste and artistry. His technical approach throughout, especially in the Paganini variations, and his poetic interpretation of the Chopin group left nothing to be desired.

THE JUNIOR LEAGUE of Boston, Inc., is again sponsoring the regional Metropolitan Opera auditions. This year, Erich Leinsdorf, world-recognized conductor, will be the judge for the final day of the New England Regional Metropolitan auditions on Sunday, Feb. 12, 1961, in Jordan hall, Boston. Mr. Howard Hook, chairman of the Metropolitan Opera regional auditions and executives of the Junior league made the announcement of the coming series.

Dr. Charles Munch and the Boston Symphony orchestra will perform the world premiere of Samuel Barber's "Die Natali," choral preludes for Christmas, at the orchestra's concerts this week. The orchestra's concerts this week will be given on Thursday evening (for the Saturday series) and Friday afternoon because of the Christmas holidays.

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Mr. Laredo will be heard again at the orchestra's concert on Dec. 27. Joseph de Pasquale, the orchestra's principal violinist, will be soloist at the concerts of Dec. 30 and 31.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

DEC 29 1960

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: MUSIC FROM CRACKED BELLS

I hold, I trow, as much good will toward man as the next fellow, and nobody would be more pleased to be able to write a review of last weekend's symphony doings that overflowed with the seasonal spirit of things. The fates have decreed otherwise, alas, and I am compelled to close out the year on a most discordant note.

On paper, notwithstanding the pressure of Respighi's "Pines of Rome," the orchestra's Christmas program was promising. It featured the violinist, Jaime Laredo, the twenty-one-year-old winner of the 1959 Brussels International Music Competition in a brace of concertos and the first performance of a new work by Samuel Barber, together with the Sinfonia from Bach's "Christmas Oratorio." In performance it all added up to a poor show.

First, there was Mr. Laredo. To win a Brussels Competition, a violinist must certainly have good hands. These he had. To uphold his wares with a piece so austere and free of virtuosic display of the Bach A minor concerto requires both courage and integrity. These qualities are conceded. There is little else of an affirmative nature to report of his artistry. He had a small tone but not a pretty one. His intonation just passed muster. Far more important—for after all Kreisler and Szigeti had all sorts of trouble with intonation and technique—he was utterly hopelessly leaden in spirit.

Nor was it destined that Mr. Laredo's troubles could be attributed simply to a certain lack of rapport wih Bach. Many times young artists who assay two works on the same program with the orchestra look pretty bad with a lead-off baroque or classic concerto but come into their own with an ensuing romantic or modern one. So was it, for example, with the pianist Monique Haas a few weeks ago with the Mozart D minor Concerto and Ravel's Concerto for the Left Hand. But on this occasion the second work, the Mendelssohn Concerto, was performed even less convincingly than the Bach. This really took some doing, for if ever buoyancy, songfulness and easy elegance combined to provide a violinist with a natural vehicle, it is the Mendelssohn. By virtue of the Laredo alchemy though, it only managed to sound long, hard and dull.

Now it happens that our own Joseph Silverstein competed in that same Brussels Competition in 1959 and placed third. Beyond question Mr. Silverstein can play rings around Laredo. This performance, then, must have made more than one listener ponder the real significance of the Brussels business. And, in view of the fact that Mr. Laredo had played with the orchestra last summer at Tanglewood, for one listener, at least, it induced some melancholy reflections on the BSO soloist selection process.

And so on to Mr. Barber. His new work carries the rather impressive title of "Die Natali," Chorale Preludes for Christmas. It actually consists of a sequence of eight familiar Christmas carols plays without pause and worked together with a number of contrapuntal devices. There is much Kostelanetz-like sweetening interspersed among an appropriate endowment of mild harmonic and rhythmic eccentricities.

Had the piece been served up as a bit of harmless fun and frolic for this year's Christmas concert, thereafter to be handed over to the Salvation Army for annual duty in front of Filene's, that would have been both understandable and desirable. But no, this composition is obviously meant to be taken quite seriously by all concerned; it was composed (last July) for the orchestra's 75th anniversary (1955), is dedicated to the memory of Sergei and Natali Koussevitzky, and has been taped for submission for award to the American International Music Fund. The composer was present to take a bow.

Is it necessary to do a job on such a sitting duck as Respighi's "Pines of Rome," with which the program concluded? Sometimes a native son, like the late Guido Cantelli, can provide a momentarily plausible reason for reviewing this watered-down Latinized Strauss. Usually, as last weekend, the chief purpose served by its revival is to demonstrate how really loud a composer and conductor between them can make a symphony orchestra sound.

The present extended home stand ends this week with a program that includes Vivaldis' Concerto in D minor, the Bartok Viola Concerto and Brahm's First Symphony. The soloist is Joseph de Pasquale and Mr. Munch conducts. Thereafter the orchestra departs for a New York trip. If Messrs. Laredo and Barber, as I understand will be the case, are going to grace the New York City programs, the symphony organization had better brace itself for some critical cannonades it no longer has the luxury to afford.

New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 178,037

DEC 19 1960

Symphony Soloist

JAIME LAREDO, Bolivian violinist, will be soloist with the Boston Symphony Orchestra and Charles Munch at concerts Thursday night and Friday afternoon.

New England Newsclip Agency, Inc
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Herald (m)
BOSTON, Mass
Circ. 175,076

DEC 22 1960

Boston Symphony Concert Tonight

Subscribers for the Boston Symphony Orchestra's Saturday series are reminded that because of the Christmas Holiday, the concert will be given tonight in Symphony Hall at 8:30.

The change does not affect the Friday subscribers with the concert presented tomorrow as usual.

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Herald (m)
BOSTON, Mass.
Circ. 175,076

DEC 18 1960

Music Events This Week

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CAMBRIDGE CIVIC SYMPHONY ORCHESTRA, Victor Manusevitch, conductor, Sanders Theater, 8:30 p.m. First performance of "Symphonic Paraphrases" by Nicholas Van Slyck; Marcello; Mozart Symphony K. 43; Sibelius Symphony No. 1.

EVANGELICAL CONVENANT CHURCH CHOIR of Cambridge (Beech Street near Porter Square) 26th annual service of Christmas Music by Candlelight, 8:00 p.m. Elmer G. Westlund, organist and director. Guest soloist Ethalou Dimmock, soprano. Admission free.

FIRST CONGREGATIONAL CHURCH CHOIR, Braintree. Christmas portion of Handel's "Messiah," 8:00 p.m. Anne Bishop, Ione Lockwood, sopranos; Nina Colgrove, alto; Irving Macomber, tenor; John Ring, bass; George Butler, organist and director.

ST. PAUL'S CATHEDRAL CHOIR, Benjamin Britten's "Ceremony of Carols." 8:00 p.m. Peter Wering, conductor; Jean Kakelins, Crown, harpist.

MONDAY

ANNUAL CHRISTMAS CAROL SERVICE, Harvard University Memorial Church, 8:15 p.m. Janice Miner, obee; Lois Pardue, organ; John Ferris, organist and choirmaster.

TUESDAY

JEANNE GREALISH, mezzo contralto, with Reginald Boardman, piano, presented by Chromatic Club at the College Club, 40 Commonwealth Avenue, 11:00 a.m. Schumann cycle and other works.

ANNUAL CHRISTMAS CAROL SERVICE. Repeat of Monday program, 4:30 and 8:15 p.m.

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GEORGE BUTLER, organist, Emmanuel Church, 15 Newbury Street, In noon hour recital of Advent and Christmas organ works. 12:10 p.m.

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NEW YORK, N.Y.
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FEB 1961
1960

Boston

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O Come, O Come, Emmanuel; Lo, How a Rose E'er Blooming; We Three Kings of Orient Are (with separate prelude for each of the Magi); *God Rest Ye Merry, Gentlemen; Good King Wenceslas; Adeste Fidelis; Joy to the World* and *Silent Night*—all are there, in one guise or another.

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Mr. Barber did work up a certain degree of Orientalism in rhythm and color, and those episodes are the ones which have more motion. Too much of the work seems aimless; though it may look wonderful on paper, the sound is often amorphous, and the rhythm, too. The piece also is very sour, harmonically.

I could not help imagining what the late Charles Ives would have done with the carols. What a fantasy he would have made, winding up with a gigantic peroration, orchestra and conductor going full blast, perhaps counterpointing *Adeste Fidelis* with *Joy to the World* and *God Rest Ye Merry, Gentlemen*, and using *Jingle Bells* as a ground bass!

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The Christmas season brought a certain amount of music new in these parts. One such was Benjamin Britten's Cantata, *St. Nicholas*, performed in Jordan Hall Dec. 15 by the student chorus and orchestra of the New England Conservatory, Lorna Cooke de Varon conducting. Soloist, and most excellent, was tenor Frederick Jagel. *St. Nicholas* has many dry pages, but it also has power.

Harold Farberman's New Arts Orchestra, presenting their second concert at the Little Opera House, Dec. 15, gave Stravinsky's *L'Histoire du Soldat* and first Boston performances of Carlos Surinach's *Hollywood Carnival* and the Clarinet Quintet by Douglas Moore. The Dancemakers appeared in a staged performance of Stravinsky's bitter work; with Virginia Ehrlich as unseen, offstage Narrator. They also danced the music of Surinach and Moore, after it had been heard through once purely as concert music.

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EIGHTIETH SEASON • NINETEEN HUNDRED SIXTY-SIXTY-ONE

Eleventh Program

FRIDAY AFTERNOON, DECEMBER 30, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 31, *at* 8:30 *o'clock*

BACH ..... Chorale Prelude, "The Old Year Is Past"
(Arranged by Charles Munch)

VIVALDI ..... Concerto Grosso in D minor, *Op.* 3, No. 11
I. Maestoso
II. Largo
III. Allegro

BARTÓK ..... Concerto for Viola and Orchestra
I. Moderato
II. Lento; Adagio religioso; Allegretto
III. Allegro vivace

INTERMISSION

BRAHMS ..... *Symphony No. 1, in C minor, *Op.* 68
I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

SOLOIST
JOSEPH DE PASQUALE

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
DEC 31 1960

Boston Symphony Salutes New Year

11-60

Pasquale Distinguished in Bartók

By Louis Chapin

Charles Munch made it quite clear to his Symphony Hall audience yesterday afternoon—in case they didn't already know—that a new year means a great deal more to him than swinging bells and con amore performances of "Auld Lang Syne." His Boston Symphony program, whether intentionally or not, faced 1961 with a prevailing seriousness, with a resolution more promising than the general run.

Its intentions were unmistakeable, of course, in the opening Chorale Prelude of Bach, arranged by Dr. Munch, "The Old Year is Past." The music, the transcription, the playing, and the conducting were as far removed as possible from any purpose to entertain. Applause seemed somehow inappropriate.

Then the orchestra strings attended to the fine sound of Vivaldi's Concerto Grosso in D minor, and their warm way with it was again convincing as to the composer's understanding of how these instruments work — also as to why Bach took the trouble to copy it out.

The jump from Vivaldi to Bartók is made shorter than one might expect by the common energy of the two composers. Both men wrote muscular music without drawing attention to the muscles. Bartók's Viola Concerto seems particularly lean, and Joseph de Pasquale's playing made no special effort to fatten it up; his most important job, expertly fulfilled, was to keep the solo line raised, when needed, above the orchestra.

In a violin concerto, the solo instrument is guaranteed a degree of prominence through the use of its brilliant higher range; but where the viola is concerned, neither the composer nor the performer can well exploit this means. Mr. de Pasquale found his way with ease and clarity through the spaces which Bartók opened for him in the texture, and the music's purposefulness led to exhilarating release in the dancing finale.

And speaking of finales, Dr. Munch's reading of the Brahms First Symphony saved its amplest orchestral power till the last movement. It is indeed a symphony of resolution, and it seemed fitting to the occasion that the insistent intentions of the first movement should defer more than usually to Brahms' final joy in having written a symphony—his resolution of many years fulfilled.

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DEC 31 1960

THE SYMPHONY

VIBRANT PERFORMANCES IN BSO YEAR END LIST

By JULES WOLFFERS

It was a vibrant and satisfying concert that Charles Munch and the Boston Symphony Orchestra presented yesterday afternoon for the 11th program of the series which also marked the final concert this year. From the opening Bach, through the Vivaldi and Bartok, and with the closing Brahms, the conductor directed with verve, and the orchestra played spiritedly. The afternoon was made complete with the splendid performance of the soloist, Joseph de Pasquale.

It has become Mr. Munch's custom to present a New Year offering at the final December concerts of his own arrangement of the Bach Chorale Prelude, "The Old Year is Past." The brief work was beautifully projected yesterday with a certain grave delicacy and with fine contrast between strings and the brass in the closing statement of the hymn. Although the conductor made it plain that he preferred no applause, the listeners could not refrain from bringing him back for a personal tribute in which the greetings of the season were implicit.

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The composer starts right out with the solo instrument to exploit it fully and consistently to the end with only very brief rests.

The full orchestra is rarely used and even when it leads, the viola offers added thematic allusion which can always be heard. Mr de Pasquale played superbly with rich, properly somber tones in the lower registers and with clarity in the higher parts. Mr. Munch is the orchestral accompanist without peer as he showed again yesterday. The soloist is principal violist in the orchestra and his colleagues outdid themselves to provide completely expert and sympathetic support as much in the intensely sad parts as in the gay, folk-inspired dance sections. The outcome was a triumph for all concerned.

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This was not an orthodox interpretation but it is just in such unorthodoxy that the conductor is at his best. He is to be commended and praised for providing new outlooks on old works. At any rate music also is a house with many mansions.

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Concerto for Viola and Orchestra. Bartok
Symphony No. 1, in C minor, Op. 68 Brahms

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Eleventh Program

FRIDAY AFTERNOON, DECEMBER 30, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 31, *at* 8:30 *o'clock*

BACH . . . . . Chorale Prelude, "The Old Year Is Past"
(Arranged by Charles Munch)

VIVALDI . . . . . Concerto Grosso in D minor, *Op.* 3, No. 11
I. Maestoso
II. Largo
III. Allegro

BARTÓK . . . . . Concerto for Viola and Orchestra
I. Moderato
II. Lento; Adagio religioso; Allegretto
III. Allegro vivace

INTERMISSION

BRAHMS . . . . . *Symphony No. 1, in C minor, *Op.* 68
I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

SOLOIST
JOSEPH DE PASQUALE

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

[649]

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Herald (m)
BOSTON, Mass.
Circ. 175,076
DEC 31 1960

THE SYMPHONY

VIBRANT PERFORMANCES IN BSO YEAR END LIST

By JULES WOLFFERS

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
DEC 31 1960

Boston Symphony Salutes New Year

11-60

Pasquale Distinguished in Bartók

By Louis Chapin

Charles Munch made it quite clear to his Symphony Hall audience yesterday afternoon—in case they didn't already know—that a new year means a great deal more to him than swinging bells and con amore performances of "Auld Lang Syne." His Boston Symphony program, whether intentionally or not, faced 1961 with a prevailing seriousness, with a resolution more promising than the general run.

Its intentions were unmistakeable, of course, in the opening Chorale Prelude of Bach, arranged by Dr. Munch, "The Old Year is Past." The music, the transcription, the playing, and the conducting were as far removed as possible from any purpose to entertain. Applause seemed somehow inappropriate.

Then the orchestra strings attended to the fine sound of Vivaldi's Concerto Grosso in D minor, and their warm way with it was again convincing as to the composer's understanding of how these instruments work — also as to why Bach took the trouble to copy it out.

The jump from Vivaldi to Bartók is made shorter than one might expect by the common energy of the two composers. Both men wrote muscular music without drawing attention to the muscles. Bartók's Viola Concerto seems particularly lean, and Joseph de Pasquale's playing made no special effort to fatten it up; his most important job, expertly fulfilled, was to keep the solo line raised, when needed, above the orchestra.

In a violin concerto, the solo instrument is guaranteed a degree of prominence through the use of its brilliant higher range; but where the viola is concerned, neither the composer nor the performer can well exploit this means. Mr. de Pasquale found his way with ease and clarity through the spaces which Bartók opened for him in the texture, and the music's purposefulness led to exhilarating release in the dancing finale.

And speaking of finales, Dr. Munch's reading of the Brahms First Symphony saved its amplest orchestral power till the last movement. It is indeed a symphony of resolution, and it seemed fitting to the occasion that the insistent intentions of the first movement should defer more than usually to Brahms' final joy in having written a symphony—his resolution of many years fulfilled.

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Morning Globe
BOSTON, Mass.
Circ. 190,246

DEC 31 1960

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But more than that, De Pasquale's performance—and also that of the Orchestra—showed a superb sense of continuity, musical structure and logic. The Concerto built and built, as it sang and sang. The total result was an occasion to be cherished in memory. Well, indeed, did De Pasquale merit the audience's acclaim and the spontaneous cry of "Bravo!" which burst from his colleagues on stage.

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Next week the Orchestra goes to New York. The next Symphony Hall concerts, Jan. 13 and 14, will bring Smetana's "The Moldau," the G major Symphony, No. 4, by Dvorak, and Brahms' B-flat major Piano Concerto with Eugene Istomin as soloist.

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Sunday Herald
BOSTON, Mass.
Circ. 289,111

DEC 25 1960

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MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY-CIRC.N.AVAIL.

DEC 1960

Naumburg Award Finals

Grace Rainey Rogers Auditorium, Oct. 21: Tartini-Kreisler: Variations on a Theme of Corelli. Bach: Fugue from Sonata in C for violin alone. Imbrie: Impromptu (First Performance). Vieuxtemps: Concerto in A minor, Op. 37.

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—Rafael Kammerer

Fay Foto Service

William Schuman presents Naumburg Award to Joseph Silverstein

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Sunday Herald
BOSTON, Mass.
Circ. 289,111

JAN 8 1961

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Morning Globe
BOSTON, Mass.
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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
JAN 4 - 1961

Symphony on Tour

The Boston Symphony is returning to New York this week for another part of its 75th New York anniversary season. The orchestra is also being heard in Rye and Brooklyn.

The twelfth pair of Boston concerts, to be given Jan. 13 and 14, will include Eugene Istomin as soloist in Brahms' Piano Concerto No. 2. Charles Munch will also conduct the orchestra in Smetana's symphonic poem, "The Moldau," and in Dvorak's Fourth Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 101,427
JAN 1 - 1961

Boston Orchestra To Play Tuesday

MEMBERS OF THE Civic Music Association will hear a concert by the Boston Symphony Orchestra at ~~a program~~ on Tuesday evening at 8:15 in the Auditorium. The concert is the second of five in the current series, marking the 30th year of the association. Charles Munch, music director of the Boston Symphony, will conduct Tuesday's program, which will open with Schumann's Symphony No. 4 in D minor. The program will include Chorale Preludes for Christmas by Samuel Barber, Milhaud's Suite Provencale, and Concerto for Violin and Orchestra in E minor by Mendelssohn, with Jaime Laredo as soloist.

One of the world's great orchestras, the Boston Symphony is now in its 80th season and is composed of 101 men and three women. It gives concerts in different series from October through April in the winter season, followed by the Boston Pops Concerts, Esplanade series, and the six-week Berkshire Festival at Tanglewood. The major winter series is given in Symphony Hall in Boston, built for the orchestra in 1900 and still considered by many to have the finest acoustics of any U.S. concert hall. Last summer the orchestra made a Far Eastern trip.

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Gazette (e)
WORCESTER, Mass.
Circ. 92,367
JAN 4 1961

Civic Concert Is Fine Start For New Year

By JOHN F. KYES
Gazette Music Critic

The Civic Music Association concert last night by the Boston Symphony Orchestra under Charles Munch was a heart-warming affair. Whether you looked upon it as a fine opening for the new year of music, or as an extra bonus at the end of the two-holiday fortnight, there was the right ring to it.

I do not know if Dr. Munch planned it that way, but just as the center of the program was Samuel Barber's new Christmas piece, so every other composition on the program seemed to key-note some phase of Christmas and New Year's feeling.

Barber's chorale Preludes for Christmas, entitled "Die Natali," were delightfully invigorating. They frankly used portions of several familiar carols, but in what variety and richness of harmonization! At times, the oriental effect was emphasized, and the Wise Men truly came from the Far East. Especially delightful was the featuring of instruments often given a subordinate role, with the tuba and bassoon given key assignments.

Violinist Shows Maturity

After such glitter and sonority, one might have expected the Mendlessohn Violin Concerto in E minor to sound showy and concertized, but the heart-appeal continued, especially in the famous "Andante." The young South American violinist, Jaime Laredo, still in his teens despite mature appearance, made this movement a thing of ideal beauty, and treated the intricacies of the first and third movements as if they were incidental and not ends in themselves.

His tone was always contained and musicianly. He shaped phrases with elegance, and disdained apparently to push them for showiness' sake. One may have heard more exciting performances of this well-known concerto, but few which maintained such steady goals.

This was a romantic program, opened with the Schumann Symphony No. 4 in D minor. Whole sections of this symphony are so tender and touched with hope and prophecy that they would do for a musical setting of the Nativity. Especially did Munch draw forth the smooth and noble nature of the music in the introduction.

Final Section Brisk

The body of the first movement alternated effectively between its suggestions of strife and turbulence, and periodic emergence into sunny passages. The "Romaze" was gently poignant. The contrast of the Scherzo were handled splendidly, between vigorous accents and daintiest traceries.

The opening of the last movement brought another introduction of great dignity, before the more knowing and calculated elaborations of the finale.

The holiday mood was given quaint and attractive garb in Darius Milhaud's "Suite Provencale." Of the eight little pictures, based on folk material, I liked especially the opening "Anime," with all the gaiety and richness of holiday merrymaking, and the beautifully played theme of the seventh, slow movement, voiced by English horn, trombones, horns and strings.

The brisk final section brought the illusion of all sorts and sizes of bells; none, as far as I know, played on chimes, but suggested by various ingenious instrumental combinations.

We are especially grateful to Dr. Munch for including this program the [illegible] given its premiere in Boston only a few days ago, and obviously destined to be heard often.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
JAN 5 1961

Music: New Yule Work

Boston Symphony Plays Barber's 'Die Natali'

By HAROLD G. SCHONBERG

CHRISTMAS is a little past us, but Samuel Barber's new Christmas work last night helped to evoke sounds that recently have been sounding in our ears. It received its first local performance last night in Carnegie Hall, and is a fifteen-minute piéce d'occasion named "Die Natali," and subtitled "chorale preludes for orchestra." Charles Munch and the Boston Symphony introduced it.

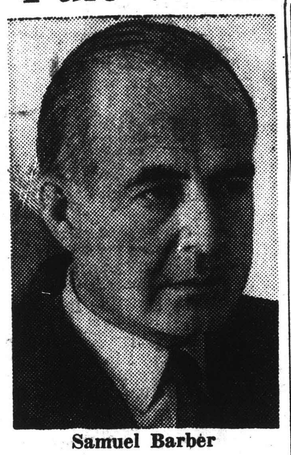
What Mr. Barber has composed is, in effect, a potpourri of familiar Christmas melodies. "O Come, O Come, Emmanuel" is heard. So are "Lo, How a Rose E'er Blooming," "We Three Kings of Orient Are," "Silent Night," "God King Wenceslas," "God Rest Ye Merry Gentlemen" and several others.

Sensitively harmonized and orchestrated, "Die Natali" is the kind of piece that any competent craftsman can turn out rapidly on order. Mr. Barber, being the professional he is, has avoided a stock arrangement of a television-commercial nature. There is nothing vulgar in this piece, save for one spot—a rather glaring, jazzlike treatment of "Good King Wenceslas." It is otherwise ttidy, pleasant and it probably will be turning up in symphony concerts all over the country come next Christmastide.

Mr. Munch led off the concert with Milhaud's "Suite Provençale." This work is not unfamiliar. It is as cute as a prettily colored spun sugar stick, is about as nourishing, and makes a colorful flicker as it spins along.

The soloist of the evening was Jaime Laredo, in the Mendelssohn Violin Concerto. From the opening phrase of the soloist it was evident that the performance was going to be along restricted lines.

If a violinist takes his entry in the Mendessohn without any attempt at a dynamic surge, he has failed to set his stage for what follows. Mr. Laredo, who can play the violin quite expertly, failed to realize the potential of the music. His opening statement was in character with the rest of his conception—bland, sweet, small-scaled, and with almost no dyanmic variation.



Samuel Barber

The Program

BOSTON SYMPHONY, Charles Munch, conductor; Jaime Laredo, violinist. At Carnegie Hall.
Suite Provencale ..... Milhaud
Violin Concerto in E minor..Mendelssohn
Die Natale, Choral Preludes for Christmas (first N. Y. performance)..Barber
Symphony No. 4 ..... Schumann

Mr. Laredo gave the impression that all of his training has been concentrated on how to play the instrument, rather than on what the music means. He seemed uninterested in pointing up a phrase, in building to tension and then release.

Everything he did he did correctly enough. His background has been thorough enough for that, and there were no mistakes as such. But neither was there any hint at musical character or, even, great belief in what he was doing. It is a pity that so brilliant a technician should have so little to communicate.

In the concluding work, the Schumann Fourth Symphony, Mr. Munch led the Boston Symphony in a performance highlighted by pure sound. His orchestra is one of the great ones, and it gave him a beautifully shaded reading. As an interpretation, though, it was just a shade on the brittle and artificial side.

Nowhere was this more evident than in the bridge between the third and fourth movements. Mr. Munch, using an exaggerated pianissimo from his players at the start, built it up so carefully, and in such a calculated manner, that it assumed a place completely outside its true proportion. If only conductors in the Schumann symphonies would let the music flow naturally!

Hyman Brees Gives a Violin Recital

HYMAN BRESS, a violinist from Canada who made his New York recital debut three seasons ago, returned to Town Hall last night for his second appearance. He brought John Newmark with him as his assistant at the piano, and he also brought something of an innovation in recital procedure.

The innovation came with the presentation of Schonberg's Fantasy, Op. 47. While Messrs. Bress and Newmark played it, the pages of the printed score were projected one by one on the big Town Hall film screen.

The visual aid was interesting and instructive for those who could read music, and it was probably diverting even for those who couldn't.

Actually, a bit of diversion was welcome by the time Mr. Bress got to Schoenberg, for his recital was not the liveliest affair imaginable. The program was solid and the playing secure, but the music-making was almost maddeningly placid.

Prokofieff's Sonata in F minor, Op. 80; Brahms' Sonata in G, Op. 78; Mozart's Adagio, K. 261, and Kelsey-Jones' Introduction and Fugue (in its first New York performance) all seemed to move Mr. Bress about equally—that is to say, very little.

The Schoenberg demonstration showed conclusively, for example, how Mr. Bress failed in one respect to achieve needed variety. Between the fortissimos and pianos that it called for, there was generally only the slightest dynamic distinction.

This was just about the way things went all evening. There was only minimal projection of anything resembling drama or passion; even the most honorable musicianship and sweetest of quiet string tone can grow tiresome very quickly.

What young Mr. Bress needed fas to expose the temperament that must reside in him somewhere. His equipment, musical intelligence and taste are too imposing to be wasted through such unrelieved calmness.

ALLEN HUGHES.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
JAN 9 1961

MUSIC

Boston Symphony Orchestra

CARNEGIE HALL
Conductor, Charles Munch; soloist, Joseph de Pasquale, violist. The program:
Concerto Grosso in D minor, Op. 3, No. 11—Vivaldi.
Concerto for Viola and Orchestra — Bartok.
Symphony No. 1 in C minor, Op. 68 —

By Ronald Eyer

The literature for solo viola being as limited as it is, the Bartok Concerto, which very nearly didn't get written, is a more than welcome addition and Joseph de Pasquale gave it its full due in a splendid performance Saturday afternoon.

Mr. de Pasquale, who is first viola of the Boston Symphony, has an intimate connection with this work. It was commissioned and first played by William Primrose who was one of Mr. de Pasquale's teachers, and the first performance by the Boston Symphony in 1952 was played by Mr. de Pasquale.

The finished work is the result of a collaboration, unforeseen by either party, between the composer, Bela Bartok, and his friend, Tibor Serly. It was one of the compositions upon which Bartok was working at the time of his death in New York in 1945. It was complete in sketch form, but a major task fell to Serly in deciphering the manuscript, completing harmonies, solving technical problems for the soloist and deciding on instrumentation.

Has Happened Before

This sort of thing has happened before (as with Alfani and Puccini's "Turandot"), but it is a difficult spot for a friend of a deceased composer to be in, no matter how good a musician the friend may be. There must always be the unanswerable question of what the music would have been like had the composer completed it himself.

Serly, however, knew Bartok and his methods intimately, and the sketches, after all, were complete although in skeletal form. What comes out in performance is pure Bartok, so far as the average listener can discern, and it is singularly beautiful music. In three movements, played without pause, it is a full-fledged bravura piece calculated, in traditional concerto style, to show off the capacities of both the instrument and the player.

There are no concessions to either, and the work bristles with technical difficulties which Mr. de Pasquale, master violist that he is, solved with no trouble at all. In the manner of the modern concerto, the solo voice is integrated much of the time with the orchestral fabric which is, as Bartok wished it, light in texture. There is graceful and ingenious interplay between the viola and the wind instruments and some very skillfully devised contrasts between the solo instrument and its fellow strings.

Hungarian Flavor

The suggestion of Hungarian folk music is, of course, always in the air, especially in the dancelike Allegro vivace which brings the work to a gay and dashing conclusion. And the slow movement has a grand, soaring melody which displayed the burnt umber voice of the viola at its resplendent best. Altogether, the concerto is a masterpiece of its kind and an ornament to the instrument for which it was conceived.

The concert began with the Vivaldi Concerto in D minor for Strings, Op. 3, No. 11, here performed with harpsichord continuo. The polyphonic texture of the first movement, Maestoso, sounded heavy and muddy and the ensemble of first-chair soloists in the succeeding movements was unbalanced and sometimes strident.

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N.Y. Tel. & Aug. 15/[illegible]

Yule Chorale Presented At Carnegie

Samuel Barber's latest composition—a set of Chorale Preludes for Chirstmas—sharpened interest in the concert of the visiting Boston Symphony in Carnegie Hall last night. Charles Munch conducted.

Another attraction was the appearance of Jaime Laredo, the 19-year-old Bolivian violinist who won the coveted Belgian Prize in 1959. Bland tone and facile technique marked his reading of the Mendelssohn Concerto last night.

Mr. Barber's score carries the yuletide Latin title of "Die Natali." Based on familiar Christmas carols such as "Silent Night," it offers an unbroken sequence of contrapuntal devices with immense skill and feeling.

The tunes are heard in ingenious guises, alone, together and in brilliant rhythmic variation and with alternating moods of prayer-like peace and joyous jubilation. After a brisk crescendo, the music tapers off to echoes of "Silent Night."

This may very well be the best symphonic contribution ever made by an American composer to the Christmas shelf.

Also on the program were Milhaud's "Suite Provecale" and Schumann's Fourth Symphony.

L.B.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,12[illegible]
JAN 6 19[illegible]

MUSIC

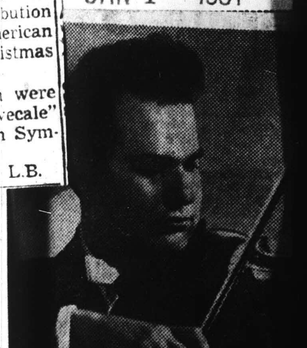
Boston Sym[illegible]

CARNEGIE [illegible]
Conductor, Charles Munch; [illegible] Laredo, violinist. The [illegible] Symphony No. 4 in D [illegible]
"Die Natali," Chorale [illegible] mas (first N. Y. [illegible]
Concerto for Violin and [illegible] minor, Op. 64 .....
Suite Provencale .....

By Paul Henry

The novelty at [illegible] night's concert of the [illegible] Symphony was Samuel [illegible] "Die Natali," Chorale [illegible] for Christmas, which [illegible] distinguished composer [illegible] work. Unless I am [illegible] taken, this is the first [illegible] when chorale preludes [illegible] than being written for [illegible] gan and perhaps later [illegible]

W YORK, N.Y.
MES
614,169 S. 1,254,635
JAN 1 1961



INIST IS SOLOIST—Ja[illegible]
oston Symphony at Car[illegible]

NEW YORK, N.Y
DAILY NEWS
D. 2,026,850 S.
JAN 1

Laredo S[illegible]
Violinist Jaime [illegible] his first local app[illegible] orchestra in Wedn[illegible] Boston Symphony [illegible] Carnegie Hall.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,055 S. 505,121
JAN 6 1961

MUSIC

Boston Symphony Orchestra

CARNEGIE HALL

Conductor, Charles Munch; soloist, Jaime Laredo, violinist. The program:
Symphony No. 4 in D minor, Op. 120 ..... Schumann.
"Die Natali," Chorale Preludes for Christmas (first N. Y. performance) ..... Barber.
Concerto for Violin and Orchestra in E minor, Op. 64 ..... Mendelssohn.
Suite Provencale ..... Milhaud.

By Paul Henry Lang

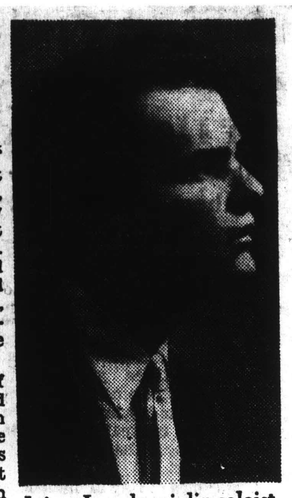
The novelty at Wednesday night's concert of the Boston Symphony was Samuel Barber's "Die Natali," Chorale Preludes for Christmas," which is this distinguished composer's latest work. Unless I am badly mistaken, this is the first instance when chorale preludes, rather than being written for the organ and perhaps later orchestrated, were composed directly for orchestra, yet this very fact creates a curious dichotomy. There was something unreal about this engaging, very well constructed and tasteful work, which in fact legalized a common law marriage, making the bride respectable.

The distinguishing quality of "Die Natali" is that, devoted though it largely is to the vision of a bygone era, it does not lose touch with this century. This piece seems to me to represent a search for a line along which both worlds can march, kept together on the one hand by a Christian musical tradition, on the other hand by the mental processes of the contemporary composer. The difficulty is that perhaps Mr. Barber underestimated the extent to which we have departed from Christian musical tradition, as well as from the mental processes that must inevitably be invoked when setting such traditional tunes.

It might be supposed that in the turmoil in which music finds itself in the seventh decade of the twentieth century, such a work would easily present itself and as easily be carried out without any direct relation to the main currents. Unfortunately, the agelessness that has hitherto surrounded such tunes as "God rest ye merry, gentlemen," "Good King Wenceslas," or "Silent night," has paled; these tunes have become a romance which is quite different from a tradition. And the romance, irrevocably standardized by the Victorians, no longer accords with the temper of today's music.

But the dichotomy goes even deeper, it concerns the whole attitude, for the division is different in kind and cannot be measured by the same scale. I have noticed it before, in the fine second symphony of Honegger, where suddenly an old hymn appears in the finale, instantly causing a feeling of unconvincing archaism. (The chorale tunes in Reger's piano concerto give the impression of a peasant's shirt worn with a dinner jacket.)

If this attitude and technique of using religious-symbolical *cantus firmi* in orchestral works is still viable, which I doubt, it will have to be reconciled with the spirit of the second half of our century, which calls for an entirely new musical solution.



Jaime Laredo, violin soloist with the Boston Symphony Orchestra last night.

Frankly, I do not think that this is feasible either.

Yet I must confess that it is very difficult to criticize an attitude which preserves such a spirit and yields such pleasant results. I am sure that "Die Natalis" will have that success which the more archaically contrived and therefore less genuinely felt attempts fail to reach. The performance did not do justice to Mr. Barber's fastidious scoring; there were some ragged spots whole others seemed a bit perfunctory, though on the whole the orchestra sounded fine.

The concert began with Milhaud's "Suite Provencale," one of the poorer lollipops of this facile composer who has many of them to his credit, and was followed by Mendelssohn's violin concerto, played by Jaime Laredo.

Mr. Laredo's rendition was on a small scale in concept, tone, phrasing, and pretty nearly everything else! Not so the orchestra's—all the strings of Greater Boston were on the stage for a work of Mozartean proportions, for a concerto that is scored with the utmost finesse. The tuttis made mincemeat of the pleasant but dainty sound emanating from Mr. Laredo's violin.

The final number, Schumann's Fourth Symphony, started a little ponderously, going from spot to spot separated by Mr. Munch's private rallentandos. The body of the second movement showed the orchestra in its better form, but the lovely and simple melody that opens it was pretty well mangled by ultra-romantic phrasing. As I left, the scherzo got under way in a pleasantly robust manner.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
JAN 1 1961

VIOLINIST IS SOLOIST—Jaime Laredo will play with the Boston Symphony at Carnegie Hall on Wednesday.

NEW YORK, N.Y.
DAILY NEWS
D. 2,026,850 S. 3,332,879
JAN 1 1961

Laredo Soloist

Violinist Jaime Laredo makes his first local appearance with orchestra in Wednesday night's Boston Symphony concert at Carnegie Hall.

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240
JAN 5 1961

WORDS and MUSIC

By Harriett Johnson

Bostonians Play Barber 'Natali'

Like the winter's invading winds, the force of Charles Munch conducting the Boston Symphony last night in Carnegie Hall was not easy to resist. During the first movement of Schumann's Fourth Symphony, he roused the ensemble like a cheerleader. There was no special regard for refinement but the continuous pulsation was dynamic, reflecting the music director's personality.

Munch had chosen a lively program well suited to his rousing treatment.

It included a first local performance of Samuel Barber's "Die Natali," Chorale Preludes for Christmas.

Before the intermission, Jaime Laredo, 19-year-old Bolivian violinist, who won the 1959 Queen of Belgium International Music Competition, was soloist in Mendelssohn's E Minor Concerto while Milhaud's "Suite Provencale" opened the concert in carnival spirit. Harlequin and Columbine turned up in many a dance tune.

"Die Natali" used familiar Christmas carols as themes, including "Good King Wenceslaus" and "God Rest Ye Merry, Gentlemen." They tumbled out of Santa's pack as eagerly as children darting from bed on Christmas morning. Both bright and nostalgic, the music, however, which ended with "Silent Night," expressed the religious as well as festival spirit.

As could be expected, it is a work of good cheer, too saucy to suggest a round of caroling, but instead merging traditional tunes into a colorful contenmporary design.

Laredo Makes Melody Buoyant

Laredo's playing showed him to be sensitive performer, if still understandably immature. His tone, though sweet and pure, was small, even inhibited. At times he couldn't be heard above the ensemble and soft sustained high notes faded into nothing.

His technical equipment is solid, even brilliant, while his strong feeling for the melodic line makes the music soar. It is obvious that he sustains the movement of the melody constantly in his thinking because the phrases follow one another with continuous animation and with differentiation.

Munch's accompaniment generally was too heavy and there were many sections when he took the music at his own pace, whether slow or fast, rather than concerning himself first with his young soloist's wishes.

The quality of instrumental sound in the Mendelssohn and Schumann works was more lumped together than transparent. It was a solid more than a clear union of separate choirs.

In short, Munch blew confidently through Mendelssohn, but his soloist didn't always agree with the direction.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
FEB 1961

Boston Symphony Premieres New Work By Samuel Barber

Boston Symphony Orchestra, Charles Munch, conductor, Jaime Laredo, violinist, Carnegie Hall, Jan. 4, E—Charles Munch led the Boston Symphony in the first New York offering of Samuel Barber's new "Die Natali, Choral Preludes for Christmas." Also new here was young Bolivian-born and American-trained Jaime Laredo, who played the Mendelssohn Violin Concerto.

Barber has lavished his genius upon a setting of favorite carols such as "God Rest Ye Merry, Gentlemen," "Good King Wenceslas," "O Come, Emmanuel," "We Three Kings," "Lo, How A Rose E'er Blooming" and "Silent Night." This work was played with extraordinary flexibility, grace and skill, Strange is the union of themes of extreme simplicity with a complex harmonic and countermelodic procedure. The amazing variety of their treatment in a modern idiom often is confusing. Although the listener is sometimes overwhelmed by the volume and richness of orchestral tone, one or another of the solo instruments (as in "Silent Night") carries along the thematic thread cleverly. The work seems likely to be around a long time, especially during coming Christmas observances. An enthusiastic reception brought the composer to the stage to bow his thanks.

Mr. Laredo evinced technical clarity and commanding sweep in his bowing. but he neither plumbed the depth of the Beethoven Concerto's musical substance nor soared to lyrical heights throughout the three movements. One feels that he can enter the circle of the elect only by enhancing his fine talent by acquiring a broader style and a deeper interpretative grasp.

Mr. Munch and his players opened the list with an exquisite revealment of Milhaud's "Suite Provençale." Here was orchestral virtuosity at its peak, despite the work's saccharine quality. Imposing was the Fourth Symphony of Schumann, played as a final item with every facet of its romantic glow reflected delightfully.

R. L.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
FEB 1961

Munch Premieres Barber Work

Carnegie Hall, Jan. 4: Boston Symphony, Charles Munch conducting. Jaime Laredo, violinist. MILHAUD: Suite *Provencale*. MENDELSSOHN: Violin Concerto in E minor. BARBER: *Die Natali* (First performance in New York). SCHUMANN: Symphony No. 4.

Samuel Barber's *Die Natali*, written for the 75th Anniversary of the Boston Symphony and dedicated to the memory of Natalie and Serge Koussevitzky, is a set of chorale preludes for Christmas. Two of Barber's most distinct characteristics, his superb rhythmic sense and his feeling for orchestral color, work wonders in the recasting of the familiar carols he uses in this work.

It opens with a soft canon on *O Come, O Come Emmanuel* which sets a mood of tranquility, the predominant atmosphere of the piece. This mood is broken by such sections as the treatment of *We Three Kings of Orient Are* in which each king is symbolized by an instrument in an individual prelude in a quasi-oriental and often jazzy manner. *Silent Night* is recasted in 7/16 time and an ostinato on fragments of *Adeste Fidelis* bursts into a triumphant scoring of *Joy to the World*.

The piece is both occasional and topical which, for many works, would be the kiss of death. But Barber is far too secure a craftsman to fall into

HARTFORD JOURNAL
JAN 5, 61

Bostonians' Barber

Charles Munch and the Boston Symphony gave the first N. Y. performance of Samuel Barber's "Die Natali," a sequence of chorale preludes for Christmas, during their Carnegie Hall concert last night.

It is an attractive work which could grace many a symphonic Christmas-music program in the future.

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240
JAN 4 1961

Music and Dance Tonight

Boston Symphony Orchestra, Charles Munch conducting, Jaime Laredo, violinist, in Mendelsshon Violin Concerto in E Minor; Schumann Symphony No. 4, Samuel Barber "Die Natali," Chorale Preludes for Christmas, first N.Y. performance. Carnegie Hall, 8:30.

Metropolitan Opera: "Rigoletto," Nino Verchi conducting, cast includes Cornell MacNeil, Roberta Peters, Barry Morell, 8.

N.Y. City Ballet: "Symphony in C," "Modern Jazz" premiere. City Center, 8:30.

Hyman Bress, violinist. Town Hall, 8:30.

Michael Tree, violinist, Heida Hermanns, pianist, in sonata program. 92d St. YM-YWHA, 8:30.

"The Play of Daniel," by N.Y Pro Musica. St. George' Church, 207 E. 16th St., 8:30

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,085 S. 505,121
JAN 6 1961

MUSIC

Boston Symphony Orchestra

CARNEGIE HALL

Conductor, Charles Munch; soloist, Jaime Laredo, violinist. The program:
Symphony No. 4 in D minor, Op. 120 ..... Schumann.
"Die Natali," Chorale Preludes for Christmas (first N. Y. performance). ..... Barber.
Concerto for Violin and Orchestra in E minor, Op. 64 ..... Mendelssohn.
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It might be supposed that in the turmoil in which music finds itself in the seventh decade of the twentieth century, such a work would easily present itself and as easily be carried out without any direct relation to the main currents. Unfortunately, the agelessness that has hitherto surrounded such tunes as "God rest ye merry, gentlemen," "Good King Wenceslas," or "Silent night," has paled; these tunes have become a romance which is quite different from a tradition. And the romance, irrevocably standardized by the Victorians, no longer accords with the temper of today's music.

But the dichotomy goes even deeper, it concerns the whole attitude, for the division is different in kind and cannot be measured by the same scale. I have noticed it before, in the fine second symphony of Honegger, where suddenly an old hymn appears in the finale, instantly causing a feeling of unconvincing archaism. (The chorale tunes in Reger's piano concerto give the impression of a peasant's shirt worn with a dinner jacket.)

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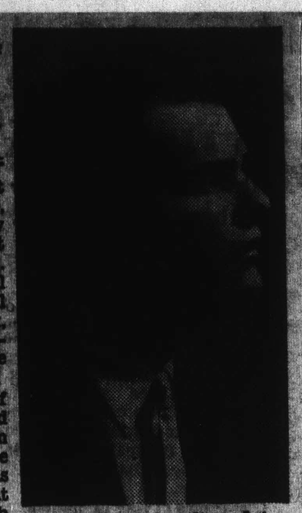

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The concert began with Milhaud's "Suite Provencale," one of the poorer lollipops of this facile composer who has many of them to his credit, and was followed by Mendelssohn's violin concerto, played by Jaime Laredo.

Mr. Laredo's rendition was on a small scale in concept, tone, phrasing, and pretty nearly everything else! Not so the orchestra's—all the strings of Greater Boston were on the stage for a work of Mozartean proportions, for a concerto that is scored with the utmost finesse. The tuttis made mincemeat of the pleasant but dainty sound emanating from Mr. Laredo's violin.

The final number, Schumann's Fourth Symphony, started a little ponderously, going from spot to spot separated by Mr. Munch's private rallentandos. The body of the second movement showed the orchestra in its better form, but the lovely and simple melody that opens it was pretty well mangled by ultra-romantic phrasing. As I left, the scherzo got under way in a pleasantly robust manner.

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240
JAN 5 1961

WORDS and MUSIC

By Harriett Johnson

Bostonians Play Barber 'Natali'

Like the winter's invading winds, the force of Charles Munch conducting the Boston Symphony last night in Carnegie Hall was not easy to resist. During the first movement of Schumann's Fourth Symphony, he roused the ensemble like a cheerleader. There was no special regard for refinement but the continuous pulsation was dynamic, reflecting the music director's personality.

Munch had chosen a lively program well suited to his rousing treatment.

It included a first local performance of Samuel Barber's "Die Natali," Chorale Preludes for Christmas.

Before the intermission, Jaime Laredo, 19-year-old Bolivian violinist, who won the 1959 Queen of Belgium International Music Competition, was soloist in Mendelssohn's E Minor Concerto while Milhaud's "Suite Provencale" opened the concert in carnival spirit. Harlequin and Columbine turned up in many a dance tune.

"Die Natali" used familiar Christmas carols as themes, including "Good King Wenceslaus" and "God Rest Ye Merry, Gentlemen." They tumbled out of Santa's pack as eagerly as children darting from bed on Christmas morning. Both bright and nostalgic, the music, however, which ended with "Silent Night," expressed the religious as well as festival spirit.

As could be expected, it is a work of good cheer, too saucy to suggest a round of caroling, but instead merging traditional tunes into a colorful contenmporary design.

Laredo Makes Melody Buoyant

Laredo's playing showed him to be sensitive performer, if still understandably immature. His tone, though sweet and pure, was small, even inhibited. At times he couldn't be heard above the ensemble and soft sustained high notes faded into nothing.

His technical equipment is solid, even brilliant, while his strong feeling for the melodic line makes the music soar. It is obvious that he sustains the movement of the melody constantly in his thinking because the phrases follow one another with continuous animation and with differentiation.

Munch's accompaniment generally was too heavy and there were many sections when he took the music at his own pace, whether slow or fast, rather than concerning himself first with his young soloist's wishes.

The quality of instrumental sound in the Mendelssohn and Schumann works was more lumped together than transparent. It was a solid more than a clear union of separate choirs.

In short, Munch blew confidently through Mendelssohn, but his soloist didn't always agree with the direction.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
FEB 1961

Boston Symphony Premieres New Work By Samuel Barber

Boston Symphony Orchestra, Charles Munch, conductor, Jaime Laredo, violinist, Carnegie Hall, Jan. 4, E—Charles Munch led the Boston Symphony in the first New York offering of Samuel Barber's new "Die Natali, Choral Preludes for Christmas." Also new here was young Bolivian-born and American-trained Jaime Laredo, who played the Mendelssohn Violin Concerto.

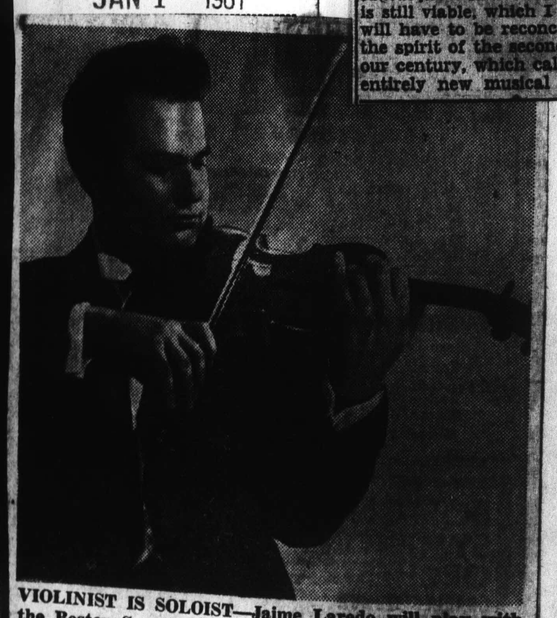
Barber has lavished his genius upon a setting of favorite carols such as "God Rest Ye Merry, Gentlemen," "Good King Wenceslas," "O Come, Emmanuel," "We Three Kings," "Lo, How A Rose E'er Blooming" and "Silent Night." This work was played with extraordinary flexibility, grace and skill, Strange is the union of themes of extreme simplicity with a complex harmonic and countermelodic procedure. The amazing variety of their treatment in a modern idiom often is confusing. Although the listener is sometimes overwhelmed by the volume and richness of orchestral tone, one or another of the solo instruments (as in "Silent Night") carries along the thematic thread cleverly. The work seems likely to be around a long time, especially during coming Christmas observances. An enthusiastic reception brought the composer to the stage to bow his thanks.

Mr. Laredo evinced technical clarity and commanding sweep in his bowing. but he neither plumbed the depth of the Beethoven Concerto's musical substance nor soared to lyrical heights throughout the three movements. One feels that he can enter the circle of the elect only by enhancing his fine talent by acquiring a broader style and a deeper interpretative grasp.

Mr. Munch and his players opened the list with an exquisite revealment of Milhaud's "Suite Provençale." Here was orchestral virtuosity at its peak, despite the work's saccharine quality. Imposing was the Fourth Symphony of Schumann, played as a final item with every facet of its romantic glow reflected delightfully.

R. L.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
JAN 1 1961



VIOLINIST IS SOLOIST—Jaime Laredo will play with the Boston Symphony at Carnegie Hall on Wednesday.

NEW YORK, N.Y.
DAILY NEWS
D. 2,026,850 S. 3,332,878
JAN 1 1961

Laredo Soloist

Violinist Jaime Laredo makes his first local appearance with orchestra in Wednesday night's Boston Symphony concert at Carnegie Hall.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
FEB 1961

1960

Munch Premieres Barber Work

Carnegie Hall, Jan. 4: Boston Symphony, Charles Munch conducting. Jaime Laredo, violinist. MILHAUD: Suite *Provençale*. MENDELSSOHN: Violin Concerto in E minor. BARBER: *Die Natali* (First performance in New York). SCHUMANN: Symphony No. 4.

Samuel Barber's *Die Natali*, written for the 75th Anniversary of the Boston Symphony and dedicated to the memory of Natalie and Serge Koussevitzky, is a set of chorale preludes for Christmas. Two of Barber's most distinct characteristics, his superb rhythmic sense and his feeling for orchestral color, work wonders in the recasting of the familiar carols he uses in this work.

It opens with a soft canon on *O Come, O Come Emmanuel* which sets a mood of tranquility, the predominant atmosphere of the piece. This mood is broken by such sections as the treatment of *We Three Kings of Orient Are* in which each king is symbolized by an instrument in an individual prelude in a quasi-oriental and often jazzy manner. *Silent Night* is recasted in 7/16 time and an ostinato on fragments of *Adeste Fidelis* bursts into a triumphant scoring of *Joy to the World*.

The piece is both occasional and topical which, for many works, would be the kiss of death. But Barber is far too secure a craftsman to fall into

HARTFORD JOURNAL
JAN. 5, 61

Bostonians' Barber

Charles Munch and the Boston Symphony gave the first N. Y. performance of Samuel Barber's "Die Natali," a sequence of chorale preludes for Christmas, during their Carnegie Hall concert last night.

It is an attractive work which could grace many a symphonic Christmas-music program in the future.

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240
JAN 4 1961

Music and Dance Tonight

Boston Symphony Orchestra, Charles Munch conducting, Jaime Laredo, violinist, in Mendelssohn Violin Concerto in E Minor; Schumann Symphony No. 4. Samuel Barber 'Die Natali,' Chorale Preludes for Christmas, first N.Y. performance. Carnegie Hall, 8:30.

Metropolitan Opera: "Rigoletto," Nino Verchi conducting, cast includes Cornell MacNeil, Roberta Peters, Barry Morell, 8.

N.Y. City Ballet: "Symphony in C," "Modern Jazz" premiere. City Center, 8:30.

Hyman Bress, violinist. Town Hall, 8:30.

Michael Tree, violinist, Hilda Harmanus, pianist, in sonata program. 92d St. YM-YWHA, 8:30.

"The Play of Daniel," by N.Y. Pro Musica. St. George Church, 207 E. 16th St., 8:30.

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NEW YORKER
NEW YORK, N.Y.
SAT. 429.283
JAN 14 1961

MUSICAL EVENTS

Points of Reference

IN the course of my duties last week, I encountered a number of contemporary compositions, each of which represented a slightly different approach to the art of music as well as a different degree of musical talent and expertness on the part of its creator. I found the differences interesting—more interesting, perhaps, than most of the compositions themselves—since they illustrated several trends that may well be pondered by anyone who, like me, is very much concerned with what is happening on the current musical scene. The first of these compositions was Samuel Barber's "Die Natali," a set of orchestral elaborations of Christmas chorales, which was given its first New York hearing by Charles Munch and the Boston Symphony on Wednesday evening. Mr. Barber, I think, may someday be regarded as the outstanding American composer of his period. He has a style that is both individual and communicative. He has a sure sense of his own limitations and of what sort of music is appropriate to his talents. His departures from tradition are made not through ignorance but by virtue of a firm knowledge of just what tradition is and of just how far it can be meaningfully stretched to accommodate personal impulses and whims. He is no academician, and yet his music is generally cast in a frame that is accessible to the average educated listener. He is not afraid of "charm," a word that is mistakenly regarded as a devilish one by many of his contemporaries. As for "Die Natali," it may not be one of his most ambitious works, but it is an altogether engaging one. It puts several Christmas tunes, including the entirely familiar "Silent Night," through a course of symphonic treatment that is technically very sophisticated and intellectually interesting without being in the slightest degree satirical. The result is a delightful *pièce d'occasion*, full of poetic feeling as well as technical virtuosity, and I am sure that it will become a popular item on symphonic programs.

Next, I should like to consider Aram Khatchaturian's Concerto for Violoncello and Orchestra, the solo part of which was ably played by a young Singhalese cellist named Rohan de Saram at Friday afternoon's Philharmonic concert, under the baton of Stanislaw Skrowaczewski. Mr. Khatchaturian is a rarity among his contemporaries in that he is a very good, and quite unabashed, middlebrow composer. Except for a few Armenian exoticisms, his music is traditional in style, bouncy, tuneful, and altogether unpretentious. In the Cello Concerto, he had no other aim than to provide an effective exhibition piece for the instrument, and at this he has been entirely successful.

From his genial work, I will now turn to something called "And the Fallen Petals," a Triolet for Orchestra by the Chinese composer Chou Wenchung, which appeared on the same program. Mr. Chou professes, in a program note, to have been inspired by the methods of the great Chinese painters. Now, it is a peculiarity of music that adapts its methods to those of painting that it nearly always winds up as what musicians refer to as impressionism. And the trouble with musical impressionism is that it discards the fundamental language of music in favor of an idiom made up of sound effects, tone colors, and orchestral atmospheres. Consequently, it is restricted to a very narrow range of musical expression. It appeals directly to the ear, without regard to the complex associative processes of emotional communication that convey true musical meaning; that is to say, it is concerned with the calligraphy of music rather than with its logic. I found Mr. Chou's little composition pleasant enough to listen to, but it seemed to me merely a bit of musical fuzz that nowhere assumed the responsibility of communicating anything.

If I am not boring you with these distinctions, let me now consider a score by Gunther Schuller, written allegedly in the "modern-jazz" idiom for a Balanchine ballet called "Modern Jazz: Variants," which was presented at the City Center on Wednesday evening, and which I caught between the numbers on the Boston Symphony program the same night. Mr. Schuller's composition had the advantage of a rather tricky choreographic spectacle, full of handsome dancers, to set it off. It also required the services of a full orchestra plus the Modern Jazz Quartet, which appeared along with the dancers on the stage, and which, on the other hand, is a very gifted ensemble of its type. What gifts it has were not in evidence the other night, for it did no improvising but merely stood, or sat, like a quartet of hunters in a duck blind, anxiously shooting out a carefully calculated note once in a while in response to Mr. Schuller, who was conducting the work himself. Moreover, I could not see that Mr. Schuller's very deliberate and contrived score resembled jazz, except in one short passage of drumming, allotted to Connie Kay, who handled the drums in the quartet. On the whole, it was a strictly atonal affair, somewhat in the manner of Webern, extremely monotonous, and altogether lacking in the impetuousness and impulsive freshness that, to my mind, are the outstanding virtues of jazz. If this is the direction in which "modern jazz" is moving, I foresee for it an imminent death through strangulation by the rigid formulas of atonal music.

I SUPPOSE I should fill in this discussion with a few references to what was presented on these programs besides the compositions I have mentioned. The Boston Symphony also performed Darius Milhaud's "Suite Provençal," a familiar, slight, and reasonably pleasant work, and followed it with the Mendelssohn Violin Concerto, which the young Bolivian violinist Jaime Laredo played with an agreeable, sweet tone and nothing much else. Mr. Munch's evening concluded with what I thought was a somewhat routine performance of Schumann's Fourth Symphony. Mr. Skrowaczewski, the Philharmonic's new guest conductor, finished off his matinée with a refined and rather meticulous performance of Berlioz's Symphonie Fantastique, showing himself to be a maestro of considerable fastidiousness and taste. George Balanchine's new ballet, to Mr. Schuller's music, was inventive enough—after all, Mr. Balanchine can make a fairly interesting ballet to fit almost any kind of music—and the principal dancers, including Diana Adams, Melissa Hayden, John Jones, and Arthur Mitchell, were, as always, a joy to watch.

—WINTHROP SARGEANT

N. Y. Staats-Zeitung und Herold,
Mittwoch, 4. Januar 1961

In Dur und Moll:

Konzerte,

Jaime Laredo, der junge Geiger, der 1959 der erste Preisträger des jährlichen Internationalen Königin Elisabeth-Musikwettbewerbes in Brüssel war, wird heute abend zum erstenmal als Solist mit einem der großen amerikanischen Orchester in New York zu hören sein. Im Rahmen des zweiten Besuches des Boston Symphonie - Orchesters in der Carnegie Hall wird der junge Künstler Solist im Violinkonzert in E-Moll Opus 64 von Mendelssohn sein.

Der Dirigent des Abends, in dessen Programm weiterhin die "Choral Preludes for Christmas", ein neues Werk von Samuel Barber, die 4. Symphonie von Schumann und die "Suite Provencale" von Darius Milhaud zu Gehör gebracht werden, ist Charles Munch.

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Carnegie Hall: "Die Natali"

Boston Symphony Orchester bringt ein neues Werk von Samuel Barber

Die Weihnachtsdekorationen in der 57. Straße waren verschwunden, die Weihnachtsstimmung war verflogen. Die Musik der Feiertage aber klang mächtig und seltsam ergreifend und packend durch die Carnegie Hall, als Charles Munch und das Boston Symphony-Orchester am Dienstagabend ein neues Werk von Samuel Barber, "Die Natali; Choral Preludes for Christmas" zum erstenmal in New York zu Gehör brachten.

Es ist eine massive, eindrucksvolle Komposition, in der Barber, der heute schon so etwas wie ein Altmeister der modernen Musik ist, der bekannten Musik der Weihnacht einen eigenen und dramatisch ausdrucksvollen Charakter gegeben hat. Man hört die Melodien, die aus ihrem Gehäuse in eine neue Wirklichkeit treten und man kann sie mit Leichtigkeit plazieren. Aber man weiß gleichzeitig instinktiv, daß mit Sicherheit und erlebendem Musikertum etwas Neues geschaffen worden ist, das völlig ungewöhnliche Dimensionen erreicht und den vertrauten Melodien eine erhellende Deutung gibt.

Zweifellos wird von nun an Barbers "Die Natali" zu der Weihnachtsmusik in dem permanenten Repertoire der großen Orchester der Welt gehören. Charles Munch und seine Musiker brachten das Werk in der ganzen Vielfalt des Farben- und Stimmungswechsels und in vollkommener Ausgewogenheit des Klangs.

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Er ist natürlich ein feiner Techniker, der sein Instrument formal beherrscht und meistert. Aber irgendwie scheint ihm die persönliche Beziehung zu dem Komponisten zu fehlen; die Wärme und das Herzliche, das grade diese Komposition braucht, und die durch keine Technik, sei sie noch so makellos, ersetzt werden kann. Präzision ist nicht alles, und wird niemals — und besonders nicht in der Musik — jemals Gefühl überschatten.

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108

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Staats-Zeitung Herold 1/8/61

Bühne, Bild und Podium:

Ein Rückblick auf die Woche

Die erste Woche des neuen Jahres ist — zumindesten was das Theater angeht, eine traditionell ruhige. Es hat keine Premieren am Broadway gegeben, und auch die sonst stets rührigen "off Broadway"-Bühnen hatten nur eine Premiere, eine Neuaufführung von Leon Gordons großem Reißer aus den 20er Jahren "White Cargo" angesetzt. Wir sagten "nein", denn wir sind der Ansicht, "daß es für derlei derbe Erotik heute kaum noch Abnehmer geben dürfte und das Ganze zu überholt und absurd ist, um von erwachsenen Theaterbesuchern — oder selbst von neugierigen Unterprimanern — akzeptiert zu werden.

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CHRONICLE
W. 2,475

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Luciana Hnatt.

109

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ITEM
D. 14,679

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165 Church Street — New York

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ARGUS
D. 18,838

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Stuttgarter Zeitung 1/8/61

Bühne, Bild und Podium

Ein Rückblick auf die Woche

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
JAN 8 1961

110

MUSIC

Boston Symphony Orchestra

CARNEGIE HALL
Conductor, Charles Munch; soloist, Joseph de Pasquale, violist. The program:
Concerto Grosso in D minor, Op. 3, No. 11—Vivaldi.
Concerto for Viola and Orchestra — Bartok.
Symphony No. 1 in C minor, Op. 68 — Brahms.

By Ronald Eyer

The literature for solo viola being as limited as it is, the Bartok Concerto, which very nearly didn't get written, is a more than welcome addition and Joseph de Pasquale gave it its full due in a splendid performance yesterday afternoon.

Mr. de Pasquale, who is first viola of the Boston Symphony, has an intimate connection with this work. It was commissioned and first played by William Primrose who was one of Mr. de Pasquale's teachers, and the first performance by the Boston Symphony in 1952 was played by Mr. de Pasquale.

The finished work is the result of a collaboration, unforeseen by either party, between the composer, Bela Bartok, and his friend, Tibor Serly. It was one of the compositions upon which Bartok was working at the time of his death in New York in 1945. It was complete in sketch form, but a major task fell to Serly in deciphering the manuscript, completing harmonies, solving technical problems for the soloist and deciding on instrumentation.

Has Happened Before

This sort of thing has happened before (as with Alfani and Puccini's "Turandot"), but it is a difficult spot for a friend of a deceased composer to be in, no matter how good a musician the friend may be. There must always be the unanswerable question of what the music would have been like had the composer completed it himself.

Serly, however, knew Bartok and his methods intimately, and the sketches, after all, were complete although in skeletal form. What comes out in performance is pure Bartok, so far as the average listener can discern, and it is singularly beautiful music. In three movements, played without pause, it is a full-fledged bravura piece calculated, in traditional concerto style, to show off the capacities of both the instrument and the player.

There are no concessions to either, and the work bristles with technical difficulties which Mr. de Pasquale, master violist that he is, solved with no trouble at all. In the manner of the modern concerto, the solo voice is integrated much of the time with the orchestral fabric which is, as Bartok wished it, light in texture. There is graceful and ingenious interplay between the viola and the wind instruments and some very skillfully devised contrasts between the solo instrument and its fellow strings.

Hungarian Flavor

The suggestion of Hungarian folk music is, of course, always in the air, especially in the dancelike Allegro vivace which brings the work to a gay and dashing conclusion. And the slow movement has a grand, soaring melody which displayed the burnt umber voice of the viola at its resplendent best. Altogether, the concerto is a masterpiece of its kind and an ornament to the instrument for which it was conceived.

The concert began with the Vivaldi Concerto in D minor for Strings, Op. 3, No. 11, here performed with harpsichord continuo. The polyphonic texture of the first movement, Maestoso, sounded heavy and muddy and the ensemble of first-chair soloists in the succeeding movements was unbalanced and sometimes strident.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
JAN 9 1961

Music

2 Editions Of Boston Symphony

By LOUIS BIANCOLLI.

New Yorkers welcoming the Boston Symphony had a choice of hearing it in two editions over the weekend—in unabridged form in Carnegie Hall on Saturday, and in pocket size in Town Hall yesterday.

Either way, it made for brilliant reading. Full-size or reduced, this is one of America's major cultural boasts, an orchestra of high-grade musicians each of whom is an artist in his own right.

On Saturday Mr. Munch led the Bostonians in what was one of the greatest practical tributes ever paid the genius of Antonio Vivaldi—a faultless reading of the D Minor Concerto Grosso that was all shimmer and glow.

De Pasquale Outstanding.

Added to that was a stalwart performance of Brahms' First Symphony—in true epic stride—and a reading of Bartok's Viola Concerto made doubly compelling by first-desk man Joseph de Pasquale.

Mr. de Pasquale was again soloist yesterday afternoon in another viola concerto, this time by Paul Hindemith in a one-composer program directed by Eric Simon as the first of the Town Hall's new Festival series.

Hindemith seemed as much his dish as Bartok, whether in warmth of tone, cogency of style, or in that overall reach of vision without which a concerto becomes so many fragments loosely strung together.

Mr. de Pasquale was one of four soloists in four Hindemith concertos, each of them, seemingly, a specialist in the bright, animated style that was Hindemith's trademark in the mid-20's.

Concertos Well Done.

A beautiful account of the Violin Concerto (1925) by prize-winner Joseph Silverstein was followed by the crisply ebullient playing of Artur Balsom in the Piano Concerto (1924). First-desk man Samuel Mayes upheld the Boston tradition in the Cello Concerto (1935).

All four soloists enjoyed the advantage of a supporting ensemble of high artistry and a conductor of seasoned skill with a marked affinity for the music of our time.

The program, of course, represented only a brief segment of Hindemith's creative span, three good years of fast, rhythmic writing that show the bustling zest of youth.

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~~Drysdale in Film~~

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
FEB 1961

Bostonians Contrast Vivaldi And Bartok

The Boston Symphony Orchestra, Charles Munch, conductor, Joseph de Pasquale, viola, Carnegie Hall, Jan. 7.

A—The Boston Orchestra's second afternoon concert was not notable for anything beyond the unusual finesse which its conductor achieves. Vivaldi's Concerto Grosso for Strings in D minor, Op. 3, No. II, was excessively beautiful, the tonal beauty of the second movement enchanting. But these are qualities which one does not wish, in justice, to associate with Vivaldi, for whose works a stylish clarity and light texture are more suitable. The orchestra was so large that the harpsichord—paying feeble lip-service to authenticity in order, it seemed, to sanction the usual romantic licenses—was inaudible and made its principal, but not musical, impact when being carried out.

Joseph de Pasquale was a commanding soloist in Bartok's Viola Concerto, a work which the composer left in sketches and which was assembled by his pupil, Tibor Serly. The proportions of this infrequently heard work are perhaps the more debatable because of its position in Bartok's *oeuvre*. The lengthy first movement meanders its way into the second movement, the central portion of which is as spiritual as the adagio in the third Piano Concerto. The soloist's opulent tone went far to crossing the expanses of slow music.

The concert ended with a fine performance of Brahms' First Symphony with a highly-charged finale. P. D.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
FEB 1961

Boston Symphony

Carnegie Hall, Jan. 7.—Boston Symphony Orchestra, Charles Munch conducting. Joseph de Pasquale, violist. VIVALDI: Concerto Grosso in D minor, Op. 3 No. 11. BARTOK: Viola Concerto. BRAHMS: Symphony No. 1.

Not too many years ago this particular Vivaldi concerto was one of a half dozen pre-Haydn orchestral works in the repertory, and the usual performances it got—thundered forth by 60 silken strings, with romanticized ritards and Wagnerian heaves and swells—were accepted by most listeners as a revelation of the glories of the past. Time has evidently left Mr. Munch and his orchestra behind, at least in this respect, because that's what the work got once again. In the meantime, however, we have heard much from the Baroque in something closer to its proper esthetic framework, and the Bostonian kind of performance today strikes the ear as a grotesque anachronism.

The clouds of doubt that swirled around the Bartok Viola Concerto at its premiere (how much Bartok and how much Tibor Serly, who deciphered his master's shorthand manuscript and prepared the work for performance) have somewhat abated. Today the work has gained acceptance on its own merits, as a lightweight exercise in the Bartokian manner, ingenious and accessible. It received a magnificent performance on this occasion. The Boston Symphony is studded with virtuosi in its ranks, and Mr. De Pasquale need yield to none who play the instrument today. His colleagues surrounded him with marvelous sound, keenly shaped by Mr. Munch.

The Boston Symphony has probably brought Brahms' First to New York a record number of times during its 75 years of visits. On this occasion the ritual was observed with due solemnity, for which a little élan would have been a welcome substitute. I expect that when the first symphony orchestra from one of the new African nations makes its Carnegie Hall debut, the Brahms First will be on the program. Might we not have some respite in the meantime?

—Alan Rich

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The finished work is the result of a collaboration, unforeseen by either party, between the composer, Bela Bartok, and his friend, Tibor Serly. It was one of the compositions upon which Bartok was working at the time of his death in New York in 1945. It was complete in sketch form, but a major task fell to Serly in deciphering the manuscript, completing harmonies, solving technical problems for the soloist and deciding on instrumentation.

Has Happened Before

This sort of thing has happened before (as with Alfani and Puccini's "Turandot"), but it is a difficult spot for a friend of a deceased composer to be in, no matter how good a musician the friend may be. There must always be the unanswerable question of what the music would have been like had the composer completed it himself.

Serly, however, knew Bartok and his methods intimately, and the sketches, after all, were complete although in skeletal form. What comes out in performance is pure Bartok, so far as the average listener can discern, and it is singularly beautiful music. In three movements, played without pause, it is a full-fledged bravura piece calculated, in traditional concerto style, to show off the capacities of both the instrument and the player.

There are no concessions to either, and the work bristles with technical difficulties which Mr. de Pasquale, master violist that he is, solved with no trouble at all. In the manner of the modern concerto, the solo voice is integrated much of the time with the orchestral fabric which is, as Bartok wished it, light in texture. There is graceful and ingenious interplay between the viola and the wind instruments and some very skillfully devised contrasts between the solo instrument and its fellow strings.

Hungarian Flavor

The suggestion of Hungarian folk music is, of course, always in the air, especially in the dancelike Allegro vivace which brings the work to a gay and dashing conclusion. And the slow movement has a grand, soaring melody which displayed the burnt umber voice of the viola at its resplendent best. Altogether, the concerto is a masterpiece of its kind and an ornament to the instrument for which it was conceived.

The concert began with the Vivaldi Concerto in D minor for Strings, Op. 3, No. 11, here performed with harpsichord continuo. The polyphonic texture of the first movement, Maestoso, sounded heavy and muddy and the ensemble of first-chair soloists in the succeeding movements was unbalanced and sometimes strident.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,817
JAN 9 1961

Music

2 Editions Of Boston Symphony

By LOUIS BIANCOLLI

New Yorkers welcoming the Boston Symphony had a choice of hearing it in two editions over the weekend—in unabridged form in Carnegie Hall on Saturday, and in pocket size in Town Hall yesterday.

Either way, it made for brilliant reading. Full-size or reduced, this is one of America's major cultural boasts, an orchestra of high-grade musicians each of whom is an artist in his own right.

On Saturday Mr. Munch led the Bostonians in what was one of the greatest practical tributes ever paid the genius of Antonio Vivaldi—a faultless reading of the D Minor Concerto Grosso that was all shimmer and glow.

De Pasquale Outstanding.

Added to that was a stalwart performance of Brahms' First Symphony—in true epic stride—and a reading of Bartok's Viola Concerto made doubly compelling by first-desk man Joseph de Pasquale.

Mr. de Pasquale was again soloist yesterday afternoon in another viola concerto, this time by Paul Hindemith in a one-composer program directed by Eric Simon as the first of the Town Hall's new Festival series.

Hindemith seemed as much his dish as Bartok, whether in warmth of tone, cogency of style, or in that overall reach of vision without which a concerto becomes so many fragments loosely strung together.

Mr. de Pasquale was one of four soloists in four Hindemith concertos, each of them, seemingly, a specialist in the bright, animated style that was Hindemith's trademark in the mid-20's.

Concertos Well Done.

A beautiful account of the Violin Concerto (1925) by prize-winner Joseph Silverstein was followed by the crisply ebullient playing of Artur Balsom in the Piano Concerto (1924). First-desk man Samuel Mayes upheld the Boston tradition in the Cello Concerto (1935).

All four soloists enjoyed the advantage of a supporting ensemble of high artistry and a conductor of seasoned skill with a marked affinity for the music of our time.

The program, of course, represented only a brief segment of Hindemith's creative span, three good years of fast, rhythmic writing that show the bustling zest of youth.

World-Telegram & Sun (e)
NEW YORK, N. Y.
Circ. 453,331
JAN 9 1961

Music

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
FEB 1961

Bostonians Contrast Vivaldi And Bartok

The Boston Symphony Orchestra, Charles Munch, conductor, Joseph de Pasquale, viola, Carnegie Hall, Jan. 7, A—The Boston Orchestra's second afternoon concert was not notable for anything beyond the unusual finesse which its conductor achieves. Vivaldi's Concerto Grosso for Strings in D minor, Op. 3, No. II, was excessively beautiful, the tonal beauty of the second movement enchanting. But these are qualities which one does not wish, in isolation, to associate with Vivaldi, for whose works a stylish clarity and light texture are more suitable. The orchestra was so large that the harpsichord—paying feeble lip-service to authenticity in order, it seemed, to sanction the usual romantic licenses—was inaudible and made its principal, but not musical, impact when being carried out.

Joseph de Pasquale was a commanding soloist in Bartok's Viola Concerto, a work which the composer left in sketches and which was assembled by his pupil, Tibor Serly. The proportions of this infrequently heard work are perhaps the more debatable because of its position in Bartok's *oeuvre*. The lengthy first movement meanders its way into the second movement, the central portion of which is as spiritual as the adagio in the third Piano Concerto. The soloist's opulent tone went far to crossing the expanses of slow music.

The concert ended with a fine performance of Brahms' First Symphony with a highly-charged finale. P. D.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
FEB 1961

Boston Symphony

Carnegie Hall, Jan. 7.—Boston Symphony Orchestra, Charles Munch conducting. Joseph de Pasquale, violist. VIVALDI: Concerto Grosso in D minor, Op. 3 No. 11. BARTOK: Viola Concerto. BRAHMS: Symphony No. 1.

Not too many years ago this particular Vivaldi concerto was one of a half dozen pre-Haydn orchestral works in the repertory, and the usual performances it got—thundered forth by 60 silken strings, with romanticized ritards and Wagnerian heaves and swells—were accepted by most listeners as a revelation of the glories of the past. Time has evidently left Mr. Munch and his orchestra behind, at least in this respect, because that's what the work got once again. In the meantime, however, we have heard much from the Baroque in something closer to its proper esthetic framework, and the Bostonian kind of performance today strikes the ear as a grotesque anachronism.

The clouds of doubt that swirled around the Bartok Viola Concerto at its premiere (how much Bartok and how much Tibor Serly, who deciphered his master's shorthand manuscript and prepared the work for performance) have somewhat abated. Today the work has gained acceptance on its own merits, as a lightweight exercise in the Bartokian manner, ingenious and accessible. It received a magnificent performance on this occasion. The Boston Symphony is studded with virtuosi in its ranks, and Mr. De Pasquale need yield to none who play the instrument today. His colleagues surrounded him with marvelous sound, keenly shaped by Mr. Munch.

The Boston Symphony has probably brought Brahms' First to New York a record number of times during its 75 years of visits. On this occasion the ritual was observed with due solemnity, for which a little élan would have been a welcome substitute. I expect that when the first symphony orchestra from one of the new African nations makes its Carnegie Hall debut, the Brahms First will be on the program. Might we not have some respite in the meantime? —Alan Rich

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,000
JAN 6 1961

Boston Symphony Lists Bartok Gem At Academy

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct a program that combines classical, romantic and modern musical literature at the next concert by the Bostonians at The Brooklyn Academy of Music on Friday evening, January 6.

The classical school is represented by the Vivaldi Concerto Grosso, in D minor, Opus 3, No. 11 and the romantc by one of the great symphonic masterpieces, Brahms' Symphony No. 1, in C minor, Opus 68. The modern work is Bela Bartok's Viola Concerto, which will be performed by Joseph De Pasquale, principal violist of the Boston Symphony Orchestra since 1947.

This will be the first performance of the Bartok work in Brooklyn, and the occasion will be honored by the presence of the man who really is responsible for the work's completion and publication. Tibor Serly, a pupil and colleague of Bartok for more than twenty years, was given the task of completing the work by the Bartok family, since the composer had died on September 26, leaving the Viola Concerto in an unfinished state. This concerto had been commissioned by William Primrose, the famous English violist, and Bartok worked on it with tremendous energy and vigor. In the last few months of his ebbing life, however, Bartok conceived the idea of leaving as a legacy a piano concerto for his wife, and he put aside the unfinished viola concerto in order to work on this piano concerto, whoch he hoped would be a vehicle for his wife's performing career.

Bartok's death came with the piano concerto also unfinished, but there remaned only seventeen bars to complete and Serly did this. The Viola Concerto had not been orchestrated and Serly undertook the task of preparing the work for publication, a three-year labor of love. The Concerto was given its first performance by Primrose in Minneapolis with Antal Dorati conducting, and its first New York performance was with Ernest Ansermet conducting the NBC Symphony, also with Primrose as soloist. The Boston Symphony Orchestra has performed the Concerto with Primrose as soloist and Ansermet as guest conductor.

The soloist in the Bartok Concerto, Mr. De Pasquale, was born in Philadelphia and graduated with honors from the Curtis Institute, where William Primrose was among his teachers. During the war, he played n the orchestra of the Marine Corps in Washington, and later was a member of the American Broadcasting Orchestra in New York. In 1947, he was invited by the late Serge Koussevitzky to become the principal violist with the Boston Symphony Orchestra.

Tickets for the Boston Symphony Orchestra concert of January 6, 1961, are priced at $3.00, $3.50 and are on sale at The Brooklyn Academy of Music, 30 Lafayette Avenue. All mail orders must be accompanied by stamped, self-addressed envelope.

BROOKLYN, N.Y.
KINGS COURIER
W. 15,719
DEC 31 1960

MUSIC - ART - DRAMA

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct a program that combines classical, romantic and modern musical literature at the next concert by the Bostonians at The Brooklyn Academy of Music on Friday evening, January 6.

The classical school is represented by the Vivaldi Concerto Grosso, in D minor, Opus 3, No. 11 and the romantic by one of the great symphonic masterpieces, Brahms' Symphony No. 1, in C minor, Opus 68. The modern work is Bela Bartok's Viola Concerto which will be performed by Joseph De Pasquale, principal violist of the Boston Symphony Orchestra since 1947.

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Tickets for the Boston Symphony Orchestra concert of January 6, 1961, are priced at $3.00, $3.50, $4.00 and $4.50 and are on sale at The Brooklyn Academy of Music, 30 Lafayette Avenue. All mail orders must be accompanied by stamped, self-addressed envelope.

BROOKLYN, N.Y.
CANARSIE COURIER
W. 6,125
JAN 5 1961

Boston Symphony Opens New Season At Academy Of Music

Charles Munch, music director of the Boston Symphony Orchestra, will conduct a program that combines classical, romantic and modern musical literature at the next concert by the Bostonians at The Brooklyn Academy of Music on Friday evening, January 6.

The classical school is represented by the Vivaldi Concerto Grosso, in D minor, Opus 3, No. 11 and the romantic by one of the great symphonic masterpieces, Brahms' Symphony No. 1, in C minor, Opus 68.

The modern work is Bela Bartok's Viola Concerto, which will be performed by Joseph De Pasquale, principal violist of the Boston Symphony Orchestra since 1947.

This will be the first performance of the Bartok work in Brooklyn, and the occasion will be honored by the presence of the man who really is responsible for the work's completion and publication.

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NEW YORK, N.Y.
MIRROR
D. 847,979 S. 1,275,193
JAN 2 1961

Munch at Academy

Charles Munch, music director of the Boston Symphony Orchestra, will conduct a program that combines classical, romantic and modern musical literature at the next concert by the Bostonians at the Brooklyn Academy of Music, 30 Lafayette Ave., on Friday evening.

The classical school is represented by the Vivaldi Concerto Grosso, in D minor, Opus 3, No. 11 and the romantic by one of the great symphonic masterpieces, Brahm's Symphony No. 1, in C minor, Opus 68.

The modern work is Bela Bartok's Viola Concerto, which will be performed by Joseph De Pasquale, principal violist of the Boston Symphony Orchestra since 1947. This will be the first performance of the Bartok work in Brooklyn.

RIDGEWOOD, N.Y.
TIMES
W. 10,035
DEC 29 1960

NEXT CONCERT

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct a program that combines classical, romantic and modern musical literature at the next concert by the Bostonians at The Brooklyn Academy of Music.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,911
DEC 30 1960

Footlights and Spotlights

Munch to Give Bartok Concerto For Viola Finished by Tibor Serly

By ARTHUR ALPERT,
World-Telegram Staff Writer.

When Charles Munch brings the Boston Symphony Orchestra to the Brooklyn Academy of Music next Friday, Vivaldi and Brahms will be upstaged by a modern genius, Bela Bartok.

The program includes Vivaldi's Concerto Grosso in D minor and Brahm's Symphony No. 1 in C minor. But Bartok's Viola Concerto must take the spotlight because of the presence in the audience of Tibor Serly.

Mr. Serly, a pupil and colleague of Bartok for more than 20 years, was given the task of completing the concerto—left unfinished when Bartok died Sept. 26, 1945. It had been commissioned by William Primrose, the famous English violist, and Bartok worked on it energetically. Then he dropped it to write a piano concerto as a legacy for his wife. That, too, was not quite finished at the time of the composer's death.

Mr. Serly added 17 bars to the piano concerto and it was ready. But the viola piece had not been orchestrated. Mr. Serly spent three years preparing the work for publication. Its first performance was by Primrose and the Minneapolis Symphony under Anton Dorati.

With Mr. Serly in attendance the Viola Concerto will be played for the first time in Brooklyn by Joseph De Pasquale, principal violist of the Boston Symphony since 1947 and once a pupil of Primrose. Tickets for the concert, ranging in price from $3 to $4.50, may be obtained by writing or visiting the Academy, 30 Lafayette Ave.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S. 778,562
DEC 27 1960

Bartok Concerto A Brooklyn 'First'

Charles Munch, director of the Boston Symphony Orchestra, will conduct a program that combines classical, romantic and modern music at the next concert by the Bostonians at The Brooklyn Academy of Music on Friday evening, Jan. 6.

The classical school is represented by the Vivaldi Concerto Grosso, in D minor, Opus 3, No. 11 and the romantic by one of the great symphonic masterpieces, Brahms' Symphony No. 1, in C minor, Opus 68.

The modern work is Bela Bartok's Viola Concerto, which will be performed by Joseph De Pasquale, principal violinist of the Boston Symphony Orchestra since 1947.

BROOKLYN 'FIRST'

This will be the first performance of the Bartok work in Brooklyn, and the occasion will be honored by the presence of the man responsible for the work's completion and publication.

Tibor Serly, a pupil and colleague of Bartok for more than 20 years, completed the work after Bartok died on Sept. 26, 1945, leaving the Viola Concerto unfinished.

The soloist in the Bartok Concerto, Mr. De Pasquale, was born in Philadelphia. During the war, he played in the orchestra of the Marine Corps in Washington, and later was a member of the American Broadcasting Orchestra in New York.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,000
JAN 13 1961

112

BROOKLYN, N.Y.
FLATBUSH LIFE
W. 13,000
DEC 31 1960

MAN ABOUT BROOKLYN

By Charles Richman

FASHIONS IN MUSIC: Vocal: **"Joan Sutherland — The Art of the Prima Donna"** on **London stereophonic** with Royal Opera House orchestra and chorus, is magnificent showcase of the versatility of a great soprano. She sings arias reminiscent of such as Mrs. Billington, Sontag, Melba, Tetrazzini, Gallic-Curci, etc. The two record volume is accompanied by text and photographs which make the renditions so much more meaningful. The editors of London Records are to be congratulated for this educational and entertaining contribution. OSA 1214.

Orchestra: **"Ray Coniff — Memories Are Made of This"** on **Columbia** stereo, refreshing popular music, sparkling with such as the little tune, "Three Coins," "Love Letters." Smooth and rhythmic. CS 83704.

Vocal: **"Michel Louvain — Tour de Chant"** on **Coral Stereo** is Quebec's gift to vocal charm. You'll recognize the tune if not the words of popular Yankee songs for this gent sings 'em in French. Exciting. CRL 757362.

Folk: "Peter Kara — The Music of Greece" on Coral zings you into that desire to up and dance from opening strain. You'll love this lively, energetic record by the man and orchestra which gave us "Misirlou." The Greeks not only had the word, they have the music for it. CRL 757348.

Country: "All-Time Country & Western" on Decca says grab your partner and have a fling with top notchers as Jimmie Davis, Ernest Tubb, Kitty Wells, etc. This is the second of these hits. Star-studded delight. DL 4090.

Show Time: "Henry IV Part II" records the unforgettable Marlowe Society and Professional Players in a great Shakespeare classic. The "book" has eight record pages, issued by London Records with a complete program. It's complete and uncut. A 4422.

Cab Calloway's "Dancing Man" and "I'll Follow You" are the back to back songs on Cab Calloway's initial recording for the Coral label. It's out in January.

Cab's contract with Coral is for single releases only. His most recent album is "Hi-De-Hi-De-Ho" for RCA Victor.

Calloway is currently on a tour of one nighters with the Harlem Globetrotters. He's dishing out his patented brand of entertainment in a show following the basketball game.

The January through March travels include dates in Nebraska, Kansas, Colorado, Utah, California, Texas, Arizona, Iowa, South Dakota, North Dakota, Minnesota, Florida, South Carolina, North Carolina, Ohio, New York, New Jersey, Connecticut and Pennsylvania.

BOSTON SYMPHONY Orchestra, directed by Charles Munch, played to a packed house at the Brooklyn Academy of Music in its second of a series. Joseph DePasquale was admirable as soloist in the Bartok "Concerto for Viola and Orchestra." Vivaldi and Brahms also were on the program.

Munch brought down the house with the final number and it looked like the Bostonians might be applauded into missing that train back home. Our musical spies hinted that Tibor Serly who completed Bartok's work was in the audience.

Next Boston Symphony comes to town February 17 with Erich Leinsdorf as the conductor.

FASHION BY MOUSTACHE: Our glimpse into the fashion for men magazine world has Gentlemen's Quarter warns you can be passed over for the promotion with the wrong tie, oudated suit or too-loud shirt. Without the proper fashion look, you won't get that invitation to the big ball. Lot's of good sense in that mag.

JACK TUCHMAN, caterer par excellence, is an inveterate pocket watch enthusiast. The other day he was looking for a different fob and found it attached to a most unusual timer in his most unusual collection and so he added that one to the wardrobe of the day.

He showed it to Charles Maison, banquet manager of the Hotel St. George, and as we were covering the Federal Air Board hearings, we were privileged to see same watch. It tells the time with a bong for the hour and a bing for every five minutes. Most unusual.

AL KARMEL who knows his way around the hotel industry, tells of the waiter who served the soup to a guest which he had his thumb in it, the soup. When the guest complained, the waiter told him not to fret for he had washed the thumb that day.

Charles Munch, Music Director of the Boston Symphony Orchestra will conduct a program that combines classical, romantic and modern musical literature at the next concert by the Bostonians at The Brooklyn Academy of Music on Friday evening, Jan. 6. The classical school is represented by the Vivaldi Concerto Grosso, in D minor, Opus 3, No. 11 and the romantic by one of the great symphonic masterpieces, Brahms' Symphony No. 1, in C minor, Opus 68. The modern work is Bela Bartok's Viola Concerto, which will be performed by Joseph De Pasquale, principal violist of the Boston Symphony Orchestra since 1947.

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114

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116

Twelfth Program

FRIDAY AFTERNOON, JANUARY 13, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 14, *at* 8:30 *o'clock*

SMETANA . . . . . "The Moldau" ("Vltava"), Symphonic Poem

DVOŘÁK . . . . . Symphony No. 4, in G major, *Op.* 88

I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

INTERMISSION

BRAHMS . . . . . *Piano Concerto No. 2, in B-flat major, *Op.* 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

SOLOIST
EUGENE ISTOMIN
Mr. ISTOMIN uses the Steinway Piano

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Third Program

SUNDAY AFTERNOON, JANUARY 15, *at* 3:00 *o'clock*

SMETANA . . . . . "The Moldau" ("Vltava"), Symphonic Poem

DVOŘÁK . . . . . Symphony No. 4, in G major, *Op.* 88

I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

INTERMISSION

BRAHMS . . . . . *Piano Concerto No. 2, in B-flat major, *Op.* 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

SOLOIST
EUGENE ISTOMIN
Mr. ISTOMIN uses the Steinway Piano

BALDWIN PIANO *RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267

JAN 14 1961

—Istomin Soloist With Symphony

Pianist Acclaimed in Brahms Concerto

By Louis Chapin

Charles Munch and the Boston Symphony, with Eugene Istomin as guest pianist, played a program yesterday afternoon which invites a familiar question: What should be the balance between vintage and new music performed by an established orchestra? There are extremists, of course, who would argue the total exclusion of one kind or the other, but I suppose it's safe to assume that most patrons would seek out a balance of some sort.

Symphony Hall, yesterday, was filled, all afternoon, with sounds almost as familiar in substance as they were in style and idiom. Smetana's "Moldau," which opened the proceedings, was so familiar (though unheard in this series for 18 years) that it demanded interpretive newness, and got it. With its sharp accents, alert dynamics, and vividly universalized affection for a homeland, it almost qualified as "new music." (This is a category, incidentally, which could embrace fresh sounds from any period, from pre-Bach to post-Barber).

Dvořák's Fourth Symphony, while less often heard than the same composer's "New World," nevertheless tends to slip into a well-worn groove. It's sprinkled here and there with happy bits of originality, and generates some voltage in its Adagio movement, but I wonder if Dvořák himself wouldn't feel more at home with it at a Pops evening sometime. The playing, rather understandably, didn't sound particularly interested, which may have accounted for some wobbly woodwind intonation in the first movement.

Then came Brahms' Second Piano Concerto, a warmly wise work, but not appearing here to any great advantage. The experience before and after intermission was remotely like reading Trollope all morning, and then turning to Dickens in the afternoon (or, if you prefer, vice-versa). This Brahms is deservedly and deeply popular, but there are ten records of it extant (at that, it only beats the Dvořák by one).

One was conscious also, in this instance, of an audience many of whose members had had a rather exceptional experience with the same music, the same conductor, and the same orchestra some ten weeks ago. The orchestra itself seemed little inclined to emulate that earlier occasion; its playing was sometimes lacking in what might be described as tensile strength.

All of which was quite unfair to the guest of this occasion, who is a pianist of power and developing maturity. Mr. Istomin knows plenty that is worth knowing about Brahms and about the piano, and fulfilled his part of the transaction most intelligently. But even his Beethoven "Emperor" would have had a "newer" sound at this point in this season. The audience applauded him warmly, but almost in sympathy.

Both he and his conductor were, to an extent, the captives of traditional repertoire. And their listeners were captives of a program whose nominees for "newness" would have to be either Smetana's "Moldau" or Dvořák's Fourth. Thus the question.

But enough of it for now. Next week we hear new Poulenc.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 178,037

JAN 12 1961

At Symphony

Eugene Istomin will be guest artist with the Boston Symphony Orchestra in concerts tomorrow afternoon, Saturday night and Sunday afternoon. He will be soloist in the Brahms Piano Concerto No. 2 in B-flat major.

For these concerts, Charles Munch has also scheduled Smetana's "The Moldau" and Dvorak's Symphony No. 4 in G major, Opus 88.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 289,111

JAN 22 1961

Last Week on the Aisle

THEATER—The opening night audience for the Marlene Dietrich show at the Colonial "saw a legend come to life as a unique and skillful entertainer," and was pleased with the pantomimes and sketches of Shai K. Ophir. At Kresge Auditorium the Dancemakers had "creation and execution join hands to emerge into realizations of great beauty and unmistakable authenticity." The American Ballet Theater at Donnelly Memorial was hampered by an unsuitable stage but provided "a high level of work," with the cast being highly praised.

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MUSIC—The Boston Symphony concert saw Charles Munch and piano soloist Eugene Istomin join for "a shirt-sleeve program . . . undemanding, bucolic, jolly and beguiling." At Jordan Hall the Boston debut of the Soviet pianist, Dimitry Bashkirov, made it clear that "the Soviets are still exporting their top talent."

The new organ series at Symphony Hall received a good start from Donald Willing in "this significant venture by the Boston Symphony trustees and management." The parade of pianists continued with Ludwig Olshansky in a Boston debut at Jordan Hall conveying "digital dexterity and technical skill."

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Twelfth Program

FRIDAY AFTERNOON, JANUARY 13, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 14, *at* 8:30 *o'clock*

SMETANA . . . . . "The Moldau" ("Vltava"), Symphonic Poem

DVOŘÁK . . . . . Symphony No. 4, in G major, *Op.* 88

I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

INTERMISSION

BRAHMS . . . . . *Piano Concerto No. 2, in B-flat major, *Op.* 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

SOLOIST
EUGENE ISTOMIN
Mr. ISTOMIN uses the Steinway Piano

These concerts will end about 4:10 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Third Program

SUNDAY AFTERNOON, JANUARY 15, *at* 3:00 *o'clock*

SMETANA . . . . . "The Moldau" ("Vltava"), Symphonic Poem

DVOŘÁK . . . . . Symphony No. 4, in G major, *Op.* 88

I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

INTERMISSION

BRAHMS . . . . . *Piano Concerto No. 2, in B-flat major, *Op.* 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

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BALDWIN PIANO *RCA VICTOR RECORDS

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
JAN 14 1961

—Istomin Soloist With Symphony

Pianist Acclaimed in Brahms Concerto

By Louis Chapin

Charles Munch and the Boston Symphony, with Eugene Istomin as guest pianist, played a program yesterday afternoon which invites a familiar question: What should be the balance between vintage and new music performed by an established orchestra? There are extremists, of course, who would argue the total exclusion of one kind or the other, but I suppose it's safe to assume that most patrons would seek out a balance of some sort.

Symphony Hall, yesterday, was filled, all afternoon, with sounds almost as familiar in substance as they were in style and idiom. Smetana's "Moldau," which opened the proceedings, was so familiar (though unheard in this series for 18 years) that it demanded interpretive newness, and got it. With its sharp accents, alert dynamics, and vividly universalized affection for a homeland, it almost qualified as "new music." (This is a category, incidentally, which could embrace fresh sounds from any period, from pre-Bach to post-Barber).

Dvořák's Fourth Symphony, while less often heard than the same composer's "New World," nevertheless tends to slip into a well-worn groove. It's sprinkled here and there with happy bits of originality, and generates some voltage in its Adagio movement, but I wonder if Dvořák himself wouldn't feel more at home with it at a Pops evening sometime. The playing, rather understandably, didn't sound particularly interested, which may have accounted for some wobbly woodwind intonation in the first movement.

Then came Brahms' Second Piano Concerto, a warmly wise work, but not appearing here to any great advantage. The experience before and after intermission was remotely like reading Trollope all morning, and then turning to Dickens in the afternoon (or, if you prefer, vice-versa). This Brahms is deservedly and deeply popular, but there are ten records of it extant (at that, it only beats the Dvořák by one).

One was conscious also, in this instance, of an audience many of whose members had had a rather exceptional experience with the same music, the same conductor, and the same orchestra some ten weeks ago. The orchestra itself seemed little inclined to emulate that earlier occasion; its playing was sometimes lacking in what might be described as tensile strength.

All of which was quite unfair to the guest of this occasion, who is a pianist of power and developing maturity. Mr. Istomin knows plenty that is worth knowing about Brahms and about the piano, and fulfilled his part of the transaction most intelligently. But even his Beethoven "Emperor" would have had a "newer" sound at this point in this season. The audience applauded him warmly, but almost in sympathy.

Both he and his conductor were, to an extent, the captives of traditional repertoire. And their listeners were captives of a program whose nominees for "newness" would have to be either Smetana's "Moldau" or Dvořák's Fourth. Thus the question.

But enough of it for now. Next week we hear new Poulenc.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
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JAN 22 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
JAN 12 1961

At Symphony

Eugene Istomin will be guest artist with the Boston Symphony Orchestra in concerts tomorrow afternoon, Saturday night and Sunday afternoon. He will be soloist in the Brahms Piano Concerto No. 2 in B-flat major.

For these concerts, Charles Munch has also scheduled Smetana's "The Moldau" and Dvorak's Symphony No. 4 in G major, Opus 88.

Last Week on the Aisle

THEATER—The opening night audience for the Marlene Dietrich show at the Colonial "saw a legend come to life as a unique and skillful entertainer," and was pleased with the pantomimes and sketches of Shai K. Ophir. At Kresge Auditorium the Dancemakers had "creation and execution join hands to emerge into realizations of great beauty and unmistakable authenticity." The American Ballet Theater at Donnelly Memorial was hampered by an unsuitable stage but provided "a high level of work," with the cast being highly praised.

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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 190,246
JAN 14 1961

Munch Revives Dvorak; Istomin Piano Soloist

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 12th program in the Friday—Saturday series. Charles Munch, music director, conducted "The Moldau," Smetana; Symphony No. 4, in G major, Dvorak, and Brahms' Piano Concerto in B-flat major, Eugene Istomin soloist.

By CYRUS DURGIN

The Boston Symphony Orchestra concert yesterday afternoon is best compared to a fine day in the course of which voluminous dark, heavy clouds obscure the blue. This concert, which marked the halfway point in the 80th season, was superb at its best, but the best was not always in evidence.

Smetana's "The Moldau" began a program which might be called "Hapsburg," since all three works were composed, within a decade of the 19th Century, by musicians who were subjects of the Austrian Empire. The lovely descriptive piece of the Bohemian countryside flowed with as much strength and beauty as Smetana found in the river of the homeland he adored.

Dr. Munch's reading set for the afternoon an emphasis upon power. This is not to deny the interludes of gentle poetry which recurred in the works of all three composers, but mostly the conductor wanted volume and heavy accents. His performances were decidedly on the heroic side, which was fine when the music justified it.

Dvorak's romantic G major Symphony, as Bohemian in an abstract, symphonic way as "The Moldau" in its depictive manner, is full of sudden, passionate outbursts. It could take the big sound, the broad strokes and the dynamism of nuances better than symphonic poem or concerto.

The Dvorak Fourth, like its earlier fellow, the Second, in D minor, has slipped out of the active repertory, which is regrettable, since both are pieces of worth and expert orchestral writing. The performances of the Fourth this week are only the fourth set in all the Boston Symphony's history, and Dr. Munch is to be thanked for two of them. It would be most agreeable of he would give us the Second.

Some Misadventures

Eugene Istomin, the young American pianist, is a fine musician of the keyboard, as we all have known these several years. Yet his performance of the Brahms B-flat Concerto yesterday was strangely lacking in effervescence until the final movement, which stirred the audience to applause before the last chord had ended.

This was a performance of certain misadventures. Somehow Istomin did not draw such resonance from his instrument in the first movement, which made for a poor balance, indeed, because Mr. Munch was urging the orchestra to play too loud. Much the same was true in the second movement.

But just proportions were re-established in the songful andante, and here soloist and orchestra and conductor achieved a fine poetic rapture. To cellist Samuel Mayes, much credit for his singing articulation of that gorgeous melody which Brahms also drew upon for his son, "Immer leiser wird mein Schlummer."

In conclusionu, and as aforesaid, this concert was one of flawed beauties. But there can be off-days for the best of artists.

Next week Dr. Munch will conduct the world premiere of Poulenc's Gloria, with soprano Adele Addison and the Chorus pro Musica, prepared by Alfred Nash Patterson, assisting. The program will include Mendelssohn's Octet for Strings in E-flat, and Poulenc's Concerto for Two Pianos, with the composer and Evelyne Crochet as soloists.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
JAN 5 - 1961

At Symphony

Charles Munch has revised the Boston Symphony Orchestra's program for the concerts tomorrow afternoon, Saturday night and Sunday afternoon.

Instead of the overture to "The Bartered Bride" by Smetana, Dr. Munch will open the concerts with the same composer's Symphonic Poem, "The Moldau."

The program will include Dvorak's Symphony No. 4 and pianist Eugene Istomin will be guest in a performance of the Piano Concerto No. 2 by Brahms.

Globe 1/8/61

Istomin Symphony Soloist

Eugene Istomin, pianist, will be soloist with the Boston Symphony Hall Friday at 2:15, Saturday at 8:30, and Sunday, Jan. 15, at 3.

Dr. Charles Munch, music director, will also conduct at these three concerts "The Moldau" by Smetana (replacing the previously-announced Overture to "The Bartered Bride") and Dvorak's G major Symphony, No. 4.

Francis Poulenc will be honored by The Orchestra Jan. 20 and 21 (Friday at 2:15 and Sat. at 8.30) when the world-premiere of his Gloria will be given. Soprano Adele Addison and the Chorus pro Musica, Alfred Nash Patterson, conductor, will be heard in this work. Poulenc's Concerto in D minor for Two Pianos and Orchestra also will be performed. Mr. Poulenc and Evelyne Crochet will be soloists. The concerts will open with Mendelssohn's Octet for Strings.

Violinist Roger Shermont will be soloist at the Orchestra's Tuesday concert Jan. 24, and Alexander Uninsky, pianist, will be guest at the concerts of Jan. 27 and 28.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 175,076
JAN 14 1961

SHIRT-SLEEVE MUSIC FROM THE SYMPHONY

By ROBERT TAYLOR

Spring came early to Symphony Hall yesterday. Save for the presence of Eugene Istomin in the Brahms B-flat, this was a shirt-sleeve program that Charles Munch scheduled for the return of our orchestra from the hinterland; undemanding, bucolic, jolly and beguiling.

One admires the courage of Mr. Istomin in tackling the formidable Brahms Concerto so soon after Sviatoslav Richter, the Soviet pianist, had triumphed in it during the memorable Pension Fund concert of November 1. Alas, I'm afraid the choice worked to his disadvantage. It is impossible to follow an inspired performance with one that is simply good.

He brought to the B-flat many distinguished qualities. Eugene Istomin's technical excellence as an artist has been demonstrated on other occasions with the Symphony; and the same high standard again prevailed. The mechanics were admirable, the intellectual grasp of the music clear. The tone was big, and the soloist maintained a firm balance between left and right hands. The most individual traits he gave the work were those of energy and drive.

This, in short, was a more strenuous performance than the one Richter wrought, and there was an earnest attempt to communicate the huge scope of the composer's conception. But it lacked a dhapsodic temperament, the drama of the dreamy, songful mood. The vigor of the performance could not compensate for a want of lyric sweep.

Color Restricted

If the tone was big, it was also unvaried, and suffered from restricted color. Mr. Istomin's dynamic span proved narrow. He can spin out the spacious phrasings with delicacy as he demonstrated in the andante; but the overall momentum of the work had too little contrast. The declamatory passages seemed, in consequence, to demand more fervor. The climaxes built into cold rhetoric.

Between the orchestra and the soloist existed a close balance. Dr. Munch kept the emphasis on the slo role with tact and discrimination, for the interpretation did not bear out the description, "a symphony with piano obbligato." Structurally, the concerto was neat and strong; all was correct, too much so, since in this striding, conscientious presentation the warm, romantic bloom had faded.

Still it was engaging to hear Eugene Istomin nontheless. His intense, linear approach is better suited to the modern school and the classical, and in music of that order he should probably excel. The Brahms Concerto needs a more spontaneous personality than the fine young soloist projected yesterday.

Leisurely Reading

The remainder of the program made one wonder why Charles Munch doesn't venture into musical Mittel Europa more often. To be sure, neither the Dvorak Fourth or "The Moldau" lend themselves to the daemonic and exciting pitch Dr. Munch achieves when a piece provokes his imagination. Yet in their broad nationalistic tone-painting exists a genre feeling not unlike that of a Breughel, and the conductor has an affinity for this, too.

His reading of the Fourth was leisurely, spacious and commanding. A variety of sparkling detail graced the movements. The melodic and gracious themes held a disarming and pastoral simplicity. Dr. Munch conducted the score straightforwardly; the slightly relaxed tempi enabled him to accent the expressive inner instrumental dialogues. The idiomatically persuasive treatment displayed cheerful finesse.

The orchestra responded sumptuously here, and in "The Moldau," which cascaded with a broad animation all but visual. As someone remarked in an overheard intermission comment, "The first part of the program makes me feel like I'm sitting around wearing lederhosen and drinking Pilsener;" but given stern mid-winter living and high thinking, the aural setting seemed a refreshing place to be.

Next week finds the world premiere of Poulenc's "Gloria" scheduled with the Chorus Pro Musica and Adele Addison, soprano soloist. Mr. Poulenc will be heard with Evelyne Crochet as the soloists in his own Concerto in D Minor, for Two Pianos and Orchestra; and Dr. Munch has also listed the Mendelssohn Octet for Strings, in E-flat major, Op. 20.

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the 12th program of the 80th season yesterday in Symphony Hall. Eugene Istomin, piano, was the soloist. The program:

"The Moldau," Symponic Poem ..... Smetana
Symphony No. 4, in G major, Op. 88 ..... Dvorak
Piano Concerto No. 2, in B-flat Major, Op. 83 ..... Brahms

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American (e)
BOSTON, Mass.
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JAN 7 1961

Symphony Bill Changed

Charles Munch has revised the Boston Symphony Orchestra's program originally announced for the Friday, Saturday and Sunday concerts, at 2:15, 8:30 and 3:00 p. m. respectively.

In place of the overture to "The Bartered Bride," by Smetana, Dr. Munch will open the concerts with the same composer's Symphonic poem, "The Moldau."

Francis Poulenc will be honored by the orchestra at its concerts Jan. 20 and 21 (Friday at 2:15 p. m. and Saturday at 8:30) when the world premiere of his "Gloria" will be given. Soprano Adele Addison and the Chorus pro Musica, Alfred Nash Patterson, conductor, will be heard in this work.

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Herald (m)
BOSTON, Mass
Circ. 175,076
JAN 13 1961

Theaters & Concerts

SHUBERT THEATER—"My Fair Lady," the Lerner and Loewe muscial in its first Boston engagement. 8:30 P.M.
WILBUR THEATER — "Catstick," new play by Jack C. Barefield, with Patricia Jessel and Donald Davis. Elaine Perry is producer-director. 8:30 P.M.
DONNELLY MEMORIAL THEATER — Harry Belafonte and Miriam Makeba. 8:30 P.M.
CHARLES PLAYHOUSE — "Waltz of the Toreadors," a comedy by Jean Anouilh. 8:30 P.M.
ALUMNI AUDITORIUM—(Northeastern) —N. U. Silver Masque Dramatic Society presents "Anastasia," by Guy Bolton. Eugene J. Blackman directs. 8:00 P.M.
SYMPHONY HALL — Boston Symphony Orchestra with Charles Munch conducting. Smetana, Dvorak and the Brahms Piano Concerto No. 2, Eugene Istomin, soloist. 2:15 P.M.
COUNTRY SCHOOL AUDITORIUM — (Weston)—The Paganini Quartet in Mozart, Debussy and Beethoven. Reservations TW 5-7361. 8:30 P.M.
JORDAN HALL—Kappa Gamma Psi presents a chamber music concert. Mozart, Hovhaness, deCall, Beethoven. Admission free. 8:30 P.M.
MILTON ACADEMY CHAPEL—(Milton) Ann Frances Byrne, organist, in Bach, Schumann, Franck, Langlais, Liszt. Admission free. 8:30 P.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,111
JAN 8 1961

Music Events This Week

Charles Munch has revised the Boston Symphony Orchestra's program originally announced for the concerts this Friday, Saturday and Sunday, Jan. 15. In place of the overture to "The Bartered Bride," by Smetana, Doctor Munch will open with the same composer's Symphonic Poem, "The Moldau." The program will include Dvorak's Symphony No. 4 and pianist Eugene Istomin will be guest in the Piano Concerto No. 2 by Brahms. The Orchestra will repeat this program in Providence Jan. 17.

Francis Poulenc will be honored by the orchestra at its concerts Jan. 20 and 21 when the world premiere of his "Gloria" will be given. Soprano Adele Addison and the Chorus pro Musica, Alfred Nash Patterson, conductor, will be heard in this work. Poulenc's Concerto in D minor for Two Pianos and Orchestra will also be performed. Mr. Poulenc, with Evelyne Crochet, will be soloist in the concerto. The concerts will open with Mendelssohn's Octet for Strings.

Violinist Roger Shermont will be soloist at the Orchestra's concert on Jan. 24 and Alexander Uninsky, pianist, will be guest at the concerts of Jan. 27 and 28.

TODAY

MIECZYSLAW HORSZOWSKI, pianist, Kresge Auditorium, 3:00 p.m., on M.I.T. HUMANITIES Series. Sonatas by Mozart, Brahms, Dallapiccola, Beethoven. Tickets, UN 4-6900, Ext 3210.

JERONIMAS KACINSKAS will conduct St. Peter's Lithuanian Parish Choir of South Boston and the Melrose Symphony Orchestra at Jordan Hall, 3:30 p.m., in a program observing the church's fiftieth jubilee Gounod's St. Cecilia Concert Mass and other works.

MAX MILLER, organist, Organ Vespers, Marsh Chapel, Boston University, 4:30 p.m. Zipoli, Bach, Ibert, Krebs, Mendelssohn

VIENNA OCTET, Groton Music Association Series, Groton School Hall, 8:00 p.m. Mozart and Schubert. Only Boston area appearance.

LEXINGTON CHORAL SOCIETY, Cary Memorial Hall, Lexington, 8:30 p.m. Allen Lannom conducts Hovhaness Magnificat and Haydn "Lord Nelson" Mass, assisted by Philharmonia Symphony Orchestra. Soloists Ruth Lakeway, Rosalind Hupp, C. Ray Bryan, Robert Patterson. Admission free but by ticket.

MONDAY

LONGY SCHOOL faculty and guest artists concert, Livingstone, Stebbins Auditorium, 3 Church Street, Cambridge 8:30 p.m. Gregory Tucker, pianist, Fine Arts Woodwind Quintet, Richard Summers, oboe. Mozart, Barber, Poulenc. Admission free.

TUESDAY

MUSIC LOVERS CLUB of Boston, N.E. Mutual Hall, 11:00 a.m. Fiftieth anniversary program. Boris Goldovsky, pianist, Debrie Brown, mezzo soprano, George Shirley, tenor.

WEDNESDAY

BYRON JANIS, pianist on Boston Morning Musicales Series at Statler Hilton Ballroom, 11:00 a.m. promptly.

DAVID BARNETT, pianist, Jordan Hall 8:30 p.m. Performance devoted solely to Beethoven Diabelli Variations. Admission free.

"GREAT MUSIC" Series continues, Room 12, B.U. College of Liberal Arts, 7:15. Malloy Miller in illustrated lecture on Beethoven's chamber music. Public invited.

THURSDAY

FRIENDS OF ALBERT SCHWEITZER CONCERT in honor of his eighty-sixth birthday, with Harvard-Radcliffe Organ Society, Busch Reisinger Museum, Cambridge, 8:30 P.M. Melville Smith, organ, Louis Speyer, oboe, Noah Bielski, violin, and members of the Harvard University Choir. Bach, de Grigny, and Shepherd. Cards of free admission by sending a self addressed stamped envelope to Harvard Memorial Church, Cambridge.

N.E.C. A CAPPELLA CHOIR, directed by Richard Rosewall, Jordan Hall, 8:30 p.m. Early music, Brahms, Barber and Berger. Admission free.

FRIDAY

CHAMBER MUSIC presented by Alpha Chapter of Kappa Gamma Psi, Jordan Hall, 8:30 p.m. Mozart, Hovhaness, deCall, Beethoven. Admission free.

SATURDAY

JOAN BAEZ, Earl Scruggs, Lester Flatt and the Foggy Mountain Boys, Jordan Hall, 8:30 p.m. Presented by M.A. Greenhill on Folklore Concert Series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 416,486
JAN 1 1961

Pianist Istomin Next Soloist At Symphony

Pianist Eugene Istomin will be soloist with the Boston Symphony Orchestra under Dr. Charles Munch, at the next concerts in Symphony Hall, Friday, Saturday and Sunday, Jan. 13, 14 and 15. This coming week the Orchestra will be away on tour.

Mr. Istomin will play the B-flat Concerto of Brahms. The program will begin with Smetana's Overture to "The Bartered Bride," and will end with Symphony No. 4, in G major, by Dvorak.

Francis Poulenc, the distinguished French composer, will visit Boston this month at the personal invitation of the Orchestra's music director, Charles Munch.

Poulenc's Concerto for Two Pianos and Orchestra will also be performed at these concerts. Mr. Poulenc and Evelyne Crochet will be soloists.

118

Herald 1/8/61

Music Events This Week

Charles Munch has revised the Boston Symphony Orchestra's program originally announced for the concerts this Friday, Saturday and Sunday, Jan. 15. In place of the overture to "The Bartered Bride," by Smetana, Doctor Munch will open with the same composer's Symphonic Poem, "The Moldau." The program will include Dvorak's Symphony No. 4 and pianist Eugene Istomin will be guest in the Piano Concerto No. 2 by Brahms. The Orchestra will repeat this program in Providence Jan. 17.

Francis Poulenc will be honored by the orchestra at its concerts Jan. 20 and 21 when the world premiere of his "Gloria" will be given. Soprano Adele Addison and the Chorus pro Musica, Alfred Nash Patterson, conductor, will be heard in this work. Poulenc's Concerto in D minor for Two Pianos and Orchestra will also be performed. Mr. Poulenc, with Evelyne Crochet, will be soloist in the concerto. The concerts will open with Mendelssohn's Octet for Strings.

Violinist Roger Shermont will be soloist at the Orchestra's concert on Jan. 24 and Alexander Uninsky, pianist, will be guest at the concerts of Jan. 27 and 28.

TODAY

New England Newsclip Agency, Inc.
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Sun (e)
LOWELL, Mass.
Circ. 42,164
JAN 7 1961

Music

Vienna Octet in Groton Music Assn. Series

By Alfred Burke

LOWELL — The Vienna Octet, world-famed chamber ensemble composed of strings, woodwinds and French horn, will perform the second concert in the Groton Music association's 1960-61 series to be held at the Groton school hall tomorrow evening at 8 o'clock.

Compositions by Mozart and Schubert will highlight the program. By the former composer, there will be the Divertimento in D major, K. 136—(allegro, andante, presto); Clarinet Quintet in A major, K. 581 — (allegro, larghetto, menuetto, allegro con variazioni). By the latter composer, Octet in F major, Opus 166 — (adagio, allegro, andante un poco mosso, scherzo-allegro vivance, andante convariazioni, menuetto-allegretto, andante molto-allegro).

Earlier in the season the association presented Jan Smetelin, pianist, and for the final event, scheduled for March 19, the Harvard University Glee club under the direction of Elliot Forbes will appear in the series.

Eugene Istomin, pianist, will be the featured soloist with the Boston Symphony orchestra, Dr. Charles Munch, conductor, in the concerts of Friday, Saturday and Sunday of next week. The gifted young artist who has been acclaimed by audiences everywhere will be heard in the Brahms' Piano Concerto No. 2, in B. flat major. It has been also announced that Smetana's Symphonic Poem, "The Moldau" and Symphony No. 4, in G major by Anton Dvorak, will complete the program.

Eugene Istomin

Francis Poulenc will be honored by the orchestra at its concerts Jan. 20 and 21, when the world-premiere of his "Gloria" will be given. Soprano Adele Addison and the Chorus Pro Musica, Alfred Nash Patterson, conductor, will be heard in this work. Mr. Poulenc, with Evelyn Crochet, will be soloist in the Concerto for Two Pianos, D minor. Opening the program will be the Mendelssohn Octet for strings.

The coming appearance of Dame Myra Hess in Boston will again make the musical setting of the community most bright. For many, many years she has not only thrilled audiences, but has been influential in shaping the wishes and goals of countless young pianists. Her work has made her one of the greatest musicians of all time.

Birj Zamkochian, organist of the Boston Symphony orchestra will play an organ dedication program tomorrow afternoon at 3 o'clock in the chapel at the Veterans Administration hospital, Bedford. The general public is cordially invited to attend.

The newly created between the acts "biography of a star" instituted by Francis Robinson of the Metropolitan Opera, for presentation during the weekly broadcasts, is truly a listening event. It is informative, superbly offered and an inspiration to both the student and the listener who remembers the Golden Age of Opera.

The recent TV program featuring Boris Goldovsky whose theme was opera provided some surprising facts. To us, having heard and watched many of the greate singers, it was amazing to hear that the "old timers" had little to offer aside from the fact that they sang well. However, in summary, who today will be remembered five years following their retirement (that is among the singers appearing with small organizations); either for singing or acting? What young singer today has the talent to replace such artists as Antonio Scotti as Scarpia; Lawrence Tibbets as Iago; Madame Bori as Manon; Pinza as the Don; Deluca as Sharpless; Pens as Lakme; Schorr as Hans Sachs; Crooks as Faust; Martinelli as Canio to mention only a few?

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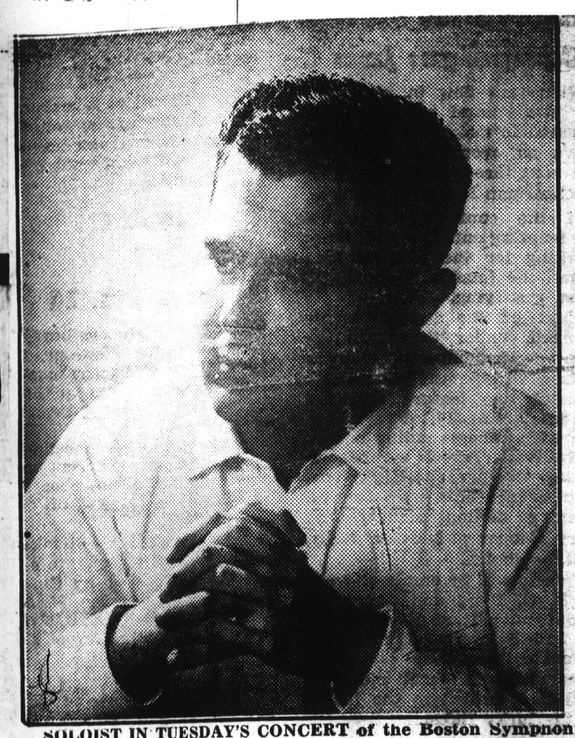
Times
BARRINGTON, R. I.
Weekly Circ. 2,275

JAN 12 1961



SOLOIST IN TUESDAY'S CONCERT of the Boston Symphony orchestra in Providence will be Eugene Istomin, pianist. Dr. Charles Munch will conduct the orchestra in the following program: Smetan's Symphonic Poem; Dvorak's Fourth Symphony; and Brahm's Second Piano Concerto. Concert will take place in Veterans Auditorium at 8:15 p.m.

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Phoenix
BRISTOL, R. I.
Bi-Weekly
Circ. 3,063

JAN 10 1961

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Boston Symphony Presents First 1961 Concert Here

The first 1961 concert of the Boston Symphony Orchestra in Providence, on Tuesday evening Jan. 17 at 8:15 in Veterans' Memorial Auditorium, will be conducted by Dr. Charles Munch with the young American virtuoso, Eugene Istomin, as piano soloist.

Sheer listening - appeal, will be afforded by Dr. Munch's program. It will consist of Smetana's charming symphonic poem, "The Moldau," Dvorak's melodious and sprightly Fourth Symphony, and that favorite of piano concertos. the Brahms Second.

In the l[illegible] of this music and its composers are some fascinating facts. This year marks the centenary of Smetana's establishment as leader in the great nationalist musical movement in his native Bohemia (now Czechoslovakia), afer Austria had granted it autonomy in 1860. This also is the centenary of an important turn in the career of a poor young Bohemian violinist. He obtained his first job at decent pay, by playing viola in the opera performances conducted by Smetana. His name was Anton Dvorak. This practical experience, and the communicative example of Smetana in the use of Bohemian folk song and dance theme in his operatic and concert compositions, deeply influenced Dvorak in his development as a composer.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189

JAN 15 1961

Symphony Here Tuesday

THE BOSTON SYMPHONY Orchestra, conducted by Charles Munch, will play at the Veterans Memorial Auditorium, Tuesday at 8:15 p.m. Pianist Eugene Istomin will be soloist.

The program:

The Moldau ("Vltava") Symphonic Poem .....Smetana
Symphony No. 4, in G major, Op. 88 .....Dvorak
Allegro con brio
Adagio
Allegretto grazioso
Andante
Allegro ma non troppo
Piano Concerto No. 2 in B flat major Op. 83 .....Brahms
Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

PIANIST Eugene Istomin is Boston Symphony soloist.

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Morning Globe
BOSTON, Mass.
Circ. 190,246

JAN 14 1961

Kennedy Invites Charles Munch To Inauguration

Dr. Charles Munch, music director of the Boston Symphony Orchestra, received at Symphony Hall yesterday a telegram from President-elect and Mrs. John F. Kennedy inviting Dr. Munch to attend the inauguration.

The telegram read, in part: "During our forthcoming administration we hope to seek a productive relationship with our writers, artists, composers, philosophers, scientists and heads of cultural institutions. As a beginning, in recognition of their importance, may we extend to you our most cordial invitation to attend the inaugural ceremonies in Washington on Jan. 19 and 20."

Dr. Munch was obliged to decline the invitation since he will be occupied in Boston next week with the final rehearsals and world premiere performances of the new Gloria by French composer Francis Poulenc. Poulenc will be in Boston then.

Globe 1/15/61

Top Cultural Figures Get Inaugural Bid

WASHINGTON, Jan. 14 (AP)—President-elect Kennedy today invited to his inauguration 155 leading figures in the arts and sciences "in recognition of their importance."

They included a wide range of novelists, poets, playwrights, essayists, artists, composers, scientists and a sprinkling of diplomats, jurists and political scientists.

Also invited were the heads of a number of museums and symphony and opera conductors.

A special committee selected the names as representing "the most creative, eminent, and world-renowned" in their fields.

Among the novelists are Ernest Hemingway, Pearl Buck, William Faulkner and John Steinbeck. Poets included Archibald MacLeish, E. E. Cummings, Marianne Moore and Robert Frost.

Four dramatists were invited: William Inge, Arthur Miller, Thornton Wilder and Tennessee Williams. In the field of general literature there were Jacques Barzun, Edmund Wilson, John Hersey and the only journalist included, Walter Lippmann.

Artists and architects included Alexander Calder, Stuart Davis, Edward Hopper, Ludwig Mies van der Rohe and Eero Saarinen. Composers and conductors included Paul Hindemith, Igor Stravinsky, Leonard Bernstein, Fritz Reiner, Eugene Ormandy and Charles Munch.

A President Who Honors Talent!

Washington, Jan. 17.

Ushering culture to its new place in the sun under the Kennedy Administration, the President-elect had dispatched wires to 144 writers, artists, dramatists, musicians and scientists inviting them to Inaugural events this week.

Room accommodations and tickets for the Concert, Parade and Ball have been made for the cultural elite, who were selected by a special committee working with Kennedy's office.

The telegrams reflected Kennedy's reputed high regard for creative folk by saying: "During our forthcoming administration, we hope to seek a productive relationship with our writers, artists, composers, philosophers, scientists and heads of cultural institutions."

Dramatists invited were William Inge, Arthur Miller, Thornton Wilder and Tennessee Williams. Composers included Samuel Barber, Aaron Copeland, Roy Harris, Paul Hindemith, Douglas Moore, Robert Palmer, Walter Piston, William Schuman, Roger Sessions,

Honors Talent

Continued from page 1

Igor Stravinsky and Virgil Thompson.

There were these further cultural figures: Leonard Bernstein, Rudolph Bing, Martha Graham, Lincoln Kirstein, Charles Munch, Eugene Ormandy, Fritz Reiner, George Szell, Bruno Walter, Pierre Monteux, and Robert Shaw. Howard Mitchell, director of the National Symphony, and Zelad Fichandler of the Washington Drama Society and Arena Stage, local theatre-in-the-round, were among D.C. cultural leaders invited.

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Tribune 12/29/60

Kennedy Picks U. S. Music For Inauguration Concert

From the Herald Tribune Bureau

WASHINGTON, Dec. 28.—President-elect John F. Kennedy has chosen a serious musical program for his inauguration concert in Constitution Hall on Jan. 19 at 9:15 p. m., it was announced today by Huntington Cairns, chairman of the Inaugural Concert Committee.

The concert, part of the inaugural activities since President Washington's time, will feature Howard Mitchell and the National Symphony Orchestra of Washington. Mischa Elman, violinist, and Earl Wild, pianist, will be soloists, with the male choruses of Georgetown and Howard Universities also taking part.

American Music

President-elect Kennedy, according to Mr. Mitchell, chose a program indicating a strong interest in American music and composers. He is said to be one of the few American Presidents to select his own musical program. John La Montaine, young American composer and Pulitzer Prize winner, has written an orchestral overture, "From Sea to Shining Sea," to open the concert. George Gershwin's "Rhapsody in Blue" and Randall Thompson's "Testament of Freedom" are among the other American works to be presented.

The inaugural concert is part of the three-day ceremonies accompanying the inauguration itself on Jan. 20, which is expected to be witnessed by 500,000 persons. Costs of the inaugural activities—receptions, balls, parade and related events—will run $800,000. According to Edward H. Foley, committee chairman, this figure will be $134,000 below the cost of President Eisenhower's second inauguration four years ago.

Self-Supporting

Money to cover the costs will come from sale of programs, souvenirs, medallions, parade seats, tickets to the three inaugural balls and other events. Parade seats will cost from $3 to $25 each.

The Inaugural Committee expects to earn enough to pay for all costs, provide a charitable contribution and leave a reserve for the 1964 inauguration. Underwriters of the events have already pledged more than $800,000, according to Mr. Foley, who said he expects the total to reach $1,000,000.

Cadets from the United States Military, Naval, Air Force and Coast Guard Academies will march in the Jan. 20 inaugural parade. The cadets will be honored at a special dance that night, and a committee is now rounding up several thousand partners for the dance.

122

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SATURDAY EVENING, JANUARY 21, *at* 8:30 *o'clock*

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II. Andante
III. Scherzo: Allegro leggierissimo
IV. Presto

POULENC . . . . . Concerto in D minor for Two Pianos and Orchestra

I. Allegro ma non troppo
II. Larghetto
III. Finale: Allegro molto

(First performance at these concerts)

SOLOISTS

FRANCIS POULENC *and* EVELYNE CROCHET

The soloists use the Steinway Piano

INTERMISSION

POULENC . . . . . Gloria, for Soprano Solo, Chorus and Orchestra

I. Gloria
II. Laudamus Te
III. Domine Deus
IV. Domine fili unigenite
V. Domine Deus, Agnus Dei
VI. Qui sedes ad dexteram Patris

(First performance)

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ALFRED NASH PATTERSON, *Conductor*

SOLOIST

ADELE ADDISON

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BALDWIN PIANO — RCA VICTOR RECORDS

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
FEB 2 - 1961

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664
JAN 1 1961

MUSIC IN REVIEW

By GERALD A. BERLIN

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Mr. Munch's program last week-end included Beethoven's Coriolanus Overture and his Symphony No. 4 in B flat major, the first Boston performance of Alexander Tcherepnin's Symphonic Prayer for Orchestra, Opus 93, and Prokofieff's Piano Concerto No. 3, with Alexander Uninsky as soloist.

Such a concert may not have been an event calculated to plumb the depths of introspection nor to scale the heights of exaltation, but it certainly made for an amiable enough two hours.

Works, like both of the Beethoven pieces here, which all hands on the stage could toss off in their sleep all too often manage to sound just as perfunctory as that. Not so this performance. The readings of both the Overture and the Symphony were straightforward and crisp, with a gratifying measure of spontaneity.

The new Tcherepnin opus was apparently composed as something of a Christmas offering, and like Samuel Barber's piece of last month it too has been recorded for submission to the contest for the American National Music Fund award. Despite its name, the new composition evokes no particular sentiments, sacred or profane. As is the case with a long list of other pieces Mr. Tcherepnin has written, this one also seems pleasantly undestined to secure a permanent place in the orchestral repertory. In its four short but well proportioned sections, it draws forth a number of sonorous noises, displays an exuberant inventiveness here and there, reveals a wide though not daring eclecticism, and then signs off after eight minutes. Nothing gained, nothing lost. The traversal, so far as could be determined on one hearing, seemed fluent and relaxed.

The sleeper on the program was the soloist, Alexander Uninsky. Mr. Uninsky is no coming young Janis, Cliburn or Gould. Already over fifty, he left Russia as a boy to study in Paris and came to this country as a fugitive from the war. This Prokofieff concerto is scarcely the vehicle for a pianist to display his full mettle, but even so it was abundantly clear that here indeed was an artist with immense elan, a crackling technique and a real capacity to point up the relatively few moments of true lyricism in the piece at the expense of its more pervasive coffee house characteristics. In short, Mr. Uninsky managed to get more out of the music than Prokofieff put into it — rather a rare occurence. May he return to Boston in short order.

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BOSTON HERALD
January 23, 1961

MUSIC

Poulenc's Gloria Rare, Precious

By ROBERT TAYLOR

Friday's blizzard will pass; but yesterday afternoon's Symphony concert—put over because of the storm—proved one of those rare and precious events that may very well make enduring musical history.

It was the world premiere of Francis Poulenc's Gloria for soprano solo, chorus and orchestra. The composer himself was present, and earlier assumed the performer's role, with Evelyne Crochet, in the brilliant, effervescent Two Piano Concerto in D minor, which Poulenc wrote in 1932 and now proffered at these concerts for the first time.

SPARE AND ADROIT

Despite the quality of this score, however, the gallantry of the dual execution, the piquancy of the composer's presence, the Gloria dominated the afternoon. At first hearing it seems to me a major work, prominent in the career of a contemporary master and a significant addition to the repertory of 20th century music.

The Gloria is in six parts, using a free rhythmic beat and a chorus alternately tutti then reduced by half. The Latin text requires the soprano soloist—Adele Addison on this occasion in splendid estate—to undertake much vocalizing, though, save in the final maestoso, the line does not lie so high as to be unduly taxing. The orchestration follows conventional instrumental resources and is so spare and adroit that no bizarre colors are needed for sheer sound effect.

Coming as it did after the Concerto, the work allowed the audience an insight into the two aspects of Francis Poulenc that define his methods. In the first he is the witty, ironic and cultivated boulevardier, the member of Les Six who draws simultaneously from the classical tradition and "Parisian folklore." And in the other he is a mystic; the sounds of the steam-driven merry-go-rounds and mechanical organs vanishs before the ethereal modulations of plainsong.

But the religious mystic still remains the neo-classicist. The material and the concept of the Gloria unquestionably derive from the great masses of the 19th century. There is little in the idiom to distinguish it from Berlioz, Bruckner, from Verdi, the reminiscences, earlier, of Mozart and Cherubini—save for the individuality of Poulenc. He has no compulsion to be aggressively modern; he has cast his syntax in the grammar of the past; the clear pure art of an age of untroubled faith.

CAPTURES SPIRIT

Since most of Poulenc's compositions in the religious form for voice are a cappella, conveying fervent simplicity, it is of import that the Gloria turns to a more dramatic extension of resources. The use of the orchestra lends a chromatic array of colors to the unadorned voice; the rhythmic tensions are often fierce, passionate and minatory; yet throughout the score there runs a directness and radiance, a tonal fabric of arching sanctity. Poulenc has succeeded in capturing a spirit of human exaltation and the struggle for grace in the shadow of mortality.

In short, here is a neo-romantic rather than a classic inspiration; or at least more so than the composer has yet declared. The view appears more personal than the universal expression of the Gergorian chant, though lying well within the same mystical framework. One could cite many examples of the composer's grandeur—for instance, the sublime falling intervals of the fifth section—but I shall merely content myself this morning with the memory of the whole, an exceedingly lovely score and the finest of the Symphony season to date.

The performance of the Chorus Pro Musica in the Gloria equalled the resplence of the music. Alfred Nash Patterson has trained this group into the outstanding choir of the area; the dynamic level was never less than crystalline. Miss Addison, again, sang superbly; and the partnership of Mr. Poulenc and Miss Crichet, Dr. Munch and the orchestra during the exhilirating Mozartesque concerto was close-knit. The program opened with the Mendelssohn Octet pounding opulently with the massed strings; it is a comely item of juvenelia — juvenelia of genius, profiguring the Midsummer Night's Dream.

Next Friday Alexander Uninsky is soloist in the Prokofiev Piano Concerto No. 3. Op. 26; Tcherepnin's Symphonic Prayer will have its local premiere; and Charles Munch has listed Beethoven's Overture to "Coriolan," and Symphony No. 4.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,847
DEC 29 1960

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TIME
NEW YORK, N.Y.
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JAN 27 1961

Poulenc's Maturity

French [illegible] Poulenc has [illegible] ating by a favorite [illegible] in one [illegible] touches [illegible] added on [illegible] maw. It is [illegible] the [illegible] touch the [illegible] himself that [illegible] works, strive [illegible] intro- Liszt [illegible] and duce[illegible] Poulenc's perhap[illegible] he says conce[illegible] to the he tried [illegible] glory of [illegible]

If the p[illegible] n mood, it is closer [illegible] manner. "The colors [illegible] are very clear, prim[illegible] d violent like the Po[illegible] Matisse." Scored for [illegible] and a sort of celestial [illegible] and strings. Poulenc's [illegible] roved to be a work of [illegible] contrasts, at times deepl[illegible] e manner of his opera *D[illegible] Carmélites*), at times misla[illegible] almost jazzy. Among its memo[illegible] oments: the opening of the second section, "*Laudamus Te*," with the discreet entry of French horns followed by the [illegible] ated chanting of the chorus; the moodily lyric third section with its bell-like soprano solo, "*Domine Deus*"; the quietly majestic ending in a mood of [illegible] and peace."

Poulenc wrote *Gloria*, as he writes all of his music, in his 16th century country home in Touraine, because "like wine, which can grow only in its own soil, I can compose only in France." Originally, he intended it for one of his favorite singers, Italian Soprano Rosanna Carteri ("She has a voice with lipstick and powder"), but at the work's première the principal part was sung by U.S. Negro Soprano Adele Addison, who so impressed Poulenc that he interrupted a rehearsal to shout: "*Parfait! Parfait! La perfection!*" Poulenc plans to write a new opera for La Scala, and he is now working on yet another religious work, for a male chorus and children's chorus, to be performed at the opening of Manhattan's Lincoln Center. Both will be "completely, completely, completely different" from what he has done before. "Every age of man has its music," says Composer Poulenc. "Now that I am 62, my music is very lyric and tragic—it is my maturity."

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
JAN 23 1961

Poulenc Plays in Boston

Boston Symphony Presents 'Gloria' in World Premiere

By Cyrus Burgin

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While the orchestra's regular concert last night was presented as scheduled, the Friday concert had to be postponed to yesterday afternoon because of the blizzard. A great many of the subscribers, as well as members of the Chorus Pro Musica, which assisted in the "Gloria," could never have made it to Symphony Hall Friday.

This program brought not only Poulenc's "Gloria," but also for the first time by the Boston Symphony, his nearly thirty-year-old "D-Minor Concerto for Two Pianos." Poulenc and Evelyne Crochet played the solo parts deftly and with vivacity, making an exceedingly neat ensemble.

Poulenc's "Gloria," though a setting from the liturgical text, would not be heard in a church. Its manner is bright and joyous, a heartfelt uttering of glory to God. Its musical style is varied to the point of eclecticism, characterized by those two qualities found in all of Poulenc's music that I know: real diatonic melody that sometimes approaches a tune, and tonal harmony spiked with effective dissonance.

You can discern something of the pre-serial Stravinsky in the opening "Gloria." The rhythmic basis of the instrumental accompaniment in the "Laudamus Te" is jazzy syncopation. For the sake of his musical pattern, Poulenc switched the stress in the word "excelsis" from the second to the third syllable, which makes a peculiar but agreeable sound.

You can find touches of Faure here and there, and of the fin de siecle harmonic lushness of Debussy and Ravel. Nonetheless, the prevailing effect is of Poulenc. The softly reiterated soprano solo "Amen" at the close reminds one of Mahler and the repeated "ewig" at the close of "the song of the earth," though I doubt Poulenc was at all influenced by that work.

Beyond these details of technic and style is the musical aspect of the "Gloria," the completely human beauty that sounds from the heart. It takes courage to do that in these days when much contemporary music is academic and dehumanized. But Poulenc had the courage to do it, just as, when he composed his "Two Pianos" concerto in 1932, he was not afraid to write those melodic successions known as sequences, something the modern academics despise as old-fashioned. The "Gloria" leaves you with a genuine feeling of exaltation.

Adele Addison sang the solos in celestial fashion, never missing true pitch, though her part ranges high and is difficult. Alfred Nash Patterson had prepared the Chorus Pro Musica superbly, and their work had true professional worth, contributing a great deal to the total success. Last, the brilliant conducting of Dr. Munch and the equally brilliant playing by the gentlemen of the orchestra must have all to brief a word of unreserved praise.

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Sunday Telegram
WORCESTER, Mass.
Circ. 101,427
JAN 8 1961

Music

Poulenc Premiere Jan. 20 in Boston

By RAYMOND MORIN
Telegram Music Critic

A composer of exceptional interest and importance will be in Boston this month to attend the premiere of his new work.

Francis Poulenc will hear performances on Jan. 20 and 21 of his "Gloria" for orchestra, soprano and chorus. Charles Munch will conduct the Boston Symphony Orchestra and Chorus pro Musica. Soprano soloist is Adele Addison.

The "Gloria" was composed on commission of the Koussevitzky Music Foundation.

Poulenc's Concerto for Two Pianos and Orchestra will also be performed at these concerts. The composer and Evelyne Crochet will be soloists.

Only Appearances

No public appearances other than those with the Boston Symphony Orchestra in Boston have been scheduled for Poulenc during his visit to the United States.

Poulenc is one of a group of French musical and esthetic rebels known as "Les Six," which organized in Paris in 1920. The others were Milhaud, Honegger, Tailleferre (Germaine), Durey and Auric.

Their guideposts were Jean Cocteau, the poet, and Erik Satie, composer. And their chief enemies were the "die-hards" of Debussy impressionism and Cesar Franck romanticism.

"The Six" set out to prove that the composer need no longer be the erratic long-haired individual who lived apart and toiled, in hunger, in some obscure attic.

Aaron Copland, contemporary American composer, expressed it more succinctly:

"He was to be a regular fellow who liked to go to nightclubs like everyone else."

Poulenc's music is generally marked by a flair for melodic naturalness, dancelike animation —with a light vein of parody and burlesque.

Expanded Service

On the initiative of Henry B. Cabot, president of the Boston Symphony Orchestra trustees, a series of Symphony Hall, Boston organ recitals will begin at 6:00 p.m., one week from today.

There are to be four concerts. Tickets are $3 for the series or $1 for individual programs. All seats are unreserved.

Organists to appear are Donald Willing (Jan. 15); John Ferris (Feb. 19); E. Power Biggs (March 19); Berj Zamkochian, (April 9).

Programs will include works from the classical to the contemporary pipe organ repertory.

Seldom Heard

"My feeling," Mr. Cabot states, "is that the Boston Symphony Orchestra possesses a notable concert organ which, unfortunately, is heard but a few times each season. This is a denial both to the remarkable instrument and to the musical public. I am sure that we should let the public share to a greater degree in the enjoyment of the wealth of organ music and the capacity of our instrument to present it."

Along with the announcement is a detailed description of the Symphony Hall instrument compiled by Biggs. The instrument was dedicated in 1950 and replaced the 1900 organ by Hutchings of Boston.

The new organ was built by the Aeolian-Skinner Co. of Boston.

Among many things, Biggs explains that no air passes through the top of organ pipes when they are played. Merely good for a laugh is the recent cartoon showing two little birds perched atop a mammouth organ.

Says one to the other: "The next piece on the program is Bach's Toccata and Fugue in D minor—and boy, does that cool you off!"

Asides

We haven't seen any report as to what kind of music practicing is scheduled to begin at the White House this month.

The last was the harmonica, President Eisenhower's favorite instrument. Prior to that . . . well, it doesn't require a concert chairman to expound on Harry S. Truman's pianistic diversions.

Other presidents had their fling at music too. Thomas Jefferson indulged in string quartets with friends; John Quincy Adams and his wife played duets together; Warren G. Harding was reported to be a "hot" trumpet player.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
JAN 23 1961

Poulenc as Composer and P

A Many-Faceted Musical Communicator

By Louis Chapin

A good composer's style should be too full of life to come apart for the convenience of critics. Listeners to the two weekend Boston Symphony concerts, shovelled into reverse order by the snow, may have been tempted to sort out the things they like (a lot) about Francis Poulenc and his music, and they may have found the resulting piles drifting a little.

On one point, at least, everyone in Symphony Hall would have been agreed: M. Poulenc writes wonderfully communicable music—given, that is, properly expert communicators. As we listened to his Concerto for Two Pianos and Orchestra, in its first performance here, the familiar qualities quickly emerged under Charles Munch's direction: deft and sprightly good humor, with an Eulenspiegel pungency that gives way suddenly to an artless sounding beguilement that Strauss never produced. Comparisons with Ravel and Stravinsky are possible, too, but M. Poulenc, however French and technically sophisticated, writes his own music, and it speaks with his own smile, which can somehow be simultaneously witty and sympathetic.

The Concerto is quite sparely written, though it thickens at times into eloquent grunts. The ear can find delight in details such as the cello solo in overtones doubling an elusive line in the steadily rolling pianos. These, it should be added, were played with unpretentious authority by the composer and his partner Evelyne Crochet.

The new Poulenc work, commissioned by the Koussevitzky Foundation, was his Gloria, in which Adele Addison and the Chorus Pro Musica, whose director is Alfred Nash Patterson, joined the orchestra. There were no more surprises here than in the concerto, and those familiar with the composer's relatively early Mass heard some almost exact borrowing in the solo part. But M. Poulenc's continual attention to what he is saying, whether it be clothed in wit or reverence, guarantees more newness than sameness. If at times the music hall and the church seem on close terms, it is probably because they could very well contain the same people, and it is for those people that M. Poulenc is writing.

His close attention to the words is instanced in the second section of the Gloria, "Laudamus Te," which is generally lively and joyous. But as the chorus turns from words concerned with glorifying to those concerned with thanks ("gratias agimus tibi") the scene shifts impressively from outward jubilation to quiet inward contemplation.

Miss Addison joined with the chorus in three of the four remaining sections, and her controlled upper register was put to exquisite use. The melodic line given her was sometimes suave, sometimes angularly Romanesque, but even in high pianissimo attacks it never sounded strained. M. Poulenc writes rich clumps of sound for his chorus, though with intense linear accents at times, and all were clearly shaped.

The strongest line, perhaps, is at the start of the final section, "Qui Sedes," where first the altos and tenors, then all the voices sing in high unison. The effect is majestic and showed the ample tone and range of the chorus, but it is like the composer, later on, to suddenly slice off the bigness, and to give the soloist, gently, the final word.

It was entirely fitting that this lively and gracious program should have been opened with Mendelssohn's incredibly precocious Octet, written at the age of 16, yet perhaps his most consistently realized work. It was played by the strings of the orchestra with robust warmth and, where needed, with the limber delicacy of chamber music. The alert animation of Dr. Munch's direction anticipated, as we might have expected, what he did with the whole radiant program.

News (e)
SPRINGFIELD, Mass.
Circ. 99,001
JAN 6 1961

French Composer Invited Here

Francis Poulenc Asked to Hear Work

The distinguished French composer, Francis Poulenc, has been invited to visit Springfield at the personal request of Robert Staffanson, music director of the Springfield Symphony Orchestra.

Poulenc — whose "Concerto for Two Pianos and Orchestra" will be performed here on the 24th by the Springfield Symphony with duo-pianists Whittemore and Lowe—will be in Boston this month to attend the world premiere of his "Gloria," and to perform his "Two-Piano Concerto" with Charles Munch and the Boston Symphony.

Mr. Staffanson hopes that Poulenc's schedule will permit a trip here to hear the Springfield Orchestra's performance.

Mr. Poulenc, considered to be one of the giants of contemporary classical music, will visit the United States on a one-month visa. At present, no public appearances other than those with the Boston Symphony have been scheduled for him.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Circ. 7,669
DEC 28 1960

French Composer Visits Boston In January To Attend Opera Premiere

Francis Poulenc, the distinguished French composer, will visit Boston in January at the personal invitation of the Boston Symphony Orchestra's music director, Charles Munch.

Mr. Poulenc will be in Boston on Jan. 20 and 21 to hear Charles Munch and the Boston Symphony Orchestra perform the world premiere of his "Gloria," a new work for orchestra, soprano and chorus which he composed on commission from the Koussevitzky Music Foundation. Soprano Adele Addison and the Chorus pro Musica, Alfred Nash Patterson, conductor, will participate in the performanches.

Poulenc's "Concerto for Two Pianos and Orchestra" will also be performed at these concerts. Mr. Poulenc and Evelyne Crochet will be soloists in the concerto.

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TIME
NEW YORK, N.Y.
W. 2,378,352
JAN 27 1961

Poulenc's Maturity

French Composer Francis Poulenc has a favorite religious scene: the painting by Andrea Mantegna (1431-1506) in one corner of which a small rabbit crouches unaware of the tragedy being unfolded on the Mount of Olives behind him. It is the kind of light but not irreverent touch that Roman Catholic Poulenc himself strives for in many of his religious works. Last week the Boston Symphony introduced U.S. audiences to his latest and perhaps most [illegible] of Poulenc's compositions, [illegible] which he says he tried "to write a joyous hymn to the glory of God."

If the piece suggests Mozart in mood, it is closer to a modern painting in manner. "The colors," says Poulenc, "are very clear, primary colors—red and violent like the Provence chapel of Matisse." Scored for chorus, soprano and a sort of celestial band of horns and strings, Poulenc's 25-minute *Gloria* proved to be a work of sharply profiled contrasts, at times deeply reverent (in the manner of his opera *Dialogues of the Carmelites*), at times mischievous and almost jazzy. Among its memorable moments: the opening of the second section, *"Laudamus Te,"* with the dissonant cry of French horns followed by the syncopated chanting of the chorus; the movingly lyric third section with its bell-like soprano solo, *"Domine Deus"*; the quietly majestic ending in a mood of "pity and peace."

Poulenc wrote *Gloria*, as he writes all of his music, in his 16th century country home in Touraine, because "like wine, which can grow only in its own soil, I can compose only in France." Originally, he intended it for one of his favorite singers, Italian Soprano Rosanna Carteri ("She has a voice with lipstick and powder"), but at the work's première the principal part was sung by U.S. Negro Soprano Adele Addison, who so impressed Poulenc that he interrupted a rehearsal to shout: *"Parfait! Parfait! La perfection!"* Poulenc plans to write a new opera for La Scala, and he is now working on yet another religious work, for a male chorus and children's chorus, to be performed at the opening of Manhattan's Lincoln Center. Both will be "completely, completely, completely different" from what he has done before. "Every age of man has its music," says Composer Poulenc. "Now that I am 62, my music is very lyric and tragic—it is my maturity."

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Sunday Telegram
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Christian Science Monitor (e)
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Circ. 156,267
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Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
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Circ. 7,669
DEC 28 1960

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Morning Globe
BOSTON, Mass.
Circ. 190,246
JAN 23 1961

121

Gloria by Poulenc Given Premiere by Symphony

By CYRUS DURGIN

The Gloria by Francis Poulenc, given world premiere by Charles Munch and the Boston Symphony Orchestra over the past week-end, is one of the French composer's major scores and an exceedingly fine work. The cheers that Poulenc received at conclusion of the performance yesterday afternoon were thoroughly merited.

While the Orchestra's regular concert last Saturday evening was presented as scheduled, the Friday concert had to be postponed to yesterday because of the blizzard. A great many of the subscribers, as well as members of the Chorus Pro Musica, which assisted in the Gloria, could never have made it to Symphony Hall last Friday. As matters turned out, there were some empty seats yesterday, but not a great many.

This program brought not only Poulenc's Gloria, but also for the first time by the Boston Symphony, his nearly 30 years old D minor Concerto for Two Pianos. Though naturally quite different in mood and substance, largely cute, slick and amusing, the Concerto is quite as "French" and quite as expert as the Gloria.

Its three movements are lightly orchestrated and run in a bubbling flow of tunes and spicy harmony, the slow movement beginning, a bit waggishly, like a Mozart slow movement. Poulenc and Evelyne Crochet played the solo parts deftly and with vivacity, making an exceedingly neat ensemble.

Poulenc's Gloria, though a setting of liturgical text, would not be heard in church. Its manner is bright and joyous, a heartfelt uttering of Glory to God. Its musical style is varied to the point of electicism, characterized by those two qualities found in all of Poulenc's music that I know: real diatonic melody that sometimes approaches a tune, and tonal harmony spiked with effective dissonance.

You can discern something of the pre-serial Stravinsky in the opening Gloria. The rhythmic basis of the instrumental accompaniment in the Laudamus Te is jazzy syncopation. For the sake of his musical pattern, Poulenc switched the stress in the world excelsis from the second to the third syllable, which makes a peculiar but agreeable sound.

You can find touches of Faure here and there, and of the fin de siecle harmonic lushness of Debussy and Ravel. Nonetheless, the prevailing effect is of Poulenc. The softly reiterated soprano solo "Amen" at the close reminds one of Mahler and the repeated "Ewig" at the close of "The Song of the Earth," though I doubt Poulenc was at all influenced by that work.

Beyond these details of technic and style is the musical aspect of the Gloria, the completely human beauty that sounds from the heart. It takes courage to do that in these days when much contemporary music is academic and dehumanized. But Poulenc had the courage to do it, just as, when he composed his Two Pianos Concerto in 1932, he was not afraid to write those melodic successions known as sequences, something the modern academics despise as old-fashioned. The Gloria leaves you with a genuine feeling of exaltation.

Adele Addison sang the solos in celestial fashion, never missing true pitch, though her part ranges high and is difficult. Alfred Nash Patterson had prepared the Chorus Pro Musica superbly, and their work had true professional worth, contributing a great deal to the total success.

Last, the brilliant conducting of Dr. Munch and the equally brilliant playing by the gentlemen of the Orchestra must have all too brief a word of unreserved praise.

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday, the storm-delayed afternoon concert of the 13th pair in the Friday—Saturday series. Dr. Charles Munch, music director, conducted Mendelssohn's Octet for Strings in E flat; Poulenc's Concerto in D minor for Two Pianos (first performance at these concerts), the composer and Evelyne Crochet soloists, and Poulenc's Gloria (world premiere). The Chorus Pro Musica, prepared by Alfred Nash Patterson assisted in the Gloria, whose soprano solo part was sung by Adele Addison.

AMUSEMENTS

New England Newsclip Agency, Inc.
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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 62,208
JAN 20 1961

Symphony Delayed

BOSTON, Jan. 20 (UPI)—Today's scheduled Boston symphony Orchestra concert was postponed to Sunday because of the blizzard.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
MAY 7 1961

ALSO CITED: 'GLORIA'

By ALLEN HUGHES

At 62, Francis Poulenc seems securely established in the Utopia of living composers. This is to say that every work he writes nowadays is almost automatically assured of immediate and eager attention on both sides of the Atlantic. Conductors and performers vie for first performance rights, and the press, along with a constantly broadening segment of the public, makes it a point to hear the latest product as soon as possible.

The recording industry, too, seems acutely conscious of Poulenc, and so, slightly more than three months after its world première, we are presented with a recording of his latest major composition, the Gloria (Angel 35953; stereo S 35953). Scored for soprano, chorus and orchestra, the work is long enough to fill one record side, and it is backed by a new interpretation of Poulenc's splendid Concerto for Organ, Strings and Timpani.

The "Gloria" has already been honored here with a citation from the Music Critics Circle of New York, an award made on the basis of a performance of the piece by the Boston Symphony in a Carnegie Hall concert a few weeks ago. Commissioned by the Koussevitzky Foundation, the work was given its world première by the Bostonians last Jan. 20.

The recording comes from Paris, where it was made on Feb. 15, the day after the first European performance of the "Gloria." Georges Prêtre is the conductor, Rosanna Carteri the soprano soloist, and the chorus and orchestra are those of the French National Radio.

This new composition probably ranks with the finest of Poulenc's major creations—the Mass and the song cycle "Tel jour, telle nuit" (both of 1937), the Organ Concerto (1938), "Les Mamelles de Tirésias" (1944), the "Stabat Mater" (1950), and "Dialogues des Carmélites" (1955) among them.

Indeed, it incorporates reminiscences of just about all these works. Unlike some composers, Poulenc does not change styles with seasons, decades, or anything else. His musical speech, being almost totally autobiographical in a sense, is too much a part of him to bear substantial alteration.

Thus, thematic fragments incorporated in the building of the Mass and "Tel jour, telle nuit," back in 1937, can be found in one or another of the six movements of the "Gloria." And in the rather astonishingly syncopated "Laudamus te" of the new piece, one hears echoes of the exuberant gaiety that gives "Les Mamelles de Tirésias" its infectious charm.

Own Personality

Still, the "Gloria" has a personality of its own, for Poulenc has once again combined all these familiar elements in such a way as to give them meaningful new relationships to each other.

The performance here is quite good, with the bulk of the credit going to conductor Prêtre and the orchestra. Miss Carteri has the voice to deal with the high tessitura of the soprano part.

The recording of the organ concerto is noteworthy in itself for it makes the work seem considerably more dramatic and tragic than E. Power Biggs' famous recording of many years ago did. Maurice Duruflé is the soloist here, and although his playing is poorly articulated in the rapid passages, damaging so, in fact, the interpretation is otherwise powerful and vivid.

Mr. Prêtre, perhaps, is responsible for much of the intensity of the performance. In any event, the drama in the orchestra matches that of the organ.

New England Newsclip Agency, Inc.
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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447
JAN 8 1961

A Look At the Arts

By E. J. D.

The success of soprano Eileen Farrell, who this season has made her debut at the Met in "Alcestis" and "La Gioconda," is scarcely surprising. Possessed of one of the musical world's most powerful and wide-ranged voices, she should have been invited to the Met years ago, anyway.

True, Miss Farrell is limited by her physical attributes in the roles she can play. A short woman who weighs in at 180, she is obviously destined for character roles in these days when, happily, opera companies do attempt to cast their productions realistically and to stay away from Don Joses with comfortable paunches or Mimis with excessive avoirdupois.

EARL J. DIAS

Although Miss Farrell is hailed by New York newspapers as a soprano from Staten Island, she actually grew up in Woonsocket, R. I. In fact, she once sang in "Pinafore" in Woonsocket High School's annual play, and when she made her Met debut in "Alcestis," 36 Woonsocketers attended the event—traveling by specially chartered bus.

Show business, incidentally, is in Miss Farrell's blood. Her father (a banjo player and singer) and mother were "The Singing O'Farrells" in small-time vaudeville prior to World War I.

French Composer, Francis Poulenc, to Visit Boston

Francis Poulenc, the distinguished French composer, will be in Boston on Jan. 20 and 21. He will be on hand in Symphony Hall to hear the world premiere of his "Gloria," a new work for orchestra, soprano and chorus which he composed on commission from the Koussevitsky Music Foundation.

Besides the Boston Symphony under Charles Munch, soprano Adele Addison and the Chorus Pro Musica, with Alfred Nash Patterson conducting, will participate in the performance. Poulenc's "Concerto for Two Pianos and Orchestra" also will be heard at these concerts with Mr. Poulenc and Evelyne Crochet as soloists.

No public appearances other than those with the Boston Symphony Orchestra have been scheduled for Mr. Poulenc during this visit to the United States.

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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
DEC 31 1960

Tribune 2/12/61

A Rehearsal With Poulenc

By ROBERT W. DUMM

"Parfait! Absolument parfait!" cried Francis Poulenc to the chorus and orchestra from the balcony of Symphony Hall in Boston. The French composer, one of the "Six," had come to see his "Gloria" through rehearsals and its world premiere with the Boston Symphony under Charles Munch, with Adele Addison, soprano, and the Chorus Pro Musica, prepared by Alfred Nash Patterson.

It was one of several times he had half risen from a listening crouch, in answer to Munch's inquiring glance from the podium. Meanwhile, he rested his elbow on the rail, tilted his head to one side, and seemed to forget the open score on his knee, his free hand absently waving with the music.

He was well pleased (and well he might be) with the musical forces Boston had marshaled for this, his latest work. The "Gloria" had been commissioned by the Koussevitzky Foundation of the Library of Congress, in memory of Serge and Nathalie Koussevitzky. It was composed between May, 1959, and June, 1960.

Five Trips to U. S.

In the green room backstage, the stocky, gray-haired composer settled into a sofa and recalled his trips to the United States, five in all, the more recent having to do with his later operas, the "Dialogues des Carmelites" (1956) and "La Voix Humaine" (1960), which he subtitled a "lyric tragedy in one act," sung by a sole interpreter. "It all goes on over the telephone. A woman calls her lover, and learns he is to marry some one else in a couple of days. She cries out, and after a desperate monologue, faints away. It is very sad, and all the ladies weep."

Poulenc's florid face is frank and kindly, and two bright eyes flank a strongly sculptured nose. His powerful hands are never still. Had he intended a change in his choral style since his early Mass in G Major, in which voices *a capella* are massed in dissonant, hammerhead chords? "The 'Gloria' is like the 'Sanctus' of that Mass," he decided, "but it is different now; more for the voice, the *cantabile*."

His face shone with excitement when he told of his "Sept Réponses des Ténèbres" for a chorus of children and men, boy-soprano soloist, and orchestra.

"It began, you know, in the style of Victoria, but by the time I had got to the fifth word of Christ, it was more like Monteverdi: dramatic. I remember a painting of Christ on the Cross, with all the things going on at the base of it. The soldiers were playing dice, and off in a corner, some one was eating—a strawberry!" The first hearing of this work is slated for New York, for it was commissioned by Leonard Bernstein for the opening of the Lincoln Center.

Was he concentrating solely on vocal works now? No, there was an "Elegie" for French horn and piano, in memory of the English horn player, Dennis Brain, who was killed in a car accident shortly after appearing in Poulenc's own Sextet at Edinburgh. The composer reached over and tapped a grand piano: "you never know——" And a set of solo sonatas for wind instruments was taking shape. The sonata for flute and piano is already published, and that for clarinet is nearly finished. Others, one each for oboe and bassoon, are on the way.

Did he plan more tours like those with Pierre Bernac, in which he introduced a considerable portion of his hundred-odd songs to the American public? "No, not now, nor with Denise Duval, for she is having such a success on the stage."

Composes at Piano

He composes at the piano, which shows when he performs. At a rehearsal of his Concerto for Two Pianos in D Minor (1932), part of the program, he showed the assertion of a composer who knows exactly what he wants.

Adele Addison To Have Role in Hub Premiere

Francis Poulenc, the distinguished French composer, will visit Boston next month at the personal invitation of the Boston Symphony Orchestra's music director, Charles Munch.

Poulenc will be in Boston Jan. 20 and 21 to hear Charles Munch and the Boston Symphony Orchestra perform the world premiere of his "Gloria," a new work for orchestra, soprano and chorus which he composed on commission from the Koussevitzky Music Foundation. Soprano Adele Addison and the Chorus pro Musica, Alfred Nash Patterson, conductor, will participate in the performances.

Poulenc's Concerto for Two Pianos and Orchestra will also be performed at these concerts. Poulenc and Evelyne Crochet will be soloists.

The Boston Symphony presented the world premiere of Poulenc's Concerto for Piano and Orchestra, with Poulenc as soloist, in Boston on Jan. 6, 1950. The first New York performance of this concerto, again performed from manuscript, was given by the Boston Symphony with Poulenc as soloist in Carnegie Hall on Jan. 14, 1950.

SATURDAY REV
NEW YORK, N.
W. 239,477
APR 22

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New England Newsclip
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SATURDAY REVIEW
NEW YORK, N.Y.
W. 239,477
APR 22 1961

MUSIC TO MY EARS

Boston Symphony
Chas. Munch

New Voices for the Met—Poulenc's "Gloria"

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Under the amended conditions of this year's competition (several regional winners were eliminated in a countdown prior to the public launching) the spread between winners and losers was somewhat narrower than last year. Indeed, the most remarkable voice *per se* belonged to Miss Saritelli, a plump Mrs. from Providence, Rhode Island, (looking somewhat like the pre-Meneghini Callas) whose "Pace, Pace" showed uncommon aptitude. Age (she is the mother of two) and displacement may make her audition-prize-proof, but I would be surprised if she did not come to notice some other way.

Of the favored minority, the selection of George Shirley to be the Metropolitan's first Negro tenor was unquestionably just. True, the Metropolitan needs tenors, but in selecting Shirley it honored his abilities as well as its needs. I confess, though, to a lasting bewilderment why the "mechanics of national auditions" should be required to uncover a singer who has appeared at least twice this winter in Town Hall and just sung the B minor Mass with the Oratorio Society in Carnegie Hall. Likewise, Shirley Verrett-Carter, who has been launched in Carnegie Hall as a soloist with Stokowski and the Philadelphia Orchestra in Falla's "Amor Brujo" (and has already earned the immortality of a recording). If the Metropolitan doesn't have its own regular, internal auditions for reviewing such exposed talent, it certainly should.

Among the others—Maria de Francesca, Billie Lynn Daniel, and Francesca Roberto (members of the soprano sorority) and Edna Mae Garabedian, mezzo—who were given money awards and scholarships, there was clearly an advantage, in personality and present abilities, for Miss Roberto. Her selection for an "apprentice contract" testified to welcome flexibility in the use of the opportunities provided by this procedure.

EARLIER in the week a more experienced American singer passed a different kind of Metropolitan entrance examination as part of what might be described as Operation Sink or Swim. This was Gianna d'Angelo (known to Hartford, Connecticut, as Jane Angelovich). Her debut role was Gilda ("Rigoletto") in keeping with the procedures of Operation SOS providing for a single performance before a paying audience which has, apparently, no choice in the matter. SOS (not to be confused with any other symbol for distress) has, this season, permitted operatic immersion for sopranos Gabriella Tucci, Dorothy Coulter and Nerina Santini, mezzos Jane Rhodes and Biserka Cvejic, and tenor Leonard Del Ferro.

Miss d'Angelo made herself welcome not so much for beauty of voice as for a well-developed technic and a good range of European experience. A tallish, slender person (aged about thirty), Miss d'Angelo met the challenges of "Caro nome" and "Tutte le feste" unflinchingly and with commendable accuracy. Her sound is a little larger than the average of Gildas, but it is neither very bright nor particularly resonant. Her stage department was little more than rudimentary, but she is equipped, vocally, to swim rather than sink. Jan Peerce and Robert Merrill contributed helpfully to her success, rather less conductor Nino Verchi.

Whatever else may be said about Francis Poulenc's "Gloria," which brought to a close the Boston Symphony's seventy-fifth New York season, one thing is certain—it sings. It is con-

(*Continued on page* 37)

Music to My Ears

Continued from page 30

sistently, almost insistently vocal, which should not be in the least surprising for a composer of as many fine songs (and other vocal works) as Poulenc. Nevertheless, the consideration it shows for the human voice is sufficiently uncommon to be commended. Furthermore it is intimately related to the purpose for which voices are raised in praise, and part of its ultimate effect, that the singers do so happily, joyfully, enthusiastically. There was rarely a sense of striving for supremacy among the choral, solo, and orchestral elements—the only contest, an eagerness to do justice to the allotted function.

What Poulenc has created is less a liturgical expression than a celebration in sound, arranged in a suite of movements (the first and last fast, the others fast, slow, fast, slow) based on the familiar texts—Gloria, Laudamus Te, Domine Deus, etc. But, as many of his predecessors borrowed from popular idioms of their time, so it sounds to me that Poulenc has not been constrained in his use of harmonies, rhythms, and melodic turns more commonly associated with the *chanson*, even the *café chanson*, than with either the church or the concert hall. I found much of it a delightfully sophisticated exercise in seeming naiveté, up to the concluding "Amen," which lolls about in a relaxed intellectual attitude more suggestive of Gounod and Franck than Poulenc. Just what it means doubtless will be clarified at a later hearing. This one profited immensely from the impassioned purity of Adele Addison's singing of the solo sections (especially the "Domine Deus"), her reverence for Music as well as meaning. The chorus trained by Alfred Nash Patterson was thoroughly responsive to Munch's animated direction.

Lorin Hollander was a much more interesting musical phenomenon as a sub-teen performer of Mozart with Thomas Scherman and the Little Orchestra in Hunter College a few years ago than he was as a sixteen-year-old soloist in the Khachaturian Piano Concerto with the New York Philharmonic conducted by Leonard Bernstein in Carnegie Hall a few days ago. The purity of his original musical impulse has been replaced by an adult calculation much more common, and far less worthwhile. He plays fast, loud, and hard, which may be good enough for Khachaturian, but not for music. In the preceding "Sinfonia India" of Chavez, Elyakum Shapira gave further evidence of the clarity, order, and penetration of his conductorial talent.

—IRVING KOLODIN.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
DEC 29 1960

Composer Poulenc Will Solo With Boston Symphony

BOSTON — Francis Poulenc, French composer, will visit Boston next month at the personal invitation of the Boston Symphony Orchestra's music director, Charles Munch.

Poulenc will be in Boston Jan. 20 and 21 to hear Charles Munch and the Boston Symphony Orchestra perform the world premiere of his "Gloria," a new work for orchestra, soprano and chorus which he composed on commission from the Koussevitzky Music Foundation. Soprano Adele Addison and the Chorus Pro Musica, Alfred Nash Patterson, conductor, will participate in the performances.

Poulenc's Concerto for Two Pianos and Orchestra will also be performed at these concerts. Poulenc and Evelyne Crochet will be soloists in the concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 121,657
JAN 7 1961

Poulenc to Hear Boston Symphony Premiere "Gloria"

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The new work for orchestra, soprano and chorus was composed on commission from the Koussevitzky Music Foundation. Soprano Adele Addison and the Chorus pro Musica, Alfred Nash Patterson, conductor, will participate in the performances. Poulenc's Concerto for Two Pianos and Orchestra will also be performed at these concerts. The composer and Evelyne Crochet will be soloists.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
FEB 1961

Boston Symphony

Charles Munch and the Boston Symphony came to Carnegie Hall, Jan. 7, for their second of five Saturday afternoon concerts. Conductor and orchestra were in rare form throughout the afternoon. The program opened with a glowing reading of Vivaldi's Concerto Grosso in D minor. This was followed by the Bartok Concerto for Viola and Orchestra, which was left in sketch form at the composer's death and filled out by Tibor Serly, completed in June 1948. It is a compelling work, and it was competently, if somewhat timidly, performed by first desk violist **Joseph de Pasquale.** The high point of the program was Mr. Munch's inspired reading of Brahms' First Symphony, marked by a rich and free-flowing tonal texture and great dramatic intensity.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
JAN 1961

Francis Poulenc, noted French composer, will visit this country to hear the world premiere of his "Gloria" given by the Boston Symphony on Jan. 20 and 21 in that city; he will also appear as a pianist with Evelyne Crochet in his Concerto for Two Pianos at the same concerts. . . .

Jean Hubeau, pianist, **and Maurice Fleuri,** violinist, were heard in a sonata program at Maison Française at New York University on Nov. 3, playing works by Mozart, Fauré and other composers. . . .

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

TIME
NEW YORK, N.Y.
W. 2,378,352
JAN 27 1961

First Performers

Sir:

A sad mistake appears in your Jan. 13 issue. First New York performance of Barber's *Die Natali* was credited to New York Philharmonic whereas first New York performance was given by Boston Symphony Orchestra.

THOMAS D. PERRY JR.
Manager
Boston Symphony Orchestra
Boston

SATURDAY REVIEW
NEW YORK, N.Y.
W. 239,477
APR 22 1961

MUSIC TO MY EARS

Boston Symphony
Chas. Munch

New Voices for the Met—Poulenc's "Gloria"

WHETHER or not Helen Feit, Annamaria Saritelli, Brown Bradley, Jr. Angelica Lozada, Gene Ferguson, Gerald Landon, or Armand McLaughlin proved further on their vocal caravan, it would be rash to wager that any or all wouldn't reach has one moment denied to most of their contemporaries, an appearance before an audience in the Metropolitan Opera House. Not a paying audience, perhaps, but one whose favor was not always automatic.

These seven were the majority of the competitors in this year's finals of the Regional Auditions sponsored by the National Council of the Metropolitan Opera Association, as distinguished from the more elect minority (six) who received encouragement ranging from scholarships to contracts. Without fine-focusing the critical microscope, one might observe that, as a group, they sang Puccini, Verdi, Cilèa, Gounod, Giordano, or whatever with a more conscious sense of vocal purpose, in some instances with fewer mannerisms and egocentricities, than some who have been paid for doing the same on this stage. It spoke well not only for the depth of the native talent pool, but also for the care with which their studies had been supervised.

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JAN 7 1961

Poulenc to Hear Boston Symphony Premiere "Gloria"

FRANCIS POULENC, distinguished French composer, will visit Boston Jan. 20 and 21 at the personal invitation of the Boston Symphony Orchestras music director, Charles Munch, to hear the orchestra perform the world premiere of his "Gloria."

The new work for orchestra, soprano and chorus was composed on commission from the Koussevitzky Music Foundation. Soprano Adele Addison and the Chorus pro Musica, Alfred Nash Patterson, conductor, will participate in the performances. Poulenc's Concerto for Two Pianos and Orchestra will also be performed at these concerts. The composer and Evelyne Crochet will be soloists.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
FEB 1961

Boston Symphony

Charles Munch and the Boston Symphony came to Carnegie Hall, Jan. 7, for their second of five Saturday afternoon concerts. Conductor and orchestra were in rare form throughout the afternoon. The program opened with a glowing reading of Vivaldi's Concerto Grosso in D minor. This was followed by the Bartok Concerto for Viola and Orchestra, which was left in sketch form at the composer's death and filled out by Tibor Serly, completed in June 1948. It is a compelling work, and it was competently, if somewhat timidly, performed by first desk violist **Joseph de Pasquale.** The high point of the program was Mr. Munch's inspired reading of Brahms' First Symphony, marked by a rich and free-flowing tonal texture and great dramatic intensity.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
JAN 1961

Francis Poulenc, noted French composer, will visit this country to hear the world premiere of his "Gloria" given by the Boston Symphony on Jan. 20 and 21 in that city; he will also appear as a pianist with Evelyne Crochet in his Concerto for Two Pianos at the same concerts. . . .

Jean Hubeau, pianist, **and Maurice Fleuri,** violinist, were heard in a sonata program at Maison Française at New York University on Nov. 3, playing works by Mozart, Fauré and other composers.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York
TIME
NEW YORK, N.Y.
W. 2,378,352
JAN 27 1961

First Performers

Sir:

A sad mistake appears in your Jan. 13 issue. First New York performance of Barber's *Die Natali* was credited to New York Philharmonic whereas first New York performance was given by Boston Symphony Orchestra.

THOMAS D. PERRY JR.
Manager
Boston Symphony Orchestra
Boston

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Fifth Program

TUESDAY EVENING, JANUARY 24, *at* 8:30 *o'clock*

SMETANA ..... "The Moldau" ("Vltava"), Symphonic Poem

ELGAR ..... Variations on an Original Theme, *Op.* 36

Enigma: Andante

Variations:

I.	"C.A.E." L'istesso tempo	VIII.	"W.N." Allegretto
II.	"H.D.S.–P." Allegro	IX.	"Nimrod" Moderato
III.	"R.B.T." Allegretto	X.	"Dorabella–Intermezzo" Allegretto
IV.	"W.M.B." Allegro di molto	XI.	"G.R.S." Allegro di molto
V.	"R.P.A." Moderato	XII.	"B.G.N." Andante
VI.	"Ysobel" Andantino	XIII.	"***–Romanza" Moderato
VII.	"Troyte" Presto	XIV.	"E.D.U.–Finale"

INTERMISSION

BRAHMS ..... Violin Concerto in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

SOLOIST

ROGER SHERMONT

BALDWIN PIANO — RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 190,246

JAN 25 1961

Shermont Fine Soloist In Concerto of Brahms

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By CYRUS DURGIN

The fifth Tuesday concert by Charles Munch and the Boston Symphony Orchestra, at Symphony Hall last night, was most pleasant, and in the matter of its final number, truly distinguished.

Roger Shermont, a member of the Orchestra's first violin section for a decade past, was soloist in the D major Concerto of Brahms, and performed it superbly. Many accounts of this work, by numerous artists, exist in the memory over a span of more than 30 years, but none exceeds, for sheerly musical qualities, for proportion and exact, unforced execution this playing by Shermont.

In the first place it was scrupulously neat and clear in technic, precisely on pitch, sounding in a fine and ample resaonance. The bowing was masterfully controlled and every phrase turned gracefully.

Although this large masterwork has its dramatic moments (prevailingly in the orchestra), it is essentially a lyrical concerto, which demands to be sung all the way. This Shermont accomplished, and he did it with seeming ease and simplicity and unstinted warmth.

Furthermore, his solo performance had a noble distinction as a matter of overall expression and style. The cadenza was set forth not only as virtuoso display, which any cadenza is bound to be, but also as a continuation of the musical solo line.

At the end, Shermont received the ovation he so well merited, one in which cheers mingled with applause. He was called out to bow repeatedly, and the acclaim orchestra matched that of the audience.

Dr. Munch and the Orchestra furnished a whole-hearted and glowing accompaniment. Here I must enter a small caveat: Dr. Munch prefers more movement than the marking in the score suggests.

"The Moldau" was almost rousing in its hearty but polished reading, and Elgar's lovely "Enigma" Variations lacked nothing to please the ear and elevate the spirit.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

JAN 25 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass
Circ. 175,076

JAN 25 1961

THE SYMPHONY

Shermont Earns Plaudits In Solo with Orchestra

By JULES WOLFFERS

More often than not a symphony orchestra is a graveyard of amibtions and hopes. Here are the former underkinder whose parents held out glittering hopes for future fame to pay for the unending hours of practise.

Here are the prizewinners from the greatest schools, conservatories and studios in the world. Here in the unending routine of rehearsal, the constant subjection of self to another, the added teaching, the burden of extra jobs, here the will to practice falls by the wayside, the solo playing experiences get fewer and fewer until the routined player becomes content to be a member of a great orchestra.

But there are the exceptions to the rule, the players who add the burden of hours of daily practice to their crowded schedules, who seek for constant self-improvement, who will not let the dream vanish.

To the credit of the Boston Symphony Orchestra let it be noted that there are so many exceptions as to prove the rule to its breaking point. To the credit of its conductor, Charles Munch, let it be said that he holds the door encouragingly open to give the prized opportunity of a solo appearance with the orchestra to any player who can earn it.

Flying Colors

Last night at Symphony Hall, Roger Shermont was given this opportunity to come front and center out of the ranks to perform the Brahms Violin Concerto. The young player from the Paris Conservatoire, who has completed ten years with the orchestra, came through with flying colors to indicate the conductor's faith in his abilities.

Particularly lovely was the second movement with its flowing lyrical sentiment so admirably expressed. There were one or two sots in the massive first movement and the dashing finale where there was an ever so lightly wavering from absolute certitude. But both movements went splendidly on the whole to draw a near-ovation after the first section and prolonged, hearty applause at the end.

As ever in his role of accompanist, Mr. Munch was a tower of strength with his clear beat and sympathetic support aiding the soloist in every way. And Mr. Shermont's colleagues gave him unstinting, whole-hearted support and their own generous applause, for they, more than any others, know how hard it is.

For the rest, the orchestra played Smetana's "The Moldau," and Mr. Munch provided a sensitive and understanding interpretation of Elgar's "Enigma" Variations to make this a completely satisfactory evening.

The Program

The fifth program of the Boston Symphony Orchestra Tuesday Evening Series was presented last night at Symphony Hall. Roger Shermont was violin soloist. Charles Munch conducted the following program:

"The Moldau" Symphonic Poem ..... Smetana
Variations on an Original Theme, Op. 36 ..... Elgar
Violin Concerto in D maior, Op. 77 ..... Brahms

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,111

JAN 22 1961

Music Events This Week

Roger Shermont will be guest artist with the Boston Symphony Orchestra Tuesday evening when Charles Munch conducts the fifth program of the Tuesday Series. This concert will mark Mr. Shermont's first appearance as soloist with the Orchestra. Born in Paris and a student of Boucherit and Charmy at the Paris Conservatory, he was soloist with the Orchestre National and the Radio Symphonique prior to his United States residence an dappointment to the Boston Symphony in 1950.

Mr. Shermont will be heard in Brahms' Violin Concerto. Doctor Munch will also conduct Smetana's Symphonic Poem, "The Moldau," and the "Enigma Variations" by Elgar.

Pianist Alexander Uninsky will make his first appearance with the Orchestra Friday and Saturday as soloist in Prokofiev's Piano Concerto No. 3. Mr. Munch will include the first Boston performance of Alexander Tcherepnin's "Symphonic Prayer" plus Beethoven's Overture to "Coriolan" and his Symphony No. 4.

Richard Burgin will conduct the next concert in Cambridge on Tuesday, Jan. 31 in "The Moldau" by Smetana, Beethoven's Symphony No. 1, the Tcherepnin "Symphonic Prayer" and Prokofiev's Piano Concerto No. 3 with Mr. Uninsky.

Alexander Uninsky was born in Kiev an dhad his early training at the Conservatory there before his family moved to Paris where he was a pupil of Isidor Philipp. Awarded first prize at the International Chopin Competition at Warsaw in 1932, Mr. Uninsky performed throughout Europe before he made his first South American tour in 1940. From South America Mr. Uninsky came to the United States and he has since performed with many orchestras in this country.

Erich Leinsdorf will be the Orchestra's guest conductor at the concerts to be given Feb. 3 through 21.

TODAY

MILDRED MILLER, Met. Opera mezzo soprano, Jordan Hall, 3:30 p.m. to benefit the New England Conservatory Scholarship Fund. Tickets at box office.

LOIS MARSHALL, Canadian soprano, Newton High School, 4:30 p.m. Newton Community Concerts Series. Sold out. Admission by card only.

GREATER BOSTON YOUTH SYMPHONY ORCHESTRA, Marvin Rabin conducting, at B.U. Sargent Gym, 703 University Road, 2:30 p.m. Informal concert. Admission free.

N.E.C. TOUR CHORUS AND BRASS CHOIR, conducted by Lorna Cooke de Varon and Roger Wilkins, Jewett Arts Center, Wellesley College, 8:30 p.m. Open to the public.

COMMUNITY CHORUS of Wayland, Sudbury and Lincoln, Kalman Nivak, conductor in rare concert of works by Bach and other masters, Wayland Junior High School Auditorium, Wayland Center, 3:00 p.m. Nominal price tickets at door.

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N.E. JEWISH MUSIC FORUM, seventh second concert, Temple Israel Meeting House, Longwood Avenue at Riverway, 8:30 p.m. Joseph Silverstein, violin, Cantor Gregor Sheikan, tenor. Entrance cards at door.

STUDENT RECITAL, N.E. Conservatory, Jordan Hall, 8:30 p.m. Admission free.

THURSDAY

QUARTETTO ITALIANO, Jordan Hall, 8:30 p.m. Final chamber music event on the B.U. Celebrity Series presented by Aaron Richmond. Program includes Mozart, E-flat maior, K. 428, Chopin Quartet, No. 2 (first Boston performance), Schumann, A maior. Remaining seats at box office.

FRIDAY

MOZART FESTIVAL ORCHESTRA, Baird Hastings, conductor, Recital Hall, New England Conservatory, 8:30 p.m. First performance (concert version) of Mr. Hastings's translation of Mozart's first three-act opera, "La Finta Semplice," called in English, "The Clever Flirt." Singers include Antonia Dalapas, Jenneke Barton, Phyllis Juster, Richard Conrad, John Morabito, David Bennett and Edward Durbeck.

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Fourteenth Program

FRIDAY AFTERNOON, JANUARY 27, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 28, *at* 8:30 *o'clock*

BEETHOVEN ..... *Overture to "Coriolan," *Op.* 62

BEETHOVEN ..... Symphony No. 4, in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

INTERMISSION

TCHEREPNIN ..... Symphonic Prayer
(First performance in Boston)

PROKOFIEV ..... Piano Concerto No. 3, *Op.* 26

I. Andante; Allegro
II. Theme: Andantino
Variation I. L'istesso tempo
Variation II. Allegro
Variation III. Allegro moderato
Variation IV. Andante meditativo
Variation V. Allegro giusto
Theme: L'istesso tempo
III. Finale: Allegro ma non troppo

SOLOIST
ALEXANDER UNINSKY
Mr. UNINSKY uses the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

*RCA VICTOR RECORDS

BALDWIN
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Box 2078, Boston 6 • RIchmond 2-4200

[841]

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
JAN 28 1961

France Amérique 2/12/61

La musique

A Boston, avec Charles Munch et Uninsky

par Edgard FEDER

NOUS présentons nos humbles excuses à notre éminent confrère de Boston pour avoir envahi son fief, la semaine dernière, afin d'écouter "chez eux", dans le cadre du magnifique "Symphony Hall", les merveilleux musiciens de l'Orchestre de Boston, dirigés par Charles Münch. L'affiche était si pleine de promesses que son attrait rendait le voyage inévitable. Nous n'avons pas à le regetter, car nous eûmes ainsi l'occasion d'assister à l'un des concerts les plus remarquables dont nous ayons souvenir.

D'abord, l'orchestre même. Nous l'avons entendu d'innombrables fois, à Carnegie Hall, et toujours avec une admiration sans réserves. Mais dans l'austère et digne "Symphony Hall", dont l'acoustique est étonnante de résonance veloutée et où les musiciens se sentent sans doute plus à leur aise, la cohésion instrumentale, la fusion de sonorités, l'ampleur et la richesse des timbres, la netteté d'articulation — bref, toutes les qualités dont s'enorgueillit si justement cet orchestre unique furent mieux encore mises en valeur, réaffirmant ainsi la suprématie absolue d'une phalange symphonique sans rivale dans le monde.

Charles Münch, dans une forme sensationnelle, étincelant de jeunesse et d'entrain, commença la soirée par l'ouverture "Coriolan" et la IVème Symphonie de Beethoven. Ce fut un Beethoven robuste, expressif, imbu tout à la fois de la tendresse virile et du souffle gigantesque correspondant à l'image idéale que l'on pourrait se faire du Titan. La IVème Symphonie est l'une de celles qui, pour des raisons mystérieuses, est moins fréquemment jouée, moins connue, voire moins appréciée que les autres. Pour nous, c'est l'une des plus miraculeusement belles, peut-être même notre favorite.

Elle n'est affublée d'aucun titre ou histoire posthume — elle n'est ni "héroïque", ni "pastorale", ni "fatidique", ni "dionysiaque"... ni même "neuvième"! C'est de la musique pure, du plus noble cru concevable.

AVEC la même éloquence héroïque, M. Münch fit entendre, en première audition à Boston, l'"Oraison symphonique" d'Alexandre Tcherepnine, le grand compositeur contemporain dont, après avoir écouté la IVème Symphonie, il y a deux ans, nous admirions tellement l'immense talent et la vaste érudition. L'"Oraison" non seulement nous confirme dans cette attitude, mais nous laisse persuadé que M. Tcherepnine appartient à l'Histoire universelle de la Musique.

Il s'exprime avec une puissance extraordinaire. Sa pensée est précise, concentrée, d'une concision remarquable; en effet, l'oeuvre ne dure que huit ou neuf minutes, malgré une abondance de matériel qui aurait facilement servi de prétexte à de longs discours. Mais Alexandre Tcherepnine, comme tous les vrais et grands créateurs, connaît l'importance de ces deux notions essentielles: choix et discipline. Il en a fait le plus heureux des usages et, en conséquence, l'"Oraison symphonique" est un réel chef-d'oeuvre.

ENFIN, le célèbre pianiste Alexandre Uninsky joua le IIIème Concerto de Prokofieff. Les mots nous font défaut pour rendre pleine justice à la façon phénoménale dont M. Uninsky interprète ce formidable Concerto. Alexandre Uninsky possède une virtuosité absolument ahurissante, cependant il n'en abuse jamais. Ses doigts d'acier savent faire chanter une cantilène lyrique comme si c'était une douce caresse. Son sens rythmique est d'une "plasticité" incroyable, qui oblige pratiquement ses auditeurs à emboîter son pas, tellement son jeu est mesmérique.

Quant à son acuité d'esprit, elle lui permet de trouver pour chaque phrase l'équilibre sonore qui lui convient. Et, grâce à ses moyens illimités, il réalise ses intentions avec la plus grande aisance, comme si quelque bonne fée se trouvait à son service. La bonne fée existe bien: c'est son prodigieux talent — un talent d'une qualité et d'une envergure rares, qui a trouvé dans cette mémorable et féconde collaboration avec Charles Münch l'occasion bénie de s'épanouir dans toute sa splendeur.

'Symphonic Prayer' Given Boston Première

NewEnglandNewsclipAgency,Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 289,111
FEB 5 - 1961

Last Week on the Aisle

SCREEN—"The Children will have a good time," was the verdict for "Swiss Family Robinson," at the Met. Jack Lemmon's performance was "a delight from start to finish" in Keith Memorial's "Wackiest Ship." At the Fenway, "The World of Apu" was the highest expression of great art. "The Misfits," at Lowe's Orpheum was an exciting swan song for Clark Gable.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
JAN 26 1961

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Fourteenth Program

FRIDAY AFTERNOON, JANUARY 27, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 28, *at* 8:30 *o'clock*

BEETHOVEN ..... *Overture to "Coriolan," *Op.* 62

BEETHOVEN ..... Symphony No. 4, in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

INTERMISSION

TCHEREPNIN ..... Symphonic Prayer
(First performance in Boston)

PROKOFIEV ..... Piano Concerto No. 3, *Op.* 26

I. Andante; Allegro
II. Theme: Andantino
Variation I. L'istesso tempo
Variation II. Allegro
Variation III. Allegro moderato
Variation IV. Andante meditativo
Variation V. Allegro giusto
Theme: L'istesso tempo
III. Finale: Allegro ma non troppo

SOLOIST
ALEXANDER UNINSKY
Mr. UNINSKY uses the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

[841]

France Amérique 2/12/61

La musique

A Boston, avec Charles Munch et Uninsky

par Edgard FEDER

NOUS présentons nos humbles excuses à notre éminent confrère de Boston pour avoir envahi son fief, la semaine dernière, afin d'écouter "chez eux", dans le cadre du magnifique "Symphony Hall", les merveilleux musiciens de l'Orchestre de Boston, dirigés par Charles Münch. L'affiche était si pleine de promesses que son attrait rendait le voyage inévitable. Nous n'avons pas à le regetter, car nous eûmes ainsi l'occasion d'assister à l'un des concerts les plus remarquables dont nous ayons souvenir.

D'abord, l'orchestre même. Nous l'avons entendu d'innombrables fois, à Carnegie Hall, et toujours avec une admiration sans réserves. Mais dans l'austère et digne "Symphony Hall", dont l'acoustique est étonnante de résonance veloutée et où les musiciens se sentent sans doute plus à leur aise, la cohésion instrumentale, la fusion de sonorités, l'ampleur et la richesse des timbres, la netteté d'articulation — bref, toutes les qualités dont s'enorgueillit si justement cet orchestre unique furent mieux encore mises en valeur, réaffirmant ainsi la suprématie absolue d'une phalange symphonique sans rivale dans le monde.

Charles Münch, dans une forme sensationnelle, étincelant de jeunesse et d'entrain, commença la soirée par l'ouverture "Coriolan" et la IVème Symphonie de Beethoven. Ce fut un Beethoven robuste, expressif, imbu tout à la fois de la tendresse virile et du souffle gigantesque correspondant à l'image idéale que l'on pourrait se faire du Titan. La IVème Symphonie est l'une de celles qui, pour des raisons mystérieuses, est moins fréquemment jouée, moins connue, voire moins appréciée que les autres. Pour nous, c'est l'une des plus miraculeusement belles, peut-être même notre favorite.

Elle n'est affublée d'aucun titre ou histoire posthume — elle n'est ni "héroïque", ni "pastorale", ni "fatidique", ni "dionysiaque"... ni même "neuvième"! C'est de la musique pure, du plus noble cru concevable.

AVEC la même éloquence héroïque, M. Münch fit entendre, en première audition à Boston, l'"Oraison symphonique" d'Alexandre Tcherepnine, le grand compositeur contemporain dont, après avoir écouté la IVème Symphonie, il y a deux ans, nous admirions tellement l'immense talent et la vaste érudition. L'"Oraison" non seulement nous confirme dans cette attitude, mais nous laisse persuadé que M. Tcherepnine appartient à l'Histoire universelle de la Musique.

Il s'exprime avec une puissance extraordinaire. Sa pensée est précise, concentrée, d'une concision remarquable; en effet, l'oeuvre ne dure que huit ou neuf minutes, malgré une abondance de matériel qui aurait facilement servi de prétexte à de longs discours. Mais Alexandre Tcherepnine, comme tous les vrais et grands créateurs, connaît l'importance de ces deux notions essentielles: choix et discipline. Il en a fait le plus heureux des usages et, en conséquence, l'"Oraison symphonique" est un réel chef-d'oeuvre.

ENFIN, le célèbre pianiste Alexandre Uninsky joua le IIIème Concerto de Prokofieff. Les mots nous font défaut pour rendre pleine justice à la façon phénoménale dont M. Uninsky interprète ce formidable Concerto. Alexandre Uninsky possède une virtuosité absolument ahurissante, cependant il n'en abuse jamais. Ses doigts d'acier savent faire chanter une cantilène lyrique comme si c'était une douce caresse. Son sens rythmique est d'une "plasticité" incroyable, qui oblige pratiquement ses auditeurs à emboîter son pas, tellement son jeu est mesmérique.

Quant à son acuité d'esprit, elle lui permet de trouver pour chaque phrase l'équilibre sonore qui lui convient. Et, grâce à ses moyens illimités, il réalise ses intentions avec la plus grande aisance, comme si quelque bonne fée se trouvait à son service. La bonne fée existe bien: c'est son prodigieux talent — un talent d'une qualité et d'une envergure rares, qui a trouvé dans cette mémorable et féconde collaboration avec Charles Münch l'occasion bénie de s'épanouir dans toute sa splendeur.

...nic Prayer' Given Boston Première

Box 2078, Bo...

Sunday Herald
BOSTON, Mass.
Circ. 289,111
FEB 5 - 1961

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
JAN 26 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 190,246
JAN 28 1961

Tcherepnin Work, Pianist Uninsky at Symphony Hall

THE BOSTON SYMPHONY ORCHESTRA returned at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 14th program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Beethoven: "Coriolan" Overture and Symphony No. 4 in B-flat major; Alexander Tcherepnin: Symphonic Prayer (first performance in Boston); Prokofieff: Piano Concerto No. 3. Alexander Uninsky soloist (Boston debut).

By CYRUS DURGIN

There were two aspects of unusual interest at the concert by the Boston Symphony Orchestra yesterday afternoon. One was a work new to Boston, the Symphonic Prayer by Alexander Tcherepnin, and a soloist who had not appeared here before, pianist Alexander Uninsky.

Tcherepnin's composition, though brief, is a powerhouse of energy and dissonance. It will not win immediate acceptance among those to whom music is a casual pleasure, but it surely will attract the attention of musicians and those of the public with both an ear and a mind for music.

It impressed me as a fine piece of work, though not one whose qualities will be assimilated all in one quick hearing. There is a great deal of technic beneath the bristling surface of the score, notably a serial technic exercised upon a scale of nine intervals, subsequently manipulated in the various devices of counterpoint.

Musicians may read the score, which already has been published, to their leisurely and lingering satisfaction. The music-liking laymen, having no such recourse, may wonder upon the purpose of this powerful and involved work, which seems to go from chaotic tension and pressure through supplication to ultimate resolution and calm. In doing so, they will be sensing, not objectively perceiving, its goal.

But if, as they do so, they recognize the purely musical means whereby the Symphonic Prayer makes its effect, they will be upon the right track. This work is not music of transparent simplicity but of extraordinary complexity, a difficult idiom, whose heart will be arrived at only by repeated and devoted listening. More than this I could not say upon casual acquaintance, except that its power is evident and its serious, wholehearted purpose equally apparent. But it is possible — and pleasant — to record that the Friday subscribers gave the Symphonic Prayer, and its composer when he appeared on stage, a sustained and cordial ovation.

Pianist Uninsky, an American citizen by way of Russian birth and Paris residence in youth, is a formidable technician of the keyboard. The Prokofieff Concerto No. 3 is a test piece for virtuosity as well as an example of earlier 20th Century music which mingles lyrical beauty and percussive energy. Uninsky passed the test triumphantly, and in doing so, impressed as a musician who ought to be heard here in other and older piano literature.

Until we have further opportunity to hear him, let us be thankful that we have heard this large and difficult Concerto performed with such mastery of fingers, muscles and musical brain—and with such a sweeping command of rhythm. The performance was spectacularly effective, even though Dr. Munch and the Orchestra parted company with Uninsky for a time in the second movement, they lagging a little behind the beat he maintained. At the end, Uninsky was rapturously received.

Beethoven began the afternoon, and, Dr. Munch at his best with this composer, was heard in a marvelously precise and vital performance of the B-flat Symphony. Commonly regarded as one of the "valley" symphonies (those between the dynamic peaks of the "Eroica", Fifth and Seventh) the Fourth is nonetheless a magnificently wrought symphonic score. This fact was, again, made abundantly plain in the constant statement-and-answer which make the fabric of the work.

Next week Erich Leinsdorf will be heard for the first time as guest conductor of the Boston Symphony. His program will consist of Mozart's A major Symphony (K. 201). Interludes from Richard Strauss' Opera, "The Woman Without a Shadow", and the Fifth Symphony of Prokofieff.

Herald (m)
BOSTON, Mass
Circ. 175,076
JAN 28 1961

FASTIDIOUS, INTRIGUING SCORE BY SYMPHONY

By ROBERT TAYLOR

Alexander Nikolaievich Tcherepnin, the Russian-born, Chicago-based composer whose Fourth Symphony was heard here in a world premiere two years ago, yesterday contributed another fastidious and intriguing score played for the first time locally by the Boston Symphony Orchestra.

Unlike the Fourth Symphony, Tcherepnin's Symphonic Prayer is a work of compressed scope, approximately eight and one-half minutes duration: a musical statement of directness and simplicity. There are four sections within a single movement; and the whole is designed, patently, as an expression of doubt and despair resolved by faith. On the copy of the music received by Charles Munch is the inscription: "Glory to God in the highest and peace on earth, good will to men." Tcherepnin leaves no question that his is a testament of hope.

Brooding Notes

It begins austerely. A series of nine brooding notes opens the work, and these intervals are employed in steadily mounting tensions rather like the blows of a fist. Dissonant harmonies mark the second section preceded by a menacing timpani solo; and here the atmosphere becomes increasingly dark and tortured, a crescendo of woe finally shattered by the crash of the tam-tam. In the final episodes a liturgical theme is voiced by an orchestra divided like a cathedral choir into antiphonal parts; the timbre is hushed and mysterious, and the same nine notes are heard again now mounting as praise and affirmation.

The Symphonic Prayer is not a "big" work, nor does it scale the exalted heights of, say, the Poulenc Gloria, offered for the first time last week. The range is narrower; the idiom one of tension and release, a contemporary syntax punctuated by the composer's subjective touch-marks of harmony. But within a restricted and succinct form it says what it has to say briefly and well.

Formal Problems

The orchestration is resourceful. It calls for field drum and xylophone, among other percussive colors, yet these have a place in the scheme and are not merely exotic. One admires the clarity of Mr. Tcherepnin's textures, indeed of the musical thought behind his sounds. The melodic inspiration of the Prayer is slight; however, the rhythmic modelling, the handling of formal problems, is expert. While personal emotional warmth seems distant, the reflective quality of the score and a skillful finish commend it as a solid, mature structure.

The composer, a tall, stooping, dark-haired man of 61, appeared onstage to acknowledge cordial applause, bowing to Charles Munch, the orchestra and the audience, now and then placing his palms together before him in a manner reminiscent of Hindu salutation.

Alexander Uninsky, appearing as soloist with the orchestra for the first time, delivered a flashing account of the difficult and masterly Prokofiev Piano Concerto. Although one can never reach absolute judgments on the basis of one concerta, Mr. Uninsky's architecture, control and singing tone declare the seasoned artist.

Romantic, Lyrical

His way with Prokofiev is definitely "Russian." That is, more romantic and lyrical than the wiry European and American approach, we have learned from the recent tours of such Soviet performers as Richter that the Russians tend to regard Prokofiev as more of a late romantic than we do (this is especially notable in the work of the younger generation of pianists like Bashkiroff) and to give his music a legato rather than a percussive character.

Mr. Uninsky (who is, incidentally, a naturalized American) brought to his pianism sufficient agility to preserve the concerto's fiery momentum. In concept, though, he stressed the gentler aspects of the piece. He made no attempt at bold theatricalism, and at all dynamic levels was conscious of sensitive poetic flow. The line lay close to the orchestra; generally, the artist held back aggressiveness in favor of pliant understatement. This was an extremely fine-grained interpretation.

The afternoon got underway with Dr. Munch offering a "Coriolan" overture devoid of fustian; and a gracious treatment of Beethoven's sunny Fourth Symphony. If there were a few questionable rallentandos in the finale of the latter, the conductor's reading was otherwise spacious and detailed and satisfying in proportion. I found it charming.

Next week-end Erich Leinsdorf will be guest conductor. He has scheduled the BSO premiere of Strauss's Interludes from "Die Frau ohne Schatten," Mozart's Symphony in A, No. 29 (K. 201), and Prokofiev's Symphony No. 5, Op. 100.

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the 14th program of the 80th season yesterday in Symphony Hall. Alexander Uninsky was the piano soloist. The program will be repeated tonight at 8:30:

Overture to "Coriolan," Op. 62	Beethoven
Symphony No. 4 in B-flat major, Op. 60	Beethoven
Symphonic Prayer, Op. 93	Tcherepnin
Piano Concerto No. 3, Op. 26	Prokofiev

Advertisement

CHICAGO, ILL.
SUN-TIMES
D. 546,862 S. 637,572
FEB 2 1961

Tcherepnin Work Hailed

The "Symphonic Prayer" of Alexander Tcherepnin was hailed as "a splendid new work" when performed by Charles Munch and the Boston Symphony Orchestra last weekend.

Writing in the Christian Science Monitor, critic Louis Chapin commented: "This brilliant full-bodied orchestral statement has something to say and says it with eloquent ingenuity."

Tcherepnin, a Chicago resident for much of the year and member of the De Paul University music faculty, describes the work as "what happens to a man between the time he approaches a church . . . and the time, after entering and praying, when he finds his more subjective sense of its meaning liberating him from the weight of his problems."

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Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 3, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 4, *at* 8:30 *o'clock*

ERICH LEINSDORF, *Guest Conductor*

MOZART ..... Symphony No. 29, in A major (K. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

STRAUSS ..... Interludes from the Opera "Die Frau ohne Schatten"
(First performance in Boston)

INTERMISSION

PROKOFIEV ..... Symphony No. 5, *Op.* 100

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

[905]

MAMARONECK, N.Y.
TIMES
D. 8,436
FEB 8 1961

WORLD RENOWNED symphony conductor Erich Leinsdorf, shown above in his Larchmont home with two of his five children, twelve - year - old Hester, left, and eight-year-old Jenny, is now on a concert tour with the Boston Symphony Orchestra. Hester attends Mamaroneck Junior High School, and Jenny is a pupil at the Chatsworth Avenue School. The conductor and his attractive wife, Anne, are also the parents of eighteen-year-old David, a Columbia University student, and sixteen-year-old Gregor and fifteen-year-old Joshua, both students at Mamaroneck High School.—Staff Photo by Paul Byrne.

THE CHRISTIAN SCIENCE MONITOR, SATURDAY, FEBRUARY 4, 1961

Leinsdorf as Boston Symphony Guest

Scores Triumph in Prokofiev's Fifth

By Harold Rogers

Music emanates from Erich Leinsdorf in a lyrical line, whether aurally in a well-turned phrase, or visibly in his well-turned body. He has the grace of a premier danseur, yet his conducting is not balletic. He does nothing to stand between the music and his listeners.

This is not to say that he has no sense of the dramatic. Indeed he does, and his movements accordingly lead the way as the conflict thickens. His feet take root; his fists beat the air; with a raised arm he flings a thunderbolt. Yet he is incapable of an ungraceful gesture.

Bostonians have had many opportunities to appraise Mr. Leinsdorf's fine work in the past when he has appeared here while on tour with the Metropolitan Opera Association. Yesterday afternoon, however, they were given their first opportunity to see him in action on the Symphony Hall podium. The Boston Symphony musicians played their hearts out. It would have been impossible to do otherwise.

* * *

Mr. Leinsdorf's approach seems to be a simple one: he lets the music take its own shape. A tempo may be a little faster than we have been used to—as in the Allegro moderato of the Prokofiev Fifth Symphony, for instance—or the Adagio may have lacked a little interest that it has had for us in the past. But the sense of rightness prevailed throughout. He is obviously a man who serves the music.

He served Mozart superbly in the little 29th Symphony. Using a smaller orchestra, he brought forth a clarity of sound that was covered by a glowing patina of blend.

He then conducted the first Boston performance of a concert piece that he has extracted from Richard Strauss's opera, "Die Frau ohne Schatten." Though two earlier concert versions have been prepared (one of them by Strauss himself), Mr. Leinsdorf explained earlier in the week that he felt they did not serve as well as they might.

He accordingly set to work to assemble certain portions, especially the interludes, into a unified whole. By careful juggling he found he could link them together without need of modulations; in fact, there is not a single note that was not composed by Strauss.

* * *

The acerb portions of the score hark back to "Elektra" and the limpid portions to the love scenes in "Der Rosenkavalier." Though Mr. Leinsdorf is to be commended for giving us some fine Straussian pages that may not otherwise be heard in the concert hall (and seldom in the opera house), the piece naturally does not paint the kind of a picture that it would have, had Strauss intended it for a tone poem.

He concluded with the Prokofiev Fifth, a symphony that is doubtless an old friend to most Bostonians. That it is a great symphony is surely understood by now, and Mr. Leinsdorf, as stated above, let it have the reins until the finale. Then he took a tighter hold, spurred it on, and drove it across the double bar a winner.

The crowd cheered. Mr. Leinsdorf had scored a triumph at his Boston symphonic debut.

20 B THE BOSTON HERALD, SATURDAY, FEB. 4, 1961

LEINSDORF AT LAST IN SYMPHONY HALL

By ROBERT TAYLOR

Culminating in as stirring a performance of Prokofiev's craggy Fifth Symphony as one is apt to hear in a lifetime, the program of Erich Leinsdorf at yesterday's Boston Symphony concert was masterfully conducted.

It offered two very able readings plus one inspired account, the Prokofiev—and the debut of Mr. Leinsdorf with the BSO. For nearly a quarter-century this short, wiry, balding man, who celebrates his 49th birthday today, has been a puissant force in American music, both in the concert and opera. We know him best here for his work with the Metropolitan; too many years have been allowed to pass before he reached the stage of Symphony Hall; but yesterday proved worth the wait.

He is a conductor—though an American citizen of long standing—in the Central European tradition. Under his hands the Boston sound achieves unusual sonority, darkness and mellow sheen, although Mr. Leinsdorf does not cultivate lushness. His interpretations have character. The efficiency of his art is a joy.

Opera Technique

Something of the technique of the operatic conductor appears in his visual moulding of phrase. He has one of the most eloquent left hands imaginable, capable of summoning the spirit of the score by pure mime. But no player can miss the significance of his cues. The orchestral lines are tight, sonorities unblurred, tempos appropriate: his workmanship is meticulous. Clarity defines his methods.

Erich Leinsdorf abjures the ecstatic and the theatrical large romantic, gesture, and perhaps this is a limitation. On the other hand, he conveys the impression that he knows what he wants to express, has the sympathetic response of the ensemble, and says it with the blessed virtue of economy and grace. His is the classic sense of proportion.

The charming little Mozart symphony, a product of the composer's 18th year, exhibited a supple balance of parts in his design; the "Frau ohne Schatten," received enough opulent color to satisfy even the most insistent Strauss-ophile; while the diverse segments of the Prokofiev Fifth were integrated on a level worthy of Koussevitzky, the ultimate interpreter in my opinion. Firmness and control stamped each, and without metronomic rigidity.

Superior Strauss

Mr. Leinsdorf's version of Strauss's operatic interludes using the composer's orchestration, is superior to the master's own concert fantasy. When Strauss arranged the score for orchestra he emphasized those enchanting episodes reminiscent of his early style; he made it soud a second-cousin to "Rosenkavalier;" but Mr. Leinsdorf's work is closer to the truth about the opera, which is a mainstream composition, heading out of the late 19th century and youth, toward the 20th and age.

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One was reminded of the Beethoven Ninth's scope and excitement and similar exaltation of mankind in this account. But the Prokofiev is more tortured, reflecting wartime tensions. The music surged forward irresistably yesterday, building gigantic climaxes; yet the inner voices of darkness were present, too. To give this symphony's contrasts (such as the tragic adagio, muscularly classic scherzo and bravura finale) a coherent form is a test; Mr. Leinsdorf added intensity, vitality and passion to logic. At the close audience bravos broke out. It's his birthday, but we get the presents.

Next week finds the first Boston performance of Dallapiccola's Variations for Orchestra scheduled by Erich Leinsdorf in his final current appearances as guest conductor; Beethoven's "Egmont" Overture, Op. 84; the Brahms Fourth Symphony, in E minor, Op. 98; and Excerpts from Wagner's "Gotterdammerung" will also be heard.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf, guest conductor, presented the 15th program of the 80th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30, and Tuesday at the same hour. Tomorrow it is repeated at 3 p.m.

Symphony No. 29, in A major (K. 201), Mozart
Interludes from the opera, "Die Frau ohne Schatten"....Strauss
Symphony No. 5, Op. 100.....Prokofiev

Times 2/26/61

REPRISE

OPERA: Leontyne Price's Aida at the Met bids fair to being "one of the great Aidas of history." Lucine Amara made a favorable impression in her first Leonora in "Trovatore." In "Rigoletto," Robert Merrill was "wonderfully resonant and resplendent" in the title role and Mattiwilda Dobbs made her "Caro nome" an "elaborate and superb showpiece."

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Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 3, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 4, *at* 8:30 *o'clock*

ERICH LEINSDORF, *Guest Conductor*

MOZART . . . . . Symphony No. 29, in A major (K. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

STRAUSS . . . . . Interludes from the Opera "Die Frau ohne Schatten"
(First performance in Boston)

INTERMISSION

PROKOFIEV . . . . . Symphony No. 5, *Op.* 100

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

These concerts will end about 4:05 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

[905]

MAMARONECK, N.Y.
TIMES
D. 8,436
FEB 8 1961

WORLD RENOWNED symphony conductor Erich Leinsdorf, shown above in his Larchmont home with two of his five children, twelve-year-old Hester, left, and eight-year-old Jenny, is now on a concert tour with the Boston Symphony Orchestra. Hester attends Mamaroneck Junior High School, and Jenny is a pupil at the Chatsworth Avenue School. The conductor and his attractive wife, Anne, are also the parents of eighteen-year-old David, a Columbia University student, and sixteen-year-old Gregor and fifteen-year-old Joshua, both students at Mamaroneck High School.—Staff Photo by Paul Byrne.

THE CHRISTIAN SCIENCE MONITOR, SATURDAY, FEBRUARY 4, 1961

Leinsdorf as Boston Symphony Guest

Scores Triumph in Prokofiev's Fifth

By Harold Rogers

Music emanates from Erich Leinsdorf in a lyrical line, whether aurally in a well-turned phrase, or visibly in his well-turned body. He has the grace of a premier danseur, yet his conducting is not balletic. He does nothing to stand between the music and his listeners.

This is not to say that he has no sense of the dramatic. Indeed he does, and his movements accordingly lead the way as the conflict thickens. His feet take root; his fists beat the air; with a raised arm he flings a thunderbolt. Yet he is incapable of an ungraceful gesture.

Bostonians have had many opportunities to appraise Mr. Leinsdorf's fine work in the past when he has appeared here while on tour with the Metropolitan Opera Association. Yesterday afternoon, however, they were given their first opportunity to see him in action on the Symphony Hall podium. The Boston Symphony musicians played their hearts out. It would have been impossible to do otherwise.

* * *

Mr. Leinsdorf's approach seems to be a simple one: he lets the music take its own shape. A tempo may be a little faster than we have been used to—as in the Allegro moderato of the Prokofiev Fifth Symphony, for instance—or the Adagio may have lacked a little interest that it has had for us in the past. But the sense of rightness prevailed throughout. He is obviously a man who serves the music.

He served Mozart superbly in the little 29th Symphony. Using a smaller orchestra, he brought forth a clarity of sound that was covered by a glowing patina of blend.

He then conducted the first Boston performance of a concert piece that he has extracted from Richard Strauss's opera, "Die Frau ohne Schatten." Though two earlier concert versions have been prepared (one of them by Strauss himself), Mr. Leinsdorf explained earlier in the week that he felt they did not serve as well as they might.

He accordingly set to work to assemble certain portions, especially the interludes, into a unified whole. By careful juggling he found he could link them together without need of modulations; in fact, there is not a single note that was not composed by Strauss.

* * *

The acerb portions of the score hark back to "Elektra" and the limpid portions to the love scenes in "Der Rosenkavalier." Though Mr. Leinsdorf is to be commended for giving us some fine Straussian p[illegible] that may not otherwise be [illegible] in the concert hall (and [illegible] in the opera house), the p[illegible] naturally does not paint the [illegible] of a picture that it would have, had Strauss intended it for a tone poem.

He concluded with the Prokofiev Fifth, a symphony that is doubtless an old friend to most Bostonians. That it is a great symphony is surely understood by now, and Mr. Leinsdorf, as stated above, let it have the reins until the finale. Then he took a tighter hold, spurred it on, and drove it across the double bar a winner.

The crowd cheered. Mr. Leinsdorf had scored a triumph at his Boston symphonic debut.

20 B THE BOSTON HERALD, SATURDAY, FEB. 4, 1961

LEINSDORF AT LAST IN SYMPHONY HALL

By ROBERT TAYLOR

Culminating in as stirring a performance of Prokofiev's craggy Fifth Symphony as one is apt to hear in a lifetime, the program of Erich Leinsdorf at yesterday's Boston Symphony concert was masterfully conducted.

It offered two very able readings plus one inspired account, the Prokofiev—and the debut of Mr. Leinsdorf with the BSO. For nearly a quarter-century this short, wiry, balding man, who celebrates his 49th birthday today, has been a puissant force in American music, both in the concert and opera. We know him best here for his work with the Metropolitan; too many years have been allowed to pass before he reached the stage of Symphony Hall; but yesterday proved worth the wait.

He is a conductor—though an American citizen of long standing—in the Central European tradition. Under his hands the Boston sound achieves unusual sonority, darkness and mellow sheen, although Mr. Leinsdorf does not cultivate lushness. His interpretations have character. The efficiency of his art is a joy.

Opera Technique

Something of the technique of the operatic conductor appears in his visual moulding of phrase. He has one of the most eloquent left hands imaginable, capable of summoning the spirit of the score by pure mime. But no player can miss the significance of his cues. The orchestral lines are tight, sonorities unblurred, tempos appropriate; his workmanship is meticulous. Clarity defines his methods.

Erich Leinsdorf abjures the ecstatic and the theatrical large romantic gesture, and perhaps this is a limitation. On the other hand, he conveys the impression that he knows what he wants to express, has the sympathetic response of the ensemble, and says it with the blessed virtue of economy and grace. His is the classic sense of proportion.

The charming little Mozart symphony, a product of the composer's 18th year, exhibited a supple balance of parts in his design; the "Frau ohne Schatten," received enough opulent color to satisfy even the most insistent Strauss-ophile; while the diverse segments of the Prokofiev Fifth were integrated on a level worthy of Koussevitzky, the ultimate interpreter in my opinion. Firmness and control stamped each, and without metronomic rigidity.

Superior Strauss

Mr. Leinsdorf's version of Strauss's operatic interludes using the composer's orchestration, is superior to the master's own concert fantasy. When Strauss arranged the score for orchestra he emphasized those enchanting episodes, reminiscent of his early style; he made it soud a second-cousin to "Rosenkavalier;" but Mr. Leinsdorf's work is closer to the truth about the opera, which is a mad-cap composition, heading out of the late 19th century and youth, toward the 20th and age.

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It contains some of Strauss's most idyllic music, touched by a sunset glow of incandescent nostalgia. It also contains throbbing dissonances, harmonies of the most advanced nature, a dry, cutting edge. The Leinsdorf interludes capture this; but one finds the magnificent writing, despite lilt and color and percussionist Harold Thompson cranking the wind machine, vaporous and inconclusive. It cries out for the missing element: the stage, the libretto, which reads absurdly, is said to play well. Alas, no concert version quite suffices.

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Next week finds the last Boston performance of Rodgers's Variations for Orchestra conducted by Erich Leinsdorf in his final current appearance as guest conductor; Beethoven's Coriolan Overture, Op. 62; Brahms's Fourth Symphony, in E minor, Op. 98; and Excerpts from Wagner's "Gotterdammerung" will also be heard.

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Sunday Herald
BOSTON, Mass.
Circ. 289,111

FEB 5 - 1961

Piano Enhances Leinsdorf's Chat

By ROBERT TAYLOR

Although he's appeared here for more than two decades now, Erich Leinsdorf, the Boston Symphony's guest conductor during the next fortnight, in a sense is a stranger to Boston audiences. The key man, the pivot, the wondersmith of any operatic performance, is the conductor; and also the most ubiquitous personality in the house. Mr. Leinsdorf has forged his reputation in the formidable and somewhat anonymous medium of the opera.

Currently, however, Bostonians are viewing him in a different role, of course, where he is by no means a stranger. In his 20's, Erich Leinsdorf's symphonic conducting received the imprimatur of Bruno Walter's approval, and of Toscannini, whose assistant he became in the Salzburg Festival in 1934. He has been conductor of the Cleveland and Rochester Orchestras and has concertized for years throughout Europe.

It has been a long, distinguished career running parallel to his achievements in opera from the magnificent Wagnerian performances with which his name was associated in the early period at the Metropolitan, down to such latter-day triumphs as his "Godovon," "Arabella," and Mozart repertory; last year's splendid recorded "Turandot," and American premiere of Poulenc's "Dialogues of the Carmelites" and Walton's "Troilus and Crossida." The range is immense.

Strauss 'Frau'

Last week we chatted with Mr. Leinsdorf, a bald, wiry man of medium height, in the conductor's room of Symphony Hall between rehearsals. Appropriately, a signed portrait of Toscannini stood on the rim of a neatly-ordered desk; and Mr. Leinsdorf, inpeccably-tailored and thoughtful, sat with his hands folded, elbows jutting on leather arm-rests, the image of reflective solitude hemmed by a quartet of Boston music reviewers. It proved a deceptive image: the conductor expresses his views forcefully and well, but when he reaches the limitations of the verbal as one does in musical conversations, his enthusiasm propels him toward the piano to supply some apt musical illustration.

He told us that he had prepared the version of the Interludes from the opera "The Woman Without A Shadow," (Die Frau ohne Schatten) the Boston Symphony is playing at the concerts of this weekend and Tuesday evening. "Two suites have been made from this score," he said, "one published by Boosey and Hawkes and the other by Strauss. I have not transposed or altered any of this material; and my own view of this music seeks to capture the revolutionary qualities integral to the opera. Have you heard the Strauss? I have tried to avoid the lush, ripe aspects —I find that I grow tired of overly-sweet things — in order to convey both the lyric sweep and the astringent dissonances of this remarkably advanced work.

Musical Originality

"There are alements of "Die Frau ohne Schatten" that go back to Bethoven—like the D major of the Ninth Symphony." Here Mr. Leinsdorf hummed the Straussian passage and provided its equivalent in a swift Beethoven-esque trip to the piano.) "And we find other elements that penetrate far into the future. This troubled me the other day while I was studying the Interludes: how could work so contemporary be so traidtional at the same time? What is originality in music? Surely the suite even today is remarkable. I concluded that musical originality is less a matter of means than of feeling; it is the feeling that is original, not the method of construction.

"For that reason I'm glad to be introducing Luigi Dallapiccola's work for the first time here. Dallapiccola is a Row composer—he uses the 12-tone technique—but he isn't merely constructing. He listens; you can find evidence that his inspiration derives from sources other than sheer mechanics; he listens. Dallapiccola's "Variations for Orchestra" — it isn't varitions on a theme, but for orchestra—uses 13 simple devices which he inverts, turns this way and that, like a person looking into several mirrors, the images floating upside down, melting together; but the spirit is classic really, and wonderful in its clarity."

Mr. Leinsdorf again illustrated, and when he had finished declared with a grin: "I don't get much chance to play the piano any more in public, except when the Metropolitan goes on tour. I don't play the harpsichord during the New York Mozart performances; but when we tour the Met can't risk bringing a harpsichord along and uses a piano for 18th century recitativo. I was scheduled for the new "Turandot," but then this opportunity in Boston came along, and I went to Mr. Bing and said I'd have to be a mental case to turn it down. He agreed. So here I am."

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

JAN 28 1961

Leinsdorf to Conduct

The Boston Symphony, during its next two weekends and on a subsequent tour, will be conducted, for the first time, by Erich Leinsdorf, who is at present musical consultant at the Metropolitan Opera. Mr. Leinsdorf, for his first series, will program Mozart, Strauss, and Prokofiev (Symphony No. 5).

This Tuesday at Sanders Theater, Cambridge, Richard Burgin will conduct a program including Tcherepnin's "Symphonic Prayer" and Prokofiev's Third Piano Concerto, with Alexander Uninsky as soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

FEB 9 1961

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: ERICH LEINSDORF CONDUCTS

Erich Leinsdorf made his first appearance here last weekend as guest conductor. His first program, as a guest's well might, smartly embraced a goodly range of styles and periods and carried the bonus of at least a quasi-novelty. His command of his musical material was evident, although one can only assume that a conductor on tour would make that his *sine qua non*. His command of the orchestral forces, however, was similarly evident, and this is a capacity that a conductor either possesses or doesn't—he can't store it up to draw upon while riding circuit.

For the benefit of those who set store by podium style, I can report that his beat is clear, that he uses a music stand but no score, that he eschews a baton and that his general conductorial manner is delicately terpsichorean. More to the point, he achieved a notably good balance among the choirs, produced crisp attacks, restrained the brass, infused life in the strings and achieved the aura of tension that marks the difference between just another concert and an occasion. If the results were not so electrifying as William Steinberg's first concert here last year, they nonetheless were an undoubted *succes d'estime*.

The quasi-novelty aforementioned was the first Boston performance of Mr. Leinsdorf's own concert version of Richard Strauss' almost forgotten opera, "Die Frau ohne Schatten" ("The Woman Without a Shadow"). This opera is one Strauss-von Hofmannsthal collaboration that never quite came off, partly no doubt because its composition was interrupted by the First World War, but much more so due to the mystical and over intricate convolutions of the libretto and to the unevenness of the quality of the music. For by the time this work was completed, Strauss was well beyond the peak of his powers and had begun to echo his earlier works, as Eric Blom has pointed out, virtually to the point of self-plagiarism. Snatches that could have been taken right out of "Der Rosenkavalier," "Ein Heldenleben," "Don Quixote" and contrasting bits in the manner of "Elektra," are all very much in evidence. Had Mr. Leinsdorf put this suite together twenty years ago, when Strauss was far more in vogue, it might even have achieved some permanence in the orchestral repertory. As it is, it will probably be written off as gorgeously hued and easy to take but an out-of-date period piece.

Mr. Leinsdorf opened his concert with Mozart's A major Symphony, No. 29, K. 201, written when the composer was eighteen. This is an abrupt little work, but its melodic richness, refinement of detail, thematic unity and sturdiness of development mark it as perhaps the finest product of the first period of Mozart's career prior to his departure for Mannheim and Paris. Its scoring is about as far from Strauss' as it is possible to get—strings with two oboes and two horns—and Mr. Leinsdorf employed a reduced orchestra of about thirty-five players to maximum advantage. I would tend to cavil, though, with his penchant for taking the second subjects at so sharply a reduced tempo, thereby impairing to some extent the integrity of the musical line.

The concert concluded with the Fifth Symphony of Prokofiev. How clearly can I recall the impact of this work when Dr. Koussevitsky introduced it to America in two different performances in the autumn of 1945. It was unmistakable from the very outset that this first work in the symphonic form that Prokofiev had attempted in fifteen years possessed beyond all question a tragic sense, a warmth of communication and a spaciousness of concept that stamped it as one of the few great symphonies that had been written in two decades.

In the Fifth Symphony Prokofiev took leave of much of the dry angularity and percussive exuberance that had marked his earlier years and returned to an outwardly conservative form, but the prodigies of imagination that one associates with him are still to be found in the passage work. Indeed, that Prokofiev could maintain so meaningful a line directly back to the great western symphonic tradition is one of the more awesome aspects of this symphony. At the same time there were long tawdry patches of the Fifth presaging, as it turned out, a precipitant decline in his creative powers. If subsequently Prokofiev, like Strauss, lost his creative *elan vital*, or was robbed of it by the sinister edicts of Zhdanov, and so in the end barely could be distinguished from Shostakovitch or even Kabalevsky, the Fifth remains something of a modern classic. An obviously moved audience rendered prolonged homage to a deep probing performance of one of the finer musical evocations of the recent past.

Mr. Leinsdorf concludes his two-week stint this week-end with a program of Beethoven, Brahms and Wagner, featuring the first Boston performance of Dallapiccola's "Variations for Orchestra."

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

FEB 6 - 1961

Symphony Tonight

The Boston Symphony's Saturday night concert, canceled on account of the snow, will take place tonight at 8:30 at Symphony Hall. Erich Leinsdorf will conduct Mozart's Symphony No. 29, Strauss's Interludes from the Opera "Die Frau ohne Schatten," and Prokofiev's Fifth Symphony.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

FEB 5 - 1961

CONCERT POSTPONED

BOSTON (UPI)—The Boston Symphony Orchestra concert scheduled for Saturday night in Symphony Hall was postponed to Monday night because of the storm.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass
Circ. 175,076

JAN 21 1961

Symphony Reset

Yesterday's Boston Symphony Orchestra concert, postponed by the weather conditions, will be given tomorrow afternoon at Symphony Hall starting at 3:00.

All Friday subscribers' tickets will be honored tomorrow.

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Morning Globe
BOSTON, Mass.
Circ. 190,246

FEB 4 1961

135

Strauss Opera Excerpts Introduced by Leinsdorf

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 15th program of the Friday–Saturday series. Erich Leinsdorf of the Metropolitan Opera, as guest, conducted Mozart's Symphony in A major (K. 201), Interludes from the Opera "The Woman Without a Shadow" (first performance in Boston), by Richard Strauss, and the Fifth Symphony of Prokofieff.

By CYRUS DURGIN

Erich Leinsdorf enjoyed a complete triumph yesterday afternoon as he made his first appearance as guest conductor of the Boston Symphony Orchestra. The Friday subscribers in Symphony Hall welcomed him without reservation, and at concert's end recalled him several times to the stage.

He brought with him some Richard Strauss very rare, indeed unknown in this city except for recordings: a sequence of Interludes from Richard Strauss' Opera "Die Frau ohne Schatten," which translates literally into English as "The Woman Without a Shadow."

Though composed more than 40 years ago, this opera has been produced but once in the United States, at San Francisco in 1959. The Interludes which Leinsdorf himself put together (without any changes of orchestration or bridge passages) take up the time for scene changes in "The Woman Without a Shadow." How much of musical commentary or how quasi-descriptive they may be, one who has not heard the whole opera cannot tell.

A huge orchestra, with such unusual instruments as basset horn, four Wagner tubas, and much percussion including wind machine (which can just barely be heard through Strauss' oceanic wave of sonority!) is required. The music itself is extraordinarily beautiful, some of it a trifle reminiscent of other Strauss from "Zarathustra" to "Rosenkavalier" and "Don Quxiote."

But some is of a Strauss unfamiliar to an American without extensive knowledge of his many operas. The orchestration is a marvel of ingenuity, color contrasts and blends, the texture equally a marvel of weaving counterpoint.

We were prepared for fine performance, for Leinsdorf is an exceedingly expert, practical conductor who gets at once to the heart of things. As with opera, he has symphonic music in his head, technic with him is taken for granted, and with such an orchestra as the Boston Symphony he need only poetize the music.

This he did. Playing Mozart's youthful miniature of a symphony with a much reduced body of strings (the right way!) Leinsdorf produced a reading of gentle flexibility within firm rhythm. His degrees of loud and soft for Mozart were very finely calculated, and his care for detail was exacting without overfussiness. In a phrase, this was a mellow "Viennese" performance.

Leinsdorf also has that quality rare among conductors, of being able to transform the sound of an orchestra in but few rehearsals. The Boston Symphony had a quite different resonance yesterday, especially in the silken sheen and richness of strings, and a blended sonority among the brass.

Yesterday we were able to perceive Leinsdorf at full-length. Previously we had seen only the upper half, with his snapping dark eyes and waving arms, above the pit rails of the old Boston Opera House and the Metropolitan Theater.

Accordingly, with the remembrance of his taut, classic style with opera, a baton in firm and unmistakable beat, we were not prepared for his occasional heel-stampings, dance steps and knee-bendings. Nor did we expect the free, dynamic and highly individual conducting style he showed yesterday. He used no baton, only those muscular hands at the end of notably long arms, hands whose expressive resources ran from plastic gesture to waving clenched fists, as in the fast and thumping codas of Prokofieff's wonderful Fifth.

Next week Leinsdorf will present Beethoven's "Egmont" Overture, the E minor Symphony of Brahms, Luigi Dallapiccola's Variations for Orchestra (new here), and excepts from "Goetterdaemmerung," by Wagner.

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Sunday Telegram
WORCESTER, Mass.
Circ. 101,427

FEB 5 - 1961

136

Music

'78-Minute Keyboard Festival'

By RAYMOND MORIN
Telegram Music Critic

One practical problem confronting the budding concert pianist is how much of a repertory he should acquire and maintain for practical purposes.

He will receive no help from the programs of two celebrated pianists—Artur Rubinstein's with the Cleveland Orchestra last weekend and Dame Myra Hess' in Boston on Sunday afternoon, Feb. 19.

Rubinstein played three concertos in a "78-minute festival of keyboard music." They were Mozart's in G major, K. 453; Chopin's Concerto No. 2 in F minor, Opus 21, and Lsizt' Concerto No. 1 in E flat fajor ("Triangel")

Dame Myra's Symphony Hall program is a carbon copy of what she has played so many, many times — including Schumann's "Papillons" and Beethoven's Sonata No. 32 in C minor, Opus 111.

Hess Synonymous

We've been listening to these works played by Dame Myra for 30 years. Most recently, she played the Beethoven at Symphony Hall four years ago and included it in her Carnegie Hall recital last season.

Certain works have become synonymous with a Hess recital — the last three Beethoven sonatas (or Opus 57; Opus 31, No. 2), Schumann's Symphonic Studies or "Carnaval," Brahms' F-minor Piano Sonata and Bach partitas or suites.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500

FEB 2 - 1961

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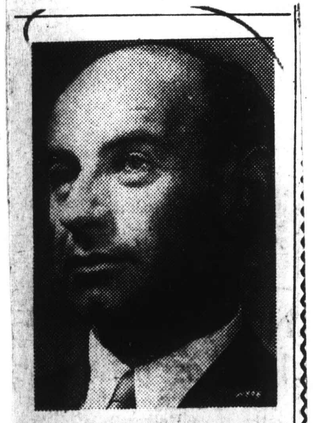
Herald (m)
BOSTON, Mass.
Circ. 175,076

FEB 3 - 1961



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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

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Journal (m)
PROVIDENCE, R. I.
Circ. 58,872

FEB 22 1961

MUSIC LAST N

Boston Sym
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By RUTH TRIPP

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Sunday Telegram
WORCESTER, Mass.
Circ. 101,427

FEB 5 - 1961

136

Music

'78-Minute Keyboard Festival'

By RAYMOND MORIN
Telegram Music Critic

One practical problem confronting the budding concert pianist is how much of a repertory he should acquire and maintain for practical purposes.

He will receive no help from the programs of two celebrated pianists—Artur Rubinstein's with the Cleveland Orchestra last weekend and Dame Myra Hess' in Boston on Sunday afternoon, Feb. 19.

Rubinstein played three concertos in a "78-minute festival of keyboard music." They were Mozart's in G major, K. 453; Chopin's Concerto No. 2 in F minor, Opus 21, and Liszt' Concerto No. 1 in E flat fajor ("Triangel")

Dame Myra's Symphony Hall program is a carbon copy of what she has played so many, many times — including Schumann's "Papillons" and Beethoven's Sonata No. 32 in C minor, Opus 111.

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Journal (m)
PROVIDENCE, R. I.
Circ. 58,872

FEB 22 1961

MUSIC LAST NIGHT

Boston Symphony Concert Conducted by Leinsdorf

By RUTH TRIPP

Erich Leinsdorf was guest conductor for the fourth concert of the Boston Symphony Orchestra series here last evening. The audience at Veterans Memorial Auditorium gave him an ovation after the fine program. He embraced the concert master in appreciation of the superb playing of the orchestra and in turn, all the musicians applauded Leinsdorf. The circuit was complete. The evening was a great musical success.

The selection of scores was unusually discerning. It was also refreshingly unfamiliar. We have had the Prokofiev Symphony No. 5 programmed here. The Interludes from Richard Strauss' opera "Die Frau ohne Schatten" and the Variations for Orchestra by Luigi Dallapiccola were new.

Watching Erich Leinsdorf conduct is no small part of the pleasure of one of his concerts. He used no score during the entire evening. His understanding of the styles of the three composers was communicated convincingly. His concern for the beauty of line and the structure of the works was one facet of his interpretations. His ability to contrast tone color provided many dramatic moments during the evening. The orchestra played with its most beautiful tone quality.

The Dallapiccola Variations were charming miniatures in tone which were skillfully constructed in the twelve-tone technique. Leinsdorf permitted us to savor every luscious sound effect from the many unusual tones which the composer had contrived. The work is one of the Louisville Orchestra commissions. Heard in the superb interpretation which we were given, it provided a strong argument for the contemporary music which deals in the materials imitated by the composers who use tape recorders instead of the legitimate musical instruments. Dallapiccola gave us some fascinating sound effects.

The Strauss score was rich in the opulence of his musical idiom. At times, there were arid portions to endure but their drabness only served to accentuate the luxurious passages, which followed each other in an unending succession of complex writing.

The Prokofiev Symphony was delivered with the utmost skill. Rhythmic effects were arresting and in sections, there was a lyrical beauty about the music which almost seemed to place it back in the era of pure romanticism.

Erich Leinsdorf is a great conductor and last evening he was conducting a great orchestra. We were fortunate to have heard this rare combination of unusual music so well presented.

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Fourth Program

SUNDAY AFTERNOON, FEBRUARY 5, *at 3:00 o'clock*

ERICH LEINSDORF, *Guest Conductor*

MOZART ..... Symphony No. 29, in A major (K. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

STRAUSS ..... Interludes from the Opera "Die Frau ohne Schatten"

INTERMISSION

PROKOFIEV ..... Symphony No. 5, *Op.* 100

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

BALDWIN PIANO

RCA VICTOR RECORDS

Herald (m)
BOSTON, Mass.
Circ. 175,076
FEB 11 1961

ARCH-ROMANTIC HAS SYMPHONY TRIUMPH

By ROBERT TAYLOR

Erich Leinsdorf as arch-romantic triumphed yesterday in Symphony Hall. His impact was no less complete because his program included the Boston premiere of Luigi Dallapiccola's "Variations for Orchestra," a work written according to the austere principles of the 12-tone school. It, too, proved romantic.

I was surprised because, given the strict application of dodecaphony — the method of Dallapiccola's composition — I thought one should expect something ascetic: a fabrication, an exercise. This, of course, is a fallacy. Twelve-tone composition is as capable of compassing infinite varieties of expression as the diatonic mode. In fact, most contemporary composers use it in a subjective, personal way to take advantage of exotic coloration.

Vast Bulk

The listener, however, does fall into the habit of regarding 12-tone works as objective and classical, because so many seem ferociously cerebral. For passion they substitute technique; but this is true of the vast bulk of contemporary writing of any period. Mr. Dallapiccola's "Variations" are different — they have the authority of communicated feeling.

There are 11 Variations based, so the program notes inform us, on a dodecaphonic notebook for piano, "Annalibera's Notebook," named after the composer's small daughter. The music yesterday was an orchestral treatment of the material. No special devices are accented in the orchestration, although Mr. Dallapiccola does call for celesta, vibraphone and other delicately-shaded sounds.

The atmosphere of the music is plangent; and the 11 Variations are generally muted and gently contemplative. Here is no battery of sound effects qua sound effect, and if the score occasionally offers striding tensions, Strauss, for instance, far exceeds Dallapiccola in abrasive dissonance.

I think the work goes on too long for its content. The chromatic suavity of the opening variations, the ingenuity of the composer's inversions and floating tonal imagery finally becomes tedious. It tries to spin out what is basically simple, tranquil rumination into a more ambitious pattern; and in the end, the means of composition masters what the composer has to say. Nevertheless I was impressed by the lucidity of Mr. Dallapiccola's work, and by the amount of urgency, rare in 12-tone-system compositions. There is a humanity to this score until resourcefulness gains the upper hand.

Tepid Applause

A smattering of applause greeted the Variations; but the Friday audience was virtually unrestrained in its appreciation of the others, and no wonder, for Mr. Leinsdorf endowed Brahms and Wagner with soaring magnificence, while the Schubert Overture to "Rosamunde"—substituted happily at the last minute for the overplayed "Egmont"—sparkled infectiously.

The Brahms Fourth held a resonance and spaciousness, an exuberance and songfulness, a warmth, that bestowed vivid life. The conductor gave the Wagnerian excerpts equal persuasiveness, together with the electric inmediacy of actual performance of opera, a very unusual dimension in the concert hall. For once, so total was the musical definition, one did not miss the stage drama.

During this part of works it struck me that Boston during the fortnight has heard Erich Leinsdorf, the superb interpreter of the romantic tradition, most authoritatively. Save for his Mozart, a clean, bright account at his opening appearance, he has devoted himself to the moving visions of the romantic masters.

Tonal Beauty

Exquisitely lyrical, the Brahms Fourth exhibited, for me, the absolute qualities inherent in the structure. The tempos were judicious enough to allow both repose and vigor; tonal beauty prevailed; the detail was intricate yet solidly-patterned. Everything fell in its proper place and the result was transcendent. Similarly, with Wagner's "Gotterdammerung" excerpts, the organic unity of this vast tissue of leitmotiv did not prevent the work from assuming the colossal and dynamic imaginative ecstacy that makes the mythic legend of the composer real to us. At the close cheers rang out, and the audience accorded Erich Leinsdorf a standing ovation. His response at the end of the Brahms, wringing Richard Burgin's hand, was to turn again and again to the orchestra, as if he himself was amazed at the glory of the interpretation on such an instrument.

Next week the Boston Symphony will be on tour. Charles Munch has scheduled Milhaud's "Creation du monde," and Ravel's "Daphnis and Chloe," ballet at the concerts of Feb. 24-25.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf guest conductor, presented the 16th program of the 80th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:
Overture to "Rosamunde" ..... Schubert
Symphony No. 4, in E minor ..... Brahms
Variations for Orchestra ..... Dallapiccola
Excerpts for "Gotterdammerung" ..... Wagner

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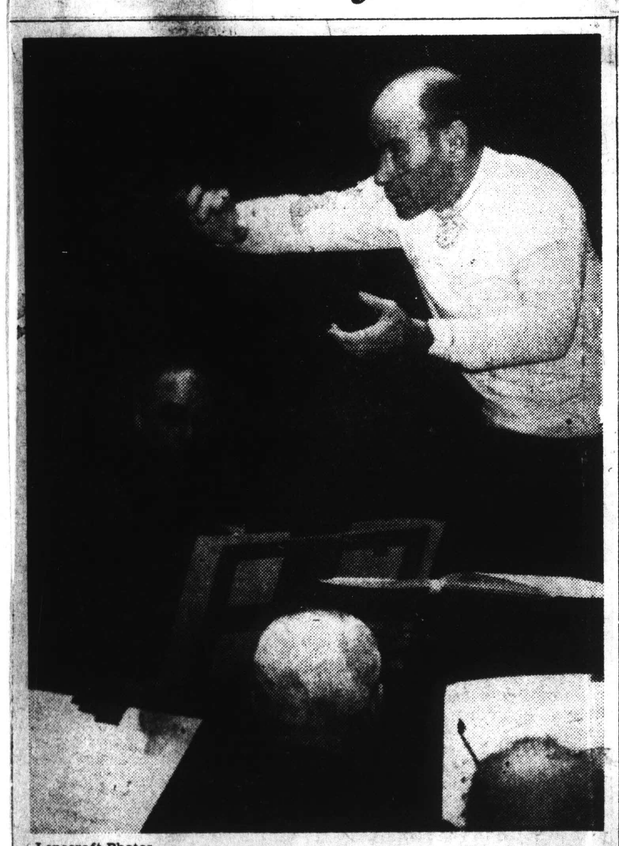
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
FEB 11 1961

Leinsdorf's Second Week as Symphony Guest



Lenscraft Photos

Erich Leinsdorf at a rehearsal of the Boston Symphony, which he will conduct tonight in Symphony Hall and on tour to New York next week.

Dallapiccola Variations in Boston Première

By Harold Rogers

If one were to judge by the extended applause and cheers after yesterday's concert—and one certainly can—then Erich Leinsdorf made many listeners happy in this, his second program with the Boston Symphony in two weeks.

His conducting indeed wears well. He is thoroughly musical; it flows, in fact, through every fiber of his being. The effect is gracious, stirring, dynamic, serene, according to the composers' demands. He is evidently interested in what the music says for itself; he does not appear to be concerned with what he—Leinsdorf—can make it say. He maintains a fine balance between intellectual control and emotional expression. He is selfless without being self-effacing.

These are extraordinary qualities in a conductor; and if they have not been noted heretofore, it may be that Mr. Leinsdorf, still under 50, is now hitting the stride of his maturity. We in Boston are also having our first opportunity to appraise him as a symphonic conductor; we have long since known full well, of course, of his abilities in the opera house.

He opened his Symphony Hall program with Schubert's balletic Overture to "Rosamunde," illuminating its graces with his own graceful, batonless hands. His reading of the Brahms' Fourth Symphony was different from what we have been used to, but it was different because he ignored all the traditional ritards or accelerations and held the tempo more or less constant. It plays well this way—perhaps not so dramatically, but more honestly. It was Brahms at his most benevolent.

The Dallapiccola Variations for Orchestra, composed in 1954 on commission by the Louisville Orchestra, are having their first Boston performances. This Italian is well enough known at Tanglewood, having headed the composition department there for two summers; but Bostonians have been deprived of his admirable efforts. He is a twelve-tonalist, though of the classification that should frighten nobody these days. He follows in the vein of Berg and Webern in what can now be thought of as the classical school of atonalism. He employs the four mutually exclusive triads into which a tone row can be divided, thus producing atonal music with a diatonic flavor. It's more palatable this way. The ear is not wrenched completely off its customary base.

Then, too—as Mr. Leinsdorf pointed out in an interview with the press—Dallapiccola is an Italian, and it is almost impossible for an Italian to write music without taking his own heart into consideration. The Germans and the Austrians can do it, of course; they can cerebrate tone rows that add up to nothing but sterility; but Dallapiccola writes not with a mathematical chart, but with a listening ear. For him the music must "sound," and in these 11 variations he projects many identifiable moods—lullabies, serenades, poems. May this short work serve to introduce more of Dallapiccola's writings to Boston.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267

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This evening's concert will repeat Mr. Leinsdorf's program of Mozart, Strauss, and Prokofiev.

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Sunday Telegram
WORCESTER, Mass.
Circ. 101,427
FEB 5 - 1961

CONCERT POSTPONED

BOSTON (UPI) — The Boston Symphony Orchestra concert scheduled for Saturday night in Symphony Hall was postponed to Monday night because of the storm.

138

Fourth Program

SUNDAY AFTERNOON, FEBRUARY 5, *at* 3:00 *o'clock*

ERICH LEINSDORF, *Guest Conductor*

MOZART . . . . . Symphony No. 29, in A major (K. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

STRAUSS . . . . . Interludes from the Opera "Die Frau ohne Schatten"

INTERMISSION

PROKOFIEV . . . . . Symphony No. 5, *Op.* 100

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

BALDWIN PIANO RCA VICTOR RECORDS

Herald (m)
BOSTON, Mass.
Circ. 175,076
FEB 11 1961

ARCH-ROMANTIC HAS SYMPHONY TRIUMPH

By ROBERT TAYLOR

Erich Leinsdorf as arch-romantic triumphed yesterday in Symphony Hall. His impact was no less complete because his program included the Boston premiere of Luigi Dallapiccola's "Variations for Orchestra," a work written according to the austere principles of the 12-tone school. It, too, proved romantic.

I was surprised because, given the strict application of dodecaphony — the method of Dallapiccola's composition — I thought one should expect something ascetic: a fabrication, an exercise. This, of course, is a fallacy. Twelve-tone composition is as capable of compassing infinite varieties of expression as the diatonic mode. In fact, most contemporary composers use it in a subjective, personal way to take advantage of exotic coloration.

Vast Bulk

The listener, however, does fall into the habit of regarding 12-tone works as objective and classical, because so many seem ferociously cerebral. For passion they substitute technique; but this is true of the vast bulk of contemporary writing of any period. Mr. Dallapiccola's "Variations" are different — they have the authority of communicated feeling.

There are 11 Variations based, so the program notes inform us, on a dodecaphonic notebook for piano, "Annalibera's Notebook," named after the composer's small daughter. The music yesterday was an orchestral treatment of the material. No special devices are accented in the orchestration, although Mr. Dallapiccola does call for celesta, vibraphone and other delicately-shaded sounds.

The atmosphere of the music is plangent; and the 11 Variations are generally muted and gently contemplative. Here is no battery of sound effects qua sound effect, and if the score occasionally offers striding tensions, Strauss, for instance, far exceeds Dallapiccola in abrasive dissonance.

I think the work goes on too long for its content. The chromatic suavity of the opening variations, the ingenuity of the composer's inversions and floating tonal imagery finally becomes tedious. It tries to spin out what is basically simple, tranquil rumination into a more ambitious pattern; and in the end, the means of composition masters what the composer has to say. Nevertheless I was impressed by the lucidity of Mr. Dallapiccola's work, and by the amount of urgency, rare in 12-tone-system compositions. There is a humanity to this score until resourcefulness gains the upper hand.

Tepid Applause

A smattering of applause greeted the Variations; but the Friday audience was virtually unrestrained in its appreciation of the others, and no wonder, for Mr. Leinsdorf endowed Brahms and Wagner with soaring magnificence, while the Schubert Overture to "Rosamunde"—substituted happily at the last minute for the overplayed "Egmont"—sparkled infectiously.

The Brahms Fourth held a resonance and spaciousness, an exuberance and songfulness, a warmth, that bestowed vivid life. The conductor gave the Wagnerian excerpts equal persuasiveness, together with the electric immediacy of actual performance of opera, a very unusual dimension in the concert hall. So total was the musical definition, one did not miss the stage drama.

During this [illegible] weeks it struck me that Boston during the fortnight has heard Erich Leinsdorf, the superb interpreter of the romantic tradition, most authoritatively. Save for his Mozart, a clean, bright account at his opening appearance, he has devoted himself to the moving visions of the romantic masters.

Tonal Beauty

Exquisitely lyrical, the Brahms Fourth exhibited, for me, the absolute qualities inherent in the structure. The tempos were judicious enough to allow both repose and vigor; tonal beauty prevailed; the detail was intricate yet solidly-patterned. Everything fell in its proper place and the result was transcendent. Similarly, with Wagner's "Gotterdammerung" excerpts, the organic unity of this vast tissue of leitmotiv did not prevent the work from assuming the colossal and dynamic imaginative ecstacy that makes the mythic legend of the composer real to us. At the close cheers rang out, and the audience accorded Erich Leinsdorf a standing ovation. His response at the end of the Brahms, wringing Richard Burgin's hand, was to turn again and again to the orchestra, as if he himself was amazed at the glory of the interpretation on such an instrument.

Next week the Boston Symphony will be on tour. Charles Munch has scheduled Milhaud's "Creation du monde," and Ravel's "Daphnis and Chloe," ballet at the concerts of Feb. 24-25.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf guest conductor, presented the 16th program of the 80th season yesterday in Symphony Hall. The program will be repeated tonight at 8:3[illegible]
Overture to "Rosamunde" [illegible] Schubert
Symphony No. 4, in E minor, [illegible] Brahms
Variations for Orchestra [illegible] Dallapiccola
Excerpts for "Gotterdamm[illegible] Wagner

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Christian Science
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BOSTON, Mass.
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Leinsdorf's Second Week as Symphony Guest

Lenscraft Photos

Erich Leinsdorf at a rehearsal of the Boston Symphony, which he will conduct tonight in Symphony Hall and on tour to New York next week.

Dallapiccola Variations in Boston Première

By Harold Rogers

If one were to judge by the extended applause and cheers after yesterday's concert—and one certainly can—then Erich Leinsdorf made many listeners happy in this, his second program with the Boston Symphony in two weeks.

His conducting indeed wears well. He is thoroughly musical; it flows, in fact, through every fiber of his being. The effect is gracious, stirring, dynamic, serene, according to the composers' demands. He is evidently interested in what the music says for itself; he does not appear to be concerned with what he—Leinsdorf—can make it say. He maintains a fine balance between intellectual control and emotional expression. He is selfless without being self-effacing.

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139

Lowell Sun 2/11/61

Music

Leinsdorf Casts Spell At Symphony Rehearsal

By Alfred Burke

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Leonie Rysanek

The occasion, Thursday evening, attracted a grand turnout of those who are sympathetic to symphony and those who adhere to the operatic tradition. Strangely, this was not the purpose of anyone concerned, but music lovers allowed their imagination to suggest something rather different in the offing.

However, to the credit of everyone on stage, and especially the conductor, never has the Boston orchestra's tradition been more truthfully upheld Mr. Leinsdorf who ranks with the best in the field of interpreters, held his ensemble well within every dimension.

True, he spent more than a mere bit of time with the "Gotterdammerung" Excerpts, but how rewarding it was to every listener! The quiet and fully attentive audience appeared at times to be influenced by a "spell music" that is not listed among Wagner's works.

A master at the German school and a believer in complete tonal blend at all times, the conductor almost provided the gods with a pathway of roses as he interpretatively led them to their ultimate doom. This was Wagner at its best and not even the Met opera house has ever been so royally treated by a German wing.

If there was any little musical point that was not properly taken we would suggest the accidental "one note" that escaped from a certain instrument and resulted in as weird an interval as you would ever want to hear. As a final touch let us say that the strings and woodwinds were not guilty at the time.

IN A SHARP CONTRAST TO bring back the audience to reality was the Dallapiccola "Variations for Orchestra." Now here is a composition that poses many problems. Many will take it in stride, others not quite sure, and a remaining few, dead-set against what they were hearing.

We were middle-roaders during these moments. The variations are amazingly clever, certainly original and almost lost as they struggle toward the point marked RESOLVED. The entire piece whose whole contains eleven tiny creations is an excellent work but not something that could grow on the listener. At the evening's end it was easy to sum up the happy affair with such thoughts as what an orchestra — what a conductor, and lastly — thanks so much for music such as Wagner composed!

Leoine Rysanek who created a sensation at the Metropolitan Opera company's opening this season in the premiere of Verdi's early masterpiece, "Nabucco," will again assume the role of Abigaille as the 27th annual Boston season bows on Monday evening, April 17. She will share honors with such known artists as MacNeil and Rosalind Elias of this city.

A gala performance of "La Traviata" will be presented on Tuesday. Puccini's "Turandot" which will be premiered at the Met is listed for Wednesday evening the 19.

Another Puccini favorite, "Manon Lescaut" featuring Dorothy Kirsten in the title role will be given on Thursday evening. As a local sidelight the lovely and gifted soprano is well remembered here for a brilliant duo-recital in the Community Concert series with Eugene Conley.

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Myra Hess, the eminent pianist, has been suddenly stricken with a severe virus and is, at the order of her doctor, cancelling all immediate concert dates, including her Sunday afternoon, Feb. 19 appearance in Symphony Hall. Tickets for her February concert will be honored at the postponed date which will be announced shortly.

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Morning Globe
BOSTON, Mass.
Circ. 190,246
FEB 11 1961

Erich Leinsdorf Cheered As Symphony Visit Ends

By CYRUS DURGIN

THE BOSTON SYMPHONY ORCHESTRA performed in Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 16th program of the Friday–Saturday series. Erich Leinsdorf, as guest conductor, presented Schubert's "Rosamunde" Overture; the Symphony in E minor, No. 4, by Brahms; Luigi Dallapiccola's Variations for Orchestra (first time in Boston), and excerpts from "Goetterdaemmerung," by Wagner.

Cheers for Erich Leinsdorf —and the Boston Symphony Orchestra — echoed again in Symphony Hall, yesterday afternoon. For the guest conductor and for the instrumental virtuosi who responded magnificently in a sequence of excerpts from Wagner's "Goetterdaemmerung," there was an ardent and long-cointinued ovation.

As he was recalled to the stage, Leinsdorf performed a homage of his own, by three times bowing deeply to the Orchestra who had played for him with the extreme respect they show only to a master, and with the magic fire which only a master can kindle in them.

Leinsdorf has brought us a sunlit freshness and exhilaration during his two weeks in Boston. He may feel certain, as he departs for a third week, on tour, with the Boston Symphony, that he has well won our general admiration.

Such Wagner as he performed we have not heard for many years, Wagner in a precise rectitude of sound and manner, the Orchestra singing and glowing, the "Ring" music boiling up in a glorious wave of multi-colored sonority Much of this was due to Leinsdorf's fabulous ear for balance, both between single instruments and sections.

The "Goetterdaemmerung" excerpts were most ingeniously spliced together for maximum smoothness and minimum evidence of splicing. It was, however, a little frustrating to hear the opening measures of the Immolation Scene but no soprano to enter, and then a quick transition to the point where the orchestra thunders its peroration after Bruennhilde has galloped into the flames.

Brahms of the Fourth Symphony was poetically grave and classic as Leinsdorf conducted him. This was a notably vigorous performance, too, the scherzo going very fast. Leinsdorf's transformation of the brass into a mellow ensemble was evident in the finale, as it was later with Wagner.

Under circumstances less exciting, Luigi Dallapiccola's 12-tone Variations would claim more space. Here is a work in serial technic which is clever and musical. An orchestral extension of the composer's piano "Annalibera's Notebook," the Variations are a fascinating blend of technical mathematics and a certain eerie mood of fantasy and grotesque colors. Some variations are slow and rhythmically amorphous, others fast and of hard rhythmic outline, with a meter of five beats sounding like five and not like a combination of three-and-two.

The harmonic texture resulting from the various devices of counterpoint and the 12-tone row has a surprising variety, all the way from impressionistic echoes to grinding dissonance. Dallapiccola's Variations make more sense than most serial music I have heard. They also make more music.

Leinsdorf again conducted without stick or score, often making the tiniest motions of hands, even fingers, and seemingly permitting the Orchestra to go upon its own. There was one new aspect: to emphasize the force of a drum roll, Leinsdorf's entire body quivered, from head to feet. You might call it a "full-length vibrato," something I had never experienced.

After next week's tour, Charles Munch will return for the Symphony Hall concerts of Feb. 24 and 25. Milhaud's "The Creation of the World," and the complete "Daphnis and Chloe," by Ravel, will make the program.

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Morning Globe
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FEB 9 1961

Leinsdorf Alters Symphony Program

Guest conductor of the Boston Symphony Orchestra, Erich Leinsdorf, has altered slightly the program he will present in Symphony Hall Friday afternoon and Saturday night. For Beethoven's "Egmont" Overture he will substitute the "Rosamunde" Overture by Schubert.

The remainder of the program remains unchanged: Brahms' E minor Symphony; Dallapiccola's Variations for Orchestra, and excerpts from "Goetterdaemmerung," by Wagner.

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Sunday Globe
BOSTON, Mass.
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FEB 5 - 1961

Leinsdorf Will Conduct Dallapiccola Variations

Erich Leinodorf, as guest conductor of the Boston Symphony Orchestra, will present for the first time in Boston the Variations for Orchestra by Luigi Dallapiccola at the concerts in Symphony Hall Friday at 2:15 and Saturday at 8:30. These concerts will be preceded by an Open Rehearsal at 7:30 p.m.

The program otherwise will consist of Beethoven's "Egmont" Overture; Brahms' Symphony No. 4, in E minor, and, from Wagner's concluding music-drama of the "Nibelungen Ring," "Gotterdammerung," Morning Dawn, Siegfried's Rhine Journey, Siegfried's Funeral March, and the Immolation Scene.

Dallapiccola, who taught at the Berkshire Music Center at Tanglewood in 1951 and 1952, composed his Variations for Orchestra on commission from the Louisville, Ky., orchestra. They were first performed there Oct. 2, 1954.

Mr. Leinsdorf also will conduct the Symphony Hall concerts this afternoon at 3, and Tuesday at 8:30. The program will be the same for each: Mozart's Symphony in A major (K. 201); Interludes from the opera "The Woman Without a Shadow," by Richard Strauss, and Prokofieff's Fifth Symphony.

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Sun (e)
LOWELL, Mass.
Circ. 42,164
FEB 11 1961

Music

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Sunday Herald
BOSTON, Mass.
Circ. 289,111

FEB 5 - 1961

140

Music Events This Week

Erich Leinsdorf the Boston Symphony Orchestra's guest conductor who made his first Boston appearances this week, will repeat his opening program today and Tuesday. The concerts will include Mozart's Symphony No. 29, the Symphony No. 5 by Prokofieff and Interludes from Richard Strauss' opera "Die Frau ohne Schatten."

The concerts Friday and Saturday preceded by an Open Rehearsal at 7:30 p.m. on Wednesday include the first Boston performance of the Variations for Orchestra by Luigi Dallapiccola a faculty member at the Berkshire Music Center in 1951 and 1952. The concerts also will include the Egmont Overture by Beethoven, Brahms' Symphony No. 4 and excerpts from Wagner's "Die Gotterdammerung."

In addition to his career as a symphony conductor Mr. Leinsdorf has been closely associated with major opera houses. In 1959 when he directed "Die Meistersinger" at Bayreuth he was the first conductor from the Metropolitan Opera staff to have been engaged for the Wagner Festival.

Mr. Leinsdorf and the orchestra will be on tour the week of Feb. 13

MAUREEN FORRESTER, Canadian contralto, Jordan Hall, 3:30 P.M. B.U. Celebrity Series. Remaining seats after 2:00 P.M. at box office. Program includes songs and cycles by Handel, Purcell, Schumann, Barber, Poulenc, Nordoff and Rorem.

MAX MILLER, organist, Marsh Chapel, 4:30 p.m. Bach, Douglass Green, Widor. Public invited.

YUKO HAYASHI, organist, Old North Church, 4:30 p.m. Arne, Martini, Bach, Franck. Public invited.

NICHOLAS VAN SLYCK, pianist, All Saints Church, Brookline, 3:30 p.m. Haydn, Schumann, Martin, Brahms, Van Slyck.

KAREN TYSE JOHNSTAD, organist, Second Congregational Church, West Newton, 3:30 p.m. Norweglan works, Franck, Bach, Bloch and others. Public invited.

MONDAY

VICTORIA SIMONI, pianist, in senior recital, Concert Hall, Boston University, 857 Commonwealth Avenue, 8:15 p.m. Admission free.

TUESDAY

CAMERATA of the Museum of Fine Arts, Museum Lecture Hall, 8:30 p.m. "Music for Lent and Carnival," played with early instruments and reproductions. Program includes Monteverdi scenic cantata.

WEDNESDAY

GREAT MUSIC, B.U. College of Liberal Arts, Room 12, 7:15 p.m. Schubert's Instrumental Music, with John Hasson in illustrated lecture. Public invited.

N.E.C. STUDENT RECITAL of piano music by Bach, Chopin, Debussy, Prokofieff. Jordan Hall, 8:30 p.m. Admission free.

THURSDAY

SYMPHONIC WIND ENSEMBLE, N.E. Conservatory, Jordan Hall, 8:30 p.m. Dean Dixon conducts Berger, Rorem, Hervig, Webern, Ives. Admission free.

FRIDAY

CARLOS MONTOYA, guitarist, presented by Aaron Richmond on B.U. Celebrity Series, Jordan Hall. 8:30 p.m. Program includes flamenco, folk song treatments from various Spanish regions, Gypsy music, old regional rhythms and types. Remaining tickets daily at box office.

NEW MUSIC, Paine Hall, Harvard Music Building, 8:30 p.m. Cathy Berberian, mezzo; Jacques Castonr, flute; Francis Pierre, harp; Alain Jacquet, percussion; J. P. Drouet, percussion. Works by Boucourechliev, Stockhousen, Haubenstock-Ramati, Maderna, Varese, Berio. Admission free.

SATURDAY

WILLIAM CLAUSON, folk singer, Jordan Hall, 8:30 p.m. Presented by Manuel Greenhill or Folklore Concert Series.

YOUTH SYMPHONY ORCHESTRA of Greater Boston, Marvin Rabin, conductor; Wellesley Junior High School, Children's Concert. 2:00 p.m.

14/

Fourth Program

TUESDAY EVENING, FEBRUARY 7, *at* 8:30 *o'clock*

ERICH LEINSDORF, *Guest Conductor*

MOZART . . . . . Symphony No. 29, in A major (K. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

STRAUSS . . . . . Interludes from the Opera "Die Frau ohne Schatten"

INTERMISSION

PROKOFIEV . . . . . Symphony No. 5, *Op.* 100

I. Andante
II. Allegro moderato
III. Adagio
IV. Allegro giocoso

BALDWIN PIANO

RCA VICTOR RECORDS

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1430a

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 10, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 11, *at* 8:30 *o'clock*

ERICH LEINSDORF, *Guest Conductor*

SCHUBERT ..... Overture to "Rosamunde"

BRAHMS ..... *Symphony No. 4, in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

INTERMISSION

DALLAPICCOLA ..... Variations for Orchestra
(First performance in Boston)

WAGNER ..... Excerpts from "Götterdämmerung"
Dawn — Siegfried's Rhine Journey — Siegfried's Death — Conclusion

These concerts will end about 4:10 o'clock on Friday Afternoon;
10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

FEB 12 1961

LEINSDORF TO DIRECT HUB GROUP ON TOUR

BOSTON (UPI)—The Boston Symphony Orchestra will tour several eastern cities in the next two weeks with Erich Leinsdorf in the role of tour guest conductor for the first time.

Leinsdorf, former conductor of the Rochester Philharmonic and now a staff conductor of the Metropolitan Opera, concluded a two-week guest appearance in Boston Saturday night.

He will lead the Boston musicians in concerts at Storrs and New London, Conn.; New York City, including Brooklyn; Washington, D. C. and Providence, R. I.

New England Newsclip Agency, Inc.
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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447

FEB 12 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 416,486

FEB 12 1961

Boston Symphony To Tour East Cities

BOSTON, Feb. 11 (UPI) —The Boston Symphony Orchestra will tour several Eastern cities in the next two weeks with Erich Leinsdorf in the role of tour guest conductor for the first time.

Leinsdorf, former conductor of the Rochester Philharmonic and now a staff conductor of the Metropolitan Opera, concluded a two-week guest appearance in Boston tonight. He will lead the Boston musicians in concerts at Storrs and New London, Conn.; New York City, including Brooklyn; Washington and Providence

Symphony Away on Tour This Week

The Boston Symphony Orchestra will be away this week on tour in New York and other cities with guest conductor Erich Leinsdorf.

Charles Munch will return to the conductor's stand at the Symphony Hall concerts of Feb. 24 and 25. He then will present Milhaud's "The Creation of the World," and the complete ballet score of Ravel's "Daphnis and Chloe." The New England Conservatory Chorus, prepared by Lorna Cooke de Varon, will assist.

For the Symphony Hall concerts of Mar. 3 and 4, Dr. Munch has chosen Schumann's "Genoveva" Overture and Violin Concerto, the latter with Henryk Szeryng as soloist; Honegger's First Symphony, and "Till Eulenspiegel" by Richard Strauss.

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Bulletin (m)
NORWICH, Conn.
Circ. 26,618

FEB 13 1961

BOSTON SYMPHONY IN COLLEGE CONCERT

NEW LONDON, Feb. 12—Erich Leinsdorf will conduct the Boston symphony in a concert at Connecticut college Tuesday at 8:30 p. m., under the auspices of the college concert series.

The program, which will be heard in Palmer auditorium follows: Schubert, Overture to Rosamunde; Mozart, Symphony No. 29 in A major; Dallapiccola, Variations for Orchestra: and Brahms, Symphony No. 4 in E minor, Op. 98.

FADED TEXT

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Herald (e)
MANCHESTER, Conn.
Circ. 12,421

FEB 6 1961

"THE WAY I HEARD IT"

by John Gruber

There are two symphonic concerts coming up in the near future, which are of considerable interest to lovers of this type of music. One is the Hartford Symphony's program for this Wednesday, Feb. 8. The other is the UConn appearance of the Boston Symphony, on Feb. 13th. Both offer seldom heard compositions.

The Hartford program will present Mozart's "Haffner" Symphony, which is common enough, but it will also offer Gustav Mahler's "Das Lied von der Erde." The latter composition is seldom offered, yet it is Mahler's most enduring claim to fame. It consists of six symphonic settings of poems by Hans Bethge, who in his turn, was paraphrasing Chinese poems of the 8th century.

Mahler never lived to hear them performed. He died in the spring of 1911, six months before Bruno Walter premiered the work in November of the same year. The six poems are sung alternately by tenor and contralto, (or baritone in some cases) and are quite oriental in character.

Mahler died full of honors as a conductor but he has remained a controversial figure as a composer. Many conductors realize this, and accord his works rather timid and watery performances. Not so Fritz Mahler, the composer's Hartford kinsman. The local conductor is convinced of the composer's greatness and accords his compositions readings that carry a great deal of conviction.

The late Arnold Schoenberg, himself a controversial figure in music, described Mahler, the composer, as "a man in torment, struggling toward inward harmony." I think this is a very fair summation of Mahler's works. The struggle is sometimes titanic, and sometimes too much for the composer's powers; the "inward harmony" is seldom or never realized, but the music remains dramatic, and uncompromising in its search for truth.

A contemporary of Mahler's was Richard Strauss. They are frequently thought of as rivals, but each had a very healthy respect for the other's abilities. Both were excellent conductors, and something less than top-flight composers. The Boston Symphony is offering some rarely heard Strauss music.

Erich Leinsdorf will conduct this program at Jorgenson Auditorium. He is noted as an operatic conductor as well as a symphonic conductor, and it is his operatic experience that doubtless leads to his inclusion of excerpts from Strauss's "Frau ohne Schatten," on the UConn program.

This opera suffers from an almost impossible plot, which precludes its popularity. Loyally, the Munich Opera regularly produces the work, since it had its premiere there, and Strauss is intimately associated with that city. But nowhere else can you find this opera produced.

The "Met" has never done it, and it runs in my mind that the only American production it ever had was under Walter Damrosch many years ago, but I'm not certain of that. I have heard the Munich presentation, by the way.

This opera is Chinese in basis, and partakes of legend and fairytale as to plot. Spots of the music are tedious, but others are really fine. Since no soloists are listed for this performance, I assume the excerpts Mr. Leinsdorf has chosen will be orchestral in character.

Actually the opera, like Wagner's operas, depends more on the orchestra than the singers for its emotional appeal, anyway. The music is not much more oriental than Mahler's. True, both of them wrote in an unusual style, but neither really achieved a truly oriental flavor.

Anyway, I'm happy to have the opportunity of hearing definitive performances of both works. Both are bound to be well done, both are seldom heard, and both represent turn-of-the-century composers trying to express German philosophy in music using Chinese inspiration.

I strongly urge you to attend both concerts, for such an opportunity of comparison and performance is rare in the extreme.

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Chronicle (e)
WILLIMANTIC, Conn.
Circ. 6,682

FEB 1 1961

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Times (e)
HARTFORD, Conn.
Circ. 121,657

FEB 1 1961

Boston Symphony At UConn Feb. 13

Special to the Hartford Times

Storrs—The Boston Symphony Orchestra will perform its sixth annual concert at the University of Connecticut's Jorgensen Auditorium Feb. 13 at 8:15 p. m.

Pinch - hitting for Dr. Charles Munch will be Erich Leinsdorf, one of the nation's leading operatic and symphonic conductors.

The symphony will perform "Variations for Orchestra" by Dall Piccola; interludes from the opera "Die Frau Ohne Schatten" by Johann Strauss, and the "Symphony No. 5, Opus 100" by Prokofief.

The Boston Symphony is embarking on its 80th season.

New England Newsclip Agency, Inc.
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Chronicle (e)
WILLIMANTIC, Conn.
Circ. 6,682

FEB 14 1961

Boston Symphony Outstanding

No introduction is needed for the Boston Symphony, which presented an interesting, if somewhat unconventional, program at the Albert N. Jorgensen Auditorium of The University of Connecticut Monday night. The orchestra was conducted by Erich Leinsdorf formerly with the Cleveland and Rochester orchestras and now concentrating his attentions to a considerable extent on opera productions.

The orchestra performed admirably for Leinsdorf and the listener was again reminded that this is one of the great virtuoso organizations of our times. The program opened with the Overture to "Rosamunde" by Schubert. The singing qualities of the strings were impressive, and it was evident, from the beginning, that the conductor was in full command of his musical forces for the evening. This was the lyrical offering of the evening and a fine, if all too short, offering it was.

This was followed by Variations for Orchestra by Luigi Dallapiccola, a contemporary Italian composer who has been experimenting with the 12-tone system. The Variations might be termed as an interesting, although quite unorthodox, essay in sound, but to this reviewer at least, it would be [illegible] too much to call it a solid musical composition.

For a first hearing it seemed to be too self-conscious an attempt at tonal expression in a "new" vein. The traditional ingredients of music, namely rhythm, melody, and harmony, were indeed difficult to find in this new and difficult modern idiom in which the composer was writing.

The first half of the program was completed with Interludes from Richard Strauss' opera "Die Frau ohne Shatten" — the Woman without a Shadow. The hand of a master composer was evident, but at the same time this does not appear to be one of Strauss' stronger compositions.

The lyrical qualities of Strauss emerge from time to time, but the constant attempts to reach the climax after another fail to attain cohesion and line generally found in the writing of Strauss. It was, nevertheless, interesting to hear a work which is seldom performed, at least in this country.

Following the intermission came the major presentation of the evening, the Symphony No. 5, Op. 100 of Sergei Prokofiev. Here, if anywhere, the ability of the individual members of the orchestra as well as the collective whole, were clearly in evidence. After a rather sumptuous and climactic opening movement, there follows an Allegro Moderato which has some of the characteristics of the classical Scherzo.

There is a persistent reiteration of a short staccato phrase followed by a trio-like middle section, which is, in turn, followed by a return of the first section of the [illegible]. The third movement is an Adagio, both tense and se[illegible], and the symphony [illegible] by an Allegro finale in which the final climax is [illegible], again, is a persistent theme and rhythm seemingly designed to fully impress upon the listener the total mood of the composition.

It is an exciting work, one which leaves the listener a bit breathless at the conclusion. It is a strenuous work which calls forth the best efforts of the orchestra, efforts which, on Monday evening, Mr. Leinsdorf and the members of the Boston Symphony were fully prepared to give. Following such a powerful, if not bombastic, climax to the concert, the listener might well try a bit of Mozart's Eine Kleine Nachtmusik, for "A Little Night Music" with which to relax might be advisable before concluding his evening.

M.T.

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Journal
ROCKVILLE, Conn.
Weekly Republican
Circ. 3,584

FEB 9 1961

Boston Symphony To Play At Uconn Monday

The Boston Symphony Orchestra will perform its sixth annual concert at the University of Connecticut's Jorgenson Auditorium Monday at 8:15 p.m.

Pinch hitting for Conductor Charles Munch will be Erich Leinsdorf, one of the nation's leading operatic and symphonic conductors.

Leinsdorf has sandwiched in a tour as conductor of the Rochester Symphony between two assignments as conductor of the Metropolitan Opera Orchestra.

For his concert at the UofC, Leinsdorf will conduct the Boston Symphony performances of "Variations for Orchestra" by Dall Piccola; Interludes from the opera "Die Frau Ohne Schatten" by Johann Strauss and the "Symphony No. 5, Opus 100" by Prokofief.

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Times (e)
HARTFORD, Conn.
Circ. 121,657

FEB 18 1961

BSO in Its Sixth Concert at UConn

The Boston Symphony Orchestra will make its sixth annual appearance at the University of Connecticut's Jorgensen Auditorium Feb. 13 (8:15).

Pinch-hitting as conductor for Dr. Charles Munch will be Erich Leinsdorf.

The concert features "Variations for Orchestra" by Dalla Piccola; Interludes from the opera "Die Frau Ohne Schatten" by Johann Strauss and the Symphony No. 5, Opus 100 by Prokofief.

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Gazette (e)
WORCESTER, Mass.
Circ. 92,367

FEB 10 1961

Orchestra Sets Appearance In Connecticut

STORRS, Conn. — The Boston Symphony Orchestra will perform its sixth annual concert at the University of Connecticut's Jorgensen auditorium at 8:15 p.m. Monday.

Pinchhitting for conductor Charles Munch will be Erich Leinsdorf, an operatic and symphonic conductor, who has sandwiched in a tour as conductor of the Rochester Symphony between two assignments as conductor of the Metropolitan Opera Orchestra.

For his concert at the University, Leinsdorf will lead the Boston Symphony performances of "Variations for Orchestra" by Dall Piccola; interludes from the opera "Die Frau Ohne Schatten" by Johann Strauss; and the "Symphony No. 5, Opus 100" by Prokofief.

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Times (e)
HARTFORD, Conn.
Circ. 121,657

FEB 1 1961

Boston Symphony At Storrs Feb. 13

STORRS — The mighty Boston Symphony Orchestra will perform its sixth annual concert at The University of Connecticut's Jorgensen Auditorium Monday, Feb. 13 at 8:15 p.m.

Pinch - hitting for Conductor Dr. Charles Munch will be Erich Leinsdorf, one of the nation's leading operatic and symphonic conductors.

Leinsdorf has sandwiched in a tour as conductor of the Rochester Symphony between two assignments as conductor of the Metropolitan Opera Orchestra.

For his concert at UConn, Leinsdorf will conduct the Boston Symphony performances of "Variations for Orchestra" by Dall Piccola; Interludes from the opera "Die Frau Ohne Schatten" by Johann Strauss and the "Symphony No. 5, Opus 100" by Prokofief.

The Boston Symphony, which is currently embarking on its 80th season, is one of the oldest as well as one of the greatest orchestras in the world. Only such aggregations as the London, Leipzig, Vienna and Paris outrank it in age but none surpass it in quality.

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Sunday Courant
HARTFORD, Conn.
Circ. 148,332

FEB 5 1961

Boston Symphony at Uconn Feb. 13

STORRS (Special) — The Boston Symphony Orchestra will perform its sixth annual concert at the University of Connecticut's Jorgensen Auditorium Feb. 13 at 8:15 p.m.

Pinch - hitting for Conductor Charles Munch will be Erich Leinsdorf, one of the nation's leading operatic and symphonic conductors.

For his concert at the UofC, Leinsdorf, will conduct "Variations for Orchestra" by Dall Piccola; Interludes from the opera "Die Frau Ohne Schatten" by Johann Strauss and the "Symphony No. 5, Opus 100" by Prokofief.

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Day (e)
NEW LONDON, Conn.
Circ. 27,132

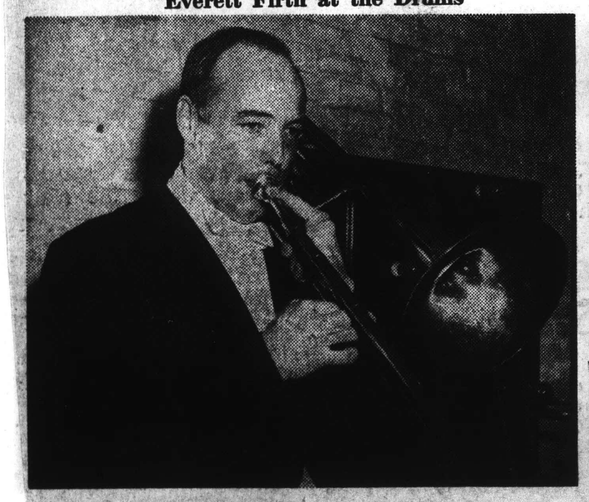
FEB 15 1961

Eric Leinsdorf, Guest Conductor

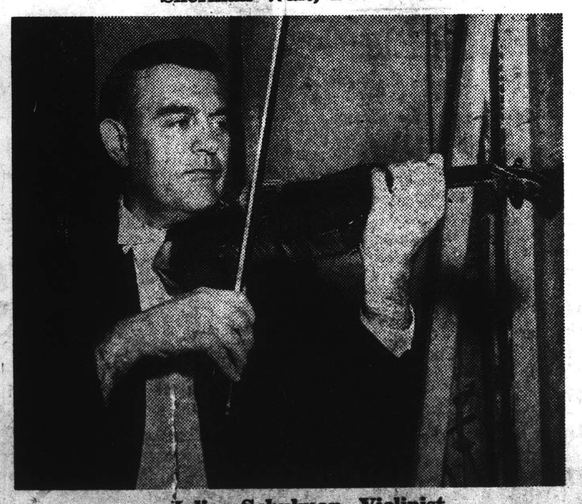
Everett Firth at the Drums

Sherman Walt, Bassoonist

Georges Moleux and Double Bass



Kauko Kahila, Bass Trombonist



Julius Schulman, Violinist

Harold Faberman, Drummer

Newsl
In Wings
By BRUCE

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proudly of his upcoming
in Jordan Hall, Boston,
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p.m.). His son, Peter
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Mass.

What does he do on th
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"Sometimes I take a w
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Julius Schulman, a com
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Newsman Goes In Wings with Symphony

By BRUCE McCABE, Day Staff Writer

When the baton was raised last night at Connecticut College's Palmer Auditorium, a dignified body of musicians in white ties and tails began pouring forth the kind of music which has pleased concert-goers from Japan to New Zealand.

Individually, the members of the Boston Symphony Orchestra present quite a different side: A melange of personalities, some sober, some happy-go-lucky, but all dedicated to the art of music. And nothing reveals the individuality of the orchestra more than a walk around the stage as the musicians prepare for their concert.

One of the first men to come on-stage for pre-concert practice is Georges Edmond Moleux, an earnest Frenchman who plays the double-bass. Georges speaks proudly of his upcoming recital in Jordan Hall, Boston, on May 15; (he had been practicing since 3 p.m.). His son, Peter, is a high school sophomore in Newton, Mass.

What does he do on the afternoon before a concert?

"Sometimes I take a walk and sometimes I go to the movies. Usually though, I concentrate on practicing," he says.

Julius Schulman, a comparative rookie in his first season with the orchestra, also insists on lots of practice, "to stay in shape" as he says. A violinist, he sometimes spends six hours a day going over his music until he is satisfied.

"When we travel abroad, we become regular tourists. Usually we gravitate toward the musicians in other cities, attending their musicales or speaking to student groups," he says.

Rock Hudson Double

Sherman Walt, a bassoonist who could pass for Rock Hudson, may qualify as the most relaxed member of the group. Between concert tours and helping his wife raise three children, Sherman finds little time for his hobbies: Skiing, fishing and sports car racing.

What did he do yesterday afternoon before the concert?

"I took a nap," he said contentedly.

The novelty of traveling around has begun to wear off for Mrs. Doriot Dwyer, a flutist and one of the Boston Symphony's three feminine musicians.

"Traveling's not such a great lark when you do it all the time. Like everything else, it can become routine," she says.

Some of the Others

There are countless others who make the orchestra tick.

Leslie Martin, who plays the bass and whose ambition is to go on a submarine ride from the Base; Kauko Kahila, a bass trombonist of Finnish descent, who says it's not so difficult to tear himself away from home when his three young children get to fighting with each other; Harold Farberman, the man behind the snare drums who conducts his own orchestra and who will premier his own opera, Medeia, March 26 in Boston; Henry Freeman, who plays the double bass and likes the concert tours because they leave him no time for teaching music ("I let my wife do the teaching."); Dan Moriarty and Al Robertson, the baggage-toters in charge of a 38 foot van which hauls nine tons of musical instruments from city to city.

Eric Leinsdorf

The man who raised the baton last night is probably the most important of all. Eric Leinsdorf (acting as guest conductor for the vacationing Charles Munch) is a wryly humorous man whose love of travel is so great that a friend once asked him if he was born a gypsy. The father of three boys and two girls, Leinsdorf likes to rest during the afternoon of a concert "because I don't like to overcome fatigue when I am conducting."

How does he feel before a performance?

"Anyone who is not a stone feels his ups and downs," said Leinsdorf.

Has he ever felt like giving his musicians a pep talk before their performance?

"There is no resemblance between the Boston Symphony Orchestra and a college football team," he added crisply.

The Senior Man

It is probably an irrepressible violinist, Samuel Diamond, who is the most obvious about enjoying his work. Samuel tops the orchestra's seniority list with 43 years in the group and says he is the only native Bostonian in the bunch.

"The stage-hands keep asking me when I'm going to retire," he said. "But I tell them I can't until I buy a car."

Samuel still savors the experience of traveling to new places and recalls his days as a youth when he traveled with Victor Herbert. Perhaps, more than anything else, his parting remark testifies to the individuality of the musicians comprising the Boston Symphony Orchestra.

"Well, I've got to run off and tune up my ukelele."

Review of Concert

By WILLIAM MEREDITH

The appearance last night at Palmer Auditorium of the Boston Symphony Orchestra, one of America's great musical organizations was exceptional even of its kind. In recent years this has been the chief musical event of the community in social, but not always in artistic terms. This reviewer has not heard, in the mere six years he has attended the Connecticut College Concert Series, a concert of higher quality. Erich Leinsdorf's conducting was the special triumph of the evening, but technique of the orchestra and the program itself were unusual too.

The program was perhaps the contraversial point. There are hearers who surely took offense at the strong, difficult work of one of the few significant composers writing today, Luigi Dallapiccola. There were others to whom Brahms' 4th Symphony is too familiar to invite such splendid replaying. Both sorts should have been appeased, if not converted, by the force and elegance of Maestro Leinsdorf's work. The Dallapiccola was at the least exciting to any attentive first listener, while the Brahms was more interesting in last night's brilliant reading than most anti-romantics would have been ready to admit.

As soon as the first work, Schubert's charming overture to Rosamunde, was under way it was clear that the conductor was concerned with a broad range of color. The tempi and the dynamics which were to make for an evening of very energetic music were established in this relatively undemanding work. The second work was Mozart's delicate 29th Symphony in A major, played by a much-reduced orchestra of 34 strings, two horns and two oboes.

Has Special Skill

Leinsdorf has a special skill with Mozart, as those who heard his recently broadcast Marriage of Figaro from the Metropolitan will testify, but it is an unobtrusive skill. He is faithful to the score, but avoids dryness or strictness and finds all the variety of Mozart's mood. This is not one of Mozart's greatest works, but it made clear his stature among the composers heard last night.

There are several things to be said about Dallapiccola's Variations for Orchestra, which concluded the first half of the program, although none of these will soothe the old-fashioned music-lover. It is good that the Boston Symphony has come to treat New London as if it were as sophisticated as New York, if not Boston. Dallapiccola is still a musician's composer, perhaps, but the texture of last night's beautifully played work was as authoritative as anything on the program. Many hearers said, "I don't like it" or "I don't understand it," which has often all been said of some pretty distinguished works, but no one seemed disposed to say, "This is a fraud." The Variations are a strongly percussive work, and what melodic content they have is disguised to most ears by the 12 - tone theory that begot the composer's style. Whether this work is a little monotonous, or a little pretentious ,as this hearer was inclined to feel, could not honestly be decided on one hearing.

Second Half

The second half of the program was given to Brahms' Fourth Symphony. Nowhere did Erich Leinsdorf's energy appear to greater effect. The languor and sameness of Brahms, qualities that have put his symphonic works a little out of fashion, were quite dispelled. As in the Mozart Symphony, a tremendous variety of tones and rhythms emerged. The texture of the orchestration was both stronger and more articulate than is usually audible. Part of this is due to the virtuoso quality of the orchestra—the kettle-drums and the solo flute, for example — but much was due to the fresh imagination of the conductor.

Leinsdorf, who conducts without baton or score, has variety of gestures ranging from the least perceptible shaping motion of the hand to body movements like a shot-putter's. They were all getting through to the musicians without ambiguity last night. It was an evening of fine music, as the capacity audience very well knew.

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Day (e)
NEW LONDON, Conn.
Circ. 27,132
FEB 10 1961

Boston Symphony Here Next Week

Erich Leinsdorf will be guest conductor when the Boston Symphony Orchestra is heard in a concert at Palmer Auditorium at 8:30 p. m. next Tuesday.

The program will include: Schubert, Overture to Rosamunde; 2 Mozart, Symphony No. 29 in A major, K. 201; Dallapiccola, Variations for Orchestra; and Brahms, Symhpony No. 4 in E minor, Op. 98.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
FEB 16 1961

118

Music: Erich Leinsdorf

He Conducts Boston Symphony 1st Time

By ROSS PARMENTER

ERICH LEINSDORF led the Boston Symphony for the first time last night at Carnegie Hall. He made a distinct hit and at the conclusion of the program the members of the orchestra joined the audience in applauding him.

In recent years Mr. Leinsdorf's appearances here have been chiefly with the Metropolitan Opera and he has not had much opportunity to lead symphonic concerts. But he has had lots of symphonic experience and last night, one, remembering his earlier orchestral appearances, could gauge the influence on him of his recent immersion in opera.

One would say it has made him warmer. Last night there was all the old precision of control, the same clear-cut ideas and the same structural grasp. But there was also more pulsing humanity. The operatic influence was especially notable in the performance of Brahms' Fourth Symphony. At times it was almost Verdian in its dramatic intensity. But it was all so well laid-out that the work was not distorted by the injection of this note of drama.

•

Between the closing Brahms and the opening "Rosamunde" Overture, Mr. Leinsdorf led two modern works: Luigi Dallapiccola Variations for Orchestra, which dates from 1954, and the conductor's own concert version of Interludes from Richard Strauss' "Die Frau ohne Schatten."

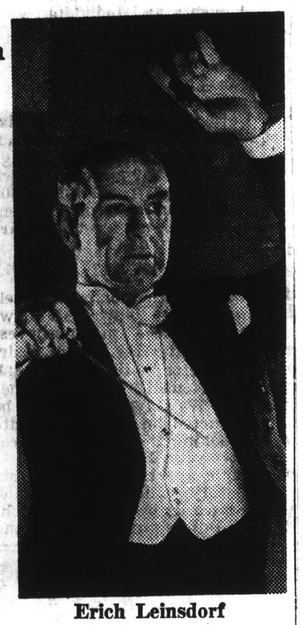
This was the New York première for the fourteen-minute Dallapiccola work. The program notes of the composer explained that the piece used the same twelve-tone row that he had used in "Annaliberas Notebook," and that in each variation the row is varied in a different way. And clearly each change rung on it was for an expressive purpose. It is a work of haunting personal intimacy.

Its opening suggests a muted march to the scaffold and throughout the music was moody and atmospheric. Occasionally it called for large sonorities, but more often the scoring was for a limited number of instruments, each obviously employed for the special coloration it could give. But for this listener it never sounded thin, because of the intensity of the controlled feeling.

Then came the Strauss. As the master's inimitable style surged up in the orchestra one longed to hear the whole of "Die Frau" in the opera house. But even these twenty-two minutes of it, wtihout the human voice, were lovely. And Mr. Leinsdorf, who has shown his affinity for Strauss in leading "Arabella" at the Met, led the interludes with expansive affection.

•

The orchestra played well all evening. And besides retaining its own special richness of sonority that makes it so individual in sound, it proved itself sufficiently responsive to the conductor to communicate his wishes, one sensed, almost exactly as he wanted them. Thus the concert fused two personalities: Mr. Leinsdorf's and the orchestra's.



Erich Leinsdorf

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting. At Carnegie Hall.
Overture to Rosamunde.....Schubert
Variations for Orchestra (first New York performance).....Dallapiccola
Interludes from Die Frau ohne Schatten.....Strauss
Symphony No. 4.....Brahms

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
FEB 16 1961

MUSIC
Boston Symphony Orchestra

CARNEGIE HALL

Erich Leinsdorf conducting. The program:
Overture to "Rosamunde".....Schubert
Variations for Orchestra.....Dallapiccola
Interludes from the Opera, "Die Frau ohne Schatten".....Strauss
Symphony No. 4 in E minor, Op 98.Brahms

By Ronald Eyer

Erich Leinsdorf was guest pilot for this concert of the Boston Symphony, and, musician extraordinaire though he is, not much of real incandesence came to pass during the evening.

Possibly it was the program It was pleasant to hear the charming old-fashioned overture to "Rosamunde" again. It doesn't turn up often on symphonic programs any more, except at "pop" concerts, and it makes us wish all over again that Schubert had found time in his short span of years to give some attention to opera. It does not contain his most distinguished melodic inspiration, but it shows his true bent for dramatic music and his innate ability to build impressively in theatrical terms.

Dellapicolla's Variations for Orchestra, played here for the first time, are by turn grim, apochryphal and emotionally sentient. Because of their twelve-tone base of construction they are, perhaps, most successful when they are being grim and stentorian. It is not easy to be emotional—sentient or otherwise—in a serial row. But it is really astringent only occasionally. The percusion instruments particularly the vibraphone, play a major role, and every type of variation is employed—melodic, harmonic, rhythmic and coloristic. The audience received the work politely but no signs were discernable that many were deeply moved.

Things came to life with the Interludes from Strauss' "Die Frau ohne Schatten." This is Mr. Leinsdorf's own concert version of a string of interludes that link the eleven scenes of the opera and they come off most successfully as a kind of operatic tone poem (they are played without pause and blend into each other perfectly from the point of view of mood and tempo as well as tonality). The piece gives a broad view of the opera in miniature and it should become a good repertoire number for conductors who are looking for something besides the "Rosenkavalier" waltzes and the standard orchestral works of Strauss. It calls, of course, for a big and virtuosic orchestra complete with wind-machine.

The Brahms Fourth, though Mr. Leinsdorf drove it hard, sounded rather wooden and academic and in want of a warm heart.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S: 778,562
FEB 16 1961

BOSTON SYMPHONY AT CARNEGIE HALL

Efficiency Wins, Charm Loses

By MILES KASTENDIECK

IN THE PARADE of orchestras through Carnegie Hall this week, the Boston Symphony passed in review last night. Leading it was Erich Leinsdorf as guest conductor. Within a framework of Schubert and Brahms, he chose to play Dallapiccola and Strauss for novelty.

The first N. Y. performance of Dallapiccola's "Variations for Orchestra" held attention intermittently. Stylish in its fragmentary aspect and in its 12-tone context, it sounded like thin stuff without any special charm.

Its generally somber nature needed something ingratiating to relieve the grayness created in spite of the color in orchestration. When this came, it turned out to be only a wisp of expressiveness.

A glimpse into the interludes from Strauss' opera "Die Frau Ohne Schatten" let the audience bask in the sunlight of flowing melody and a lushness in orchestration typical of the composer.

Presented as a kind of symphonic synthesis, these may not have attained complete identity. What was missing resolved itself into inhibited expression of the glory that is Strauss.

Bluntly Efficient

Thus Mr. Leinsdorf presented himself as a very solid musician, over-serious and conscientious to the point of blunt efficiency.

Except for his choreographic gestures (he competes favorably with Leonard Bernstein in this field), he conducted like a businessman. All his knee-bending, dictatorial pointing and geometric gesturing brought little magic to the performances.

Without the leavening of imaginative insight, the music in general remained earthbound. For all his bouncing around, Mr. Leinsdorf conveyed little theatre in the overture to Schubert's "Rosa Munde." The performance had its suave moments but no special lilt.

A sluggish reading of the opening movement of Brahms' Fourth Symphony defined most earnest striving toward an honest straightforward presentation of the score. The greatness of Brahms became obscured as it was 40 years ago through sheer weight of sound.

Paradoxically, Mr. Leinsdorf stepped up the tempo of the third movement to such a degree than the buoyancy of the music slipped away because of pace. The orchestra left an impression of playing dutifully rather than joyfully.

All the groundwork of performance had been carefully plotted; what was needed was inspired conducting.

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D. 325,065 S. 505,121
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Tribune 2/12/61

3 New Works for Symphony

By FRANCIS D. PERKINS

Three visiting major orchestras will introduce three contemporary works to New York in a symphonically crowded week which offers one or more concerts of this kind every day. The Cleveland Orchestra will present Easley Blackwood's Symphony No. 2 in its second and last Carnegie Hall concert of the season under George Szell's direction tonight. The Philadelphia Orchestra will give the local premiere of Walter Piston's Symphony No. 7 on Tuesday night, and the program for Erich Leinsdorf's New York debut as guest conductor of the Boston Symphony on Wednesday will include Luigi Dallapiccola's Variations for Orchestra.

Mr. Blackwood's symphony, first played in Cleveland on Jan. 5, was commissioned by the G. Schirmer music publishing firm for the celebration of its hundredth anniversary. Mr. Piston's symphony is the first of five American works to be commissioned by the Philadelphians through an anonymous gift. Mr. Dallapiccola's work is also the fruit of a commission; this was awarded by the Louisville Orchestra, which first played it in October, 1954.

In tomorrow's musical Valentine to Leonard Bernstein, the Philharmonic is contributing to the week's list of contemporary novelties with the first performance of a set of Symphonic Dances from his "West Side Story." This work has been orchestrated under the composer's supervision by Sid Ramin and Irwin Kostal, who performed a similar function for the original music drama.

Double Concerto

One of the several unfamiliar earlier works on this week's schedule is Carl Philipp Emanuel Bach's Double Concerto in E flat for Cembalo and Fortepiano, to be played in Saturday night's "Music Forgotten and Remembered" series at the Metropolitan Museum of Art. Albert Fuller will be the harpsichordist and Mieczyslaw Horszowski will be the pianist in this unusual concurrence of keyboard instruments. Its previous performances in this country seem to be limited to one several years ago at Columbia University under Howard Shanet and another last summer at Chautauqua with Blanche Winogron and Walter Hendl as the soloists.

NEW YORK, N.Y.
DAILY NEWS
D. 2,026,850 S. 3,332,879
FEB 12 1961

Leinsdorf to Conduct Here

Erich Leinsdorf will be guest conductor of the Boston Symphony Orchestra Friday evening at the Brooklyn Academy of Music, 30 Lafayette Ave. The program will include Mozart's Symphony No. 29 in A major, Interludes from Strauss' rarely heard opera, "Woman Without Shadow," Dallapiccola's Variations for Orchestra and excerpts from Wagner's "Gotterdammerung."

N. Y. Staats-Zeitung und Herold, Freitag, 24. Februar 1961

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Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

FEB 16 1961

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Boston Symphony Guest Conductor

By Allan Sly

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Doing one's duty yields its own rewards, of course. It is instructive to notice the inner workings of the Brahms fourth, its superb drawing and its relentless logic, but such a tectonic approach rather hobbles the B.S.O., which could so easily have leapfrogged over such preoccupations and, with a Barbirolli, a Beecham or a Bernstein shown us the incandescent miracle of creation rather than the operation of its physical laws.

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Carnegie Hall

Zweimal das Boston Orchester: klassisch, romantisch und modern

Für seinen dritten Besuch dieser Saison in der Carnegie Hall hatte sich das Boston Symphonie-Orchester einen alten New Yorker als Gast mitgebracht: Erich Leinsdorf von der Metropolitan-Oper, der einige Wochen Urlaub genommen hat, um sich mit den Bostonern und anderen Orchestern symphonischer Musik zu widmen.

Das Programm dieser beiden Konzerte war abwechslungsreich und überaus geschickt, und es gab Leinsdorf die Möglichkeit, sich als das zu präsentieren, was er in der Tat ist: Ein Dirigent, der in Klarheit und treffender Sicherheit jedem Stil — sei es Klassik, sei es die Musik der Romantiker oder der zeitgenössischen Komponisten gerecht wird, und dessen natürliche Begabung es ihm erlaubt, seine eigenen musikalischen Ideen herauszuheben, ohne die Originalität der gespielten Werke auch nur in der kleinsten Weise zu beeinträchtigen.

Daß Leinsdorf in der Wiedergabe von Opernmusik sein Lieblingsfeld sieht, ist nicht weiter verwunderlich. So fanden sich in den beiden Programmen am Sonnabend und am Mittwoch die Ouvertüre zu Schuberts "Rosamunde", eine Erich Leinsdorf - Konzertversion der Musik aus der Oper "Die Frau ohne Schatten" von Richard Strauß, in der die Höhepunkte einzelner Szenen des Werks mit treffenden Übergängen in Gefühl und Tempo symphonisch zusammengestellt sind, und schließlich Auszüge aus Wagners "Götterdämmerung". Dies war der interessanteste Programmteil. Leinsdorf hat hier, ganz im Stil Wagners eigene Zusätze und Übergänge gefunden, um Siegfrieds Rheinfahrt, seinen Tod und den gewaltigen Schluß des "Rings" als Ganzes wirken zu lassen. Die bekannten Motive sind ausnahmslos in dieser Bearbeitung verwendet worden, vom Gesang der Rheintöchter bis zu der erschütternden Trauermusik, eine vollendete Darbietung.

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Ferner brachte Leinsdorf die nicht oft gehörte Symphonie Nr. 29 in A-Dur von Mozart, von einem verkleinerten Orchester entzückend frei, leicht und beschwingt ausgeführt. Prokofieffs 5. Symphonie bildete den Abschluß des Gastkonzerts, in dessen Programm am Mittwoch noch die 4. Symphonie von Brahms gespielt wurde. Die wuchtige und zu gleicher Zeit lyrische Melodie des ersten Satzes des Prokofieff-Werkes ist ganz verblüffend orchestriert, und erweckte, wie stets wenn dieses Werk auf dem Programm steht, das stärkste Interesse; ebenso die elegische Melodie des 3. Satzes, die nach der Wiedergabe durch einzelne Instrumente in einem wuchtigen, volltönenden Zusammenklang endet.

E. St.

Michigan spielt in Moskau auf

MOSKAU, 22. Feb. (AP) — Die Kapelle der Universität Michigan eröffnete eine auf acht Wochen berechnete Konzertreise in der Sowjetunion mit einem Konzert im hiesigen Sportpalast, wo die Zuhörer von Gershwin-Melodien gar nicht genug bekommen konnten.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.

MAR 1961

Leinsdorf Conducts Boston Symphony

Carnegie Hall, Feb. 15.—Boston Symphony Orchestra, Erich Leinsdorf conducting. SCHUBERT: Overture to *Rosamunde*. DALLAPICCOLA: Variations for Orchestra (New York Premiere). STRAUSS: Interludes from *Die Frau ohne Schatten*. BRAHMS: Symphony No. 4.

Despite all the mournful talk about the imminent death of the symphony orchestra as an institution, there is still plenty of life in a great orchestra at the top of its form led by a conductor of vision and vitality. That was the situation at this concert, and some of those final bravos were mine. Mr. Leinsdorf's way with the Brahms was tremendously exciting. It was a conception of immense energy, clarity and insight, swift but beautifully controlled. His superb sense of orchestral balance lightened many of the murkier aspects of Brahms's orchestration, giving much of the work an almost chamberish feeling, all very much to its advantage. It seemed as if Mr. Leinsdorf were guiding his orchestra on a voyage of rediscovery and re-creation, and I was most happy to be along.

Dallapiccola's set of Variations, his most extensive twelve-tone composition for orchestra to date, is actually a reworking of the *Quaderno Musicale di Annalibera*, an extremely intricate piano work of the late 1940s. He made the new version for the famous Louisville project, and it is easily one of the finest scores commissioned for the orchestra. Delicately and suavely scored, marvelously lyric for all its complexity, it should circulate widely. Among all members of the post-Webern school of atonalists, Dallapiccola has chosen a unique path, very close to basic principles of emotion and communication. This work is one of his masterpieces. The performance was eminently cognizant of its special and haunting message.

The Strauss Suite, on the other hand, is nobody's masterpiece, but simply a succession of meandering, inconclusive chunks torn from a pretentiously dull work that continues to enjoy an incomprehensible vogue in Central Europe. Musically, it was a blot on an otherwise superbly planned program, and it received far more than its due from Mr. Leinsdorf and the Bostonians.

—Alan Rich

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240

FEB 16 1961

WORDS and MUSIC

By Harriett Johnson

Leinsdorf Leads Boston Symphony

Because Luigi Dallapiccola is a composer of imagination and feeling, his "Variations for Orchestra," given their first performance here by the Boston Symphony last night in Carnegie Hall didn't leave me unmoved. But with a different approach to the development of his ideas, far more beauty could have been communicated.

Erich Leinsdorf, stalwart of the Metropolitan Opera, both as musical consultant and as one of its principal conductors, was on the podium as guest maestro. He conducted the "Variations" from memory with perception and obvious sympathy.

Knowing that Dallapiccola's devotion to the 12-tone idiom would make the music difficult listening to many in the audience, he expended every effort to extract the ultimate in meaning and color from it.

Dallapiccola has suffered through the two World Wars and he reflects the pain of his experiences. The undercurrent of tragedy is there even though his idiom is esoteric. He has the Italian gift of melody in his blood but he has become so addicted to atonal dissonance that its loveliness is dissipated.

It gasps for life in a barren country, dry, like Steinbeck's Oklahoma in "Grapes of Wrath."

Some composers, like Alban Berg, have moulded atonality far more successfully into their own musical personalities. In Dallapiccola it is like an annex, not a part of his own building.

The "Variations," for instance, despite their incidental moments of poignancy, sound for the most part as if the composer were an essayist. Yet the titles of his sections indicate that he intended to be more emotionally direct and dramatic, for instance, *Poco allegretto, alla Serenata*, or *Adantino amoroso; or Allegrò, con violenza*. At its source, the atonal idiom is vague; it lacks contrast, and Dallapiccola is not able to overcome this handicap. The "Variations" end up being self conscious.

'Faru Ohne Schatten'

Because of its allegorical, abstruse libretto, and its many other problems of performance, Strauss' "Die Frau ohne Schatten" has never been performed here, but the interludes from the opera which followed the Dallapiccola, illustrated the power and beauty of the score.

The Brahms Fourth Symphony which closed the program was disappointing. Leinsdorf forced the sound of the ensemble, the balance was often not clearly established, the attacks were ragged, and subtlety after subtlety bypassed. Diminuendos indicated by Brahms were ignored, passages marked *piano* were played louder. In general the interpretation was hurried, lacking grandeur and sensitivity.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

APR 1961

Boston Symphony, Erich Leinsdorf, guest conductor, Carnegie Hall, Feb. 15, E—Leinsdorf made his first appearance with the Boston Symphony in this city. The program began with Schubert's "Rosamunde" Overture, proceeded to two contramporary scores, Dallapiccola's "Variations for Orchestra" (1954) and Mr. Leinsdorf's concert version of excerpts from Richard Strauss' "The Woman without a Shadow," and concluded with the Brahms Fourth Symphony. Greatest interest centered in the New York premiere of the Dallapiccola work, which reputedly employed the same twelve-note row that the composer used in his "Annalibera's Notebook." The variations have a wide scope of color and expressiveness, with the original row undergoing various transformations, achieving an effect of great intensity at times. The Strauss work contains some of that composer's best music. The transcription was given with a broad and persuasive manner, suggesting that Mr. Leinsdorf would be an ideal conductor to lead the work at the "Met."

Times 2/12/61

Erica

LEADS VISITORS—Erich Leinsdorf conducts Boston Symphony here this week.

N. Y. Staats-Zeitung und Herold, Freitag, 24. Februar 1961 11

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Carnegie Hall, Feb. 15.—Boston Symphony Orchestra, Erich Leinsdorf conducting. SCHUBERT: Overture to *Rosamunde*. DALLAPICCOLA: Variations for Orchestra (New York Premiere). STRAUSS: Interludes from *Die Frau ohne Schatten*. BRAHMS: Symphony No. 4.

Despite all the mournful talk about the imminent death of the symphony orchestra as an institution, there is still plenty of life in a great orchestra at the top of its form led by a conductor of vision and vitality. That was the situation at this concert, and some of those final bravos were mine. Mr. Leinsdorf's way with the Brahms was tremendously exciting. It was a conception of immense energy, clarity and insight, swift but beautifully controlled. His superb sense of orchestral balance lightened many of the murkier aspects of Brahms's orchestration, giving much of the work an almost chamberish feeling, all very much to its advantage. It seemed as if Mr. Leinsdorf were guiding his orchestra on a voyage of rediscovery and re-creation, and I was most happy to be along.

Dallapiccola's set of Variations, his most extensive twelve-tone composition for orchestra to date, is actually a reworking of the *Quaderno Musicale di Annalibera*, an extremely intricate piano work of the late 1940s. He made the new version for the famous Louisville project, and it is easily one of the finest scores commissioned for the orchestra. Delicately and suavely scored, marvelously lyric for all its complexity, it should circulate widely. Among all members of the post-Webern school of atonalists, Dallapiccola has chosen a unique path, very close to basic principles of emotion and communication. This work is one of his masterpieces. The performance was eminently cognizant of its special and haunting message.

The Strauss Suite, on the other hand, is nobody's masterpiece, but simply a succession of meandering, inconclusive chunks torn from a pretentiously dull work that continues to enjoy an incomprehensible vogue in Central Europe. Musically, it was a blot on an otherwise superbly planned program, and it received far more than its due from Mr. Leinsdorf and the Bostonians.

—Alan Rich

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240
FEB 16 1961

WORDS and MUSIC

By Harriett Johnson

Leinsdorf Leads Boston Symphony

Because Luigi Dallapiccola is a composer of imagination and feeling, his "Variations for Orchestra," given their first performance here by the Boston Symphony last night in Carnegie Hall didn't leave me [illegible] with a different approach to the development of his ideas, far more beauty could have been communicated.

Erich Leinsdorf, stalwart of the Metropolitan Opera, both as musical consultant and as one of its principal conductors, was on the podium as guest maestro. He conducted the "Variations" from memory with perception and obvious sympathy.

Knowing that Dallapiccola's devotion to the 12-tone idiom would make the music difficult listening to many in the audience, he expended every effort to extract the ultimate in meaning and color from it.

Dallapiccola has suffered through the two World Wars and he reflects the pain of his experiences. The undercurrent of tragedy is there even though his idiom is esoteric. He has the Italian gift of melody in his blood but he has become so addicted to atonal dissonance that its loveliness is dissipated.

It gasps for life in a barren country, dry, like Steinbeck's Oklahoma in "Grapes of Wrath."

Some composers, like Alban Berg, have moulded atonality far more successfully into their own musical personalities. In Dallapiccola it is like an annex, not a part of his own building.

The "Variations," for instance, despite their incidental moments of poignancy, sound for the most part as if the composer were an essayist. Yet the titles of his sections indicate that he intended to be more emotionally direct and dramatic. For instance, Poco allegretto, alla Serenata, or Adantino amoroso; or Allegro, con violenza. At its source, the atonal idiom is vague; it lacks contrast, and Dallapiccola is not able to overcome this handicap. The "Variations" end up being self conscious.

'Tarn Ohne Schatten'

Because of its allegorical, abstruse libretto, and its many other problems of performance, Strauss' "Die Frau ohne Schatten" has never been performed here, but the interludes from the opera which followed the Dallapiccola, illustrated the power and beauty of the score.

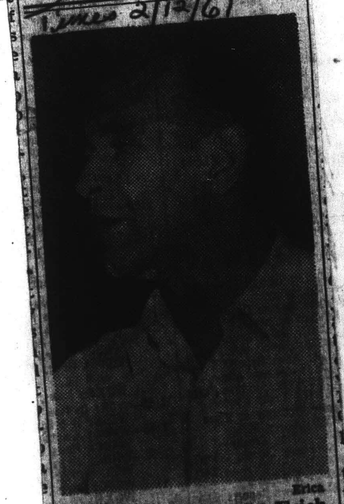
The Brahms Fourth Symphony which closed the program was disappointing. Leinsdorf forced the sound of the ensemble, the balance was often not clearly established, the attacks were ragged, and subtlety after subtlety bypassed. Diminuendos indicated by Brahms were ignored, passages marked piano were played louder. In general the interpretation was hurried, lacking grandeur and sensitivity.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
APR 1961

Boston Symphony, Erich Leinsdorf, guest conductor, Carnegie Hall, Feb. 15, E.—Leinsdorf made his first appearance with the Boston Symphony in this city. The program began with Schubert's "Rosamunde" Overture, proceeded to two contramporary scores, Dallapiccola's "Variations for Orchestra" (1954) and Mr. Leinsdorf's concert version of excerpts from Richard Strauss' "The Woman without a Shadow," and concluded with the Brahms Fourth Symphony. Greatest interest centered in the New York premiere of the Dallapiccola work, which reputedly employed the same twelve-note row that the composer used in his "Annalibera's Notebook." The variations have a wide scope of color and expressiveness, with the original row undergoing various transformations, achieving an effect of great intensity at times. The Strauss work contains some of that composer's best music. The transcription was given with a broad and persuasive manner, suggesting that Mr. Leinsdorf would be an ideal conductor to lead the work at the "Met."

N.D.

Times 2/12/61



LEADS VISITORS—Erich Leinsdorf conducts Boston Symphony here this week.

WASHINGTON, D.C.
STAR
D. 264,717 S: 299,840

FEB 17 1961

150

NEWS OF MUSIC

Leinsdorf Pacifies Boston Symphony

By IRVING LOWENS
Star Music Critic

Boston Symphony Orchestra, Erich Leinsdorf, conductor, at Constitution Hall. Program: Overture to Rosamunde, Schubert; Symphony No. 4 in E minor, Op. 98, Brahms; Variations for Orchestra, Dallapiccola; Excerpts from Gotterdammerung, Wagner.

It is an astonishing thing to hear a familiar symphony orchestra change its character.

Last night at Constitution Hall, the Boston Symphony Orchestra played under guest conductor Erich Leinsdorf instead of Charles Munch, and I must say that were it not for the familiar faces in the orchestra and the printed program assuring me that this was actually the BSO, I would have guessed that it was a different organization.

With Munch directing, the BSO is a brilliant virtuoso group, exciting to hear, nervous, constantly keyed up and tense. Everything is driving.

Under Leinsdorf, the orchestra is amazing placid—calm, relaxed, and unfortunately just a little boring.

Standard Fare

Of course, the players are the same—there are the same wonderful brass and wind choirs, the same supple and elegant string tone. But so magnificent a musical instrument is this orchestra that, just as a Steinway changes character in the hands of different pianists, so does the BSO mirror its conductor.

Mr. Leinsdorf's program was standard fare with the exception of a 12-tone work by Luigi Dallapiccola, a set of Variations for Orchestra commissioned by the Louisville Orchestra and first performed some six years ago.

The difficult score was set forth with limpid clarity. It proved to be quite interesting, full of striking orchestral effects, and surprisingly easy to take on first hearing.

For their pains, Mr. Leinsdorf and the orchestra were rewarded by the most tepid smattering of applause I have heard in Constitutional Hall in many a day.

An Odd Note

Perhaps the audience was somewhat bemused by the almost totally incomprehensible program note for which I suppose Mr. Dallapiccola himself was partly to blame, as his own remarks were quoted at length.

A characteristic sentence reads:

"Outside the works of Schoenberg, Berg and Webern, I have received very extraordinary explanations (exactly in the 12-tone domain) through the literature of Proust and James Joyce."

This sort of manhandling of English as she is spoke is unfortunate — could not our program book annotator have found something less like gibberish to say about so fascinating a work?

The evening began with a careful reading of the Schubert Rosamunde Overture. This was followed by a too tame Brahms Fourth which sparked an ovation. To close the concert, Mr. Leinsdorf illuminated the familiar orchestral excerpts from Gotterdammerung with a neat restraint that underlined their impressive splendor.

As is standard when the visitors from the Athens of America play Constitution Hall, the house was full.

WASHINGTON, D.C.
POST & TIMES HERALD
D. 393,718 S. 446,764

FEB 17 1961

Postlude

Leinsdorf, Boston Symphony Shine

By Paul Hume

It has been a long time since a conductor has programmed an extended sequence of orchestral music from Wagner's "Gotterdaemmerung." It has been even longer since a major orchestra has played Schubert's "Rosamunde" Overture in Constitution Hall.

Hume

Last night Erich Leinsdorf, currently making his first appearances as a guest conductor of the Boston Symphony, did both. Constitutional Hall was full to the last seat as the famed opera and symphony conductor began the evening with the Schubert which had a pleasant kind of old-fashioned feeling, along with some less than precise playing from the violins. The suspicion was pretty strong that the Boston Symphony hasn't played "Rosamunde" for quite a while. Even under its correct name of "The Magic Harp."

There was nothing hesitant or less than splendid however in a memorable reading of the Brahms Fourth Symphony. Here Leinsdorf had scrubbed away players' habits of years' standing to give us the symphony in a series of long lines, formed by a plastic but firm adherence to basic concepts of fundamental tempos. No celestial vision of Brahms has caused Leinsdorf to add ritards where the composer did not write them.

The music had life, a life unhampered by violent pullings and haulings. The scherzo found the Bostonians on their toes, as one expected ritard after another was passed up to hold the line that Brahms laid down. It was exciting and it sounded right. The direct line from the scherzo to the closing passacaglia was another proper joy. The audience loved it and demanded the conductor's return a number of times, during which the orchestra joined in the applause.

Luigi Dallapiccola wrote his Orchestral Variations for the Louisville Orchestra in the early '50s. It shows the 12-tone composer in mellow wood. Its 11 sections take only slightly over 11 minutes to perform. Within that time they range from an ingenious exercise on the notes B.A.C.H., through the pointillist sounds of the Webern miniaturist. There is exoticism, and there are reminiscences of Debussy and even, in the cellos of Wagner. Whether or not the music will remain in the mind is had to tell, though having heard it a number of times, I must confess it all sounded totally unfamiliar last night. It was marvelously played.

So was the big, sunburst and sunset of Wagner's most eloquent Ring opera. The horns and trombones of the Boston Symphony make a glorious ensemble, one that even overshadowed the strings occasionally. The first trumpet, however, is an irreconcilable opposite to a proper Wagnerian tone. Leinsdorf is one of the Wagner chieftains of the day. He kept the music clear even when he let it ride the biggest crests.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.

APR 1961

Leinsdorf Leads Boston Symphony

Carnegie Hall, Feb. 18, 2:30 p.m.—Boston Symphony Orchestra, Erich Leinsdorf, conducting. MOZART: Symphony No. 29 in A, K.201 WAGNER: Excerpts from *Götterdämmerung*. PROKOFIEFF: Symphony No. 5, Op. 100.

For his second and final concert here as guest conductor of the Boston Symphony, Erich Leinsdorf chose a program that was a model of its kind.

If there were any doubts that the Fifth Symphony is one of the towering masterpieces of the 20th century, Mr. Leinsdorf dispelled them. The first ominous, Dante-esque rumblings of the opening built up with heightening tension until the suspense became almost unbearable. The Adagio was unutterably moving, and the sardonic mockery of the final Allegro giocoso was dispatched with breathtaking orchestral virtuosity.

Mr. Leinsdorf's Wagner harked back to an older, more romantic, leisurely paced and personal type of interpretation. While every note, phrase, nuance, and color variation was under perfect control, the over-all impression was that of pure inspiration.

The Mozart Symphony, played with a reduced orchestra, received a lucid, beautifully proportioned, lyrically persuasive and rhythmically infectious performance that caught not only the very spirit of Mozart, but of the 18th century as well. —Rafael Kammerer

Times 2/22/61

LEINSDORF LEADS VARIED PROGRAM

Directs Boston Symphony Here in Classic, Modern and Romantic Music

By ALLEN HUGHES

Erich Leinsdorf returned to Carnegie Hall with the Boston Symphony Orchestra yesterday afternoon for his second guest-conducting stint and led a handsomely balanced program. It consisted of Mozart's Symphony No. 29, excerpts from Wagner's "Die Goetterdammerung" and Prokofieff's Symphony No. 5.

There it was—classic, romantic, and modern—and Mr. Leinsdorf moved from style to style so naturally, and with such aplomb, that the concert was a joy from start to finish.

His work was clean and precise at all times, but there was nothing prim about it. And Mr. Leinsdorf's music-making was surely the result of keen intellectual control, but intellect never stood in the way of communication. Still, nothing was forced or bombastic, nothing was prettified, nothing was cute.

Orchestra Reduced

The Mozart symphony, which was played with a reduced orchestra, was deliciously free, easy, and tuneful in performance as well as in concept, for the Bostonians responded magnificently to Mr. Leinsdorf's precise indications.

But how many notions and disciplines had he really imposed upon the instrumentalists in this case? To the listener, it seemed that Mozart's music was merely being allowed to move along at its own rightful pace, unpushed or unchecked by human caprice.

In a sense, Wagner, too, was accorded the same honor. There is certainly enough passionate expression built into "Die Goetterdaemmerung" to satisfy almost anyone, but some conductors seem to feel that audiences are too obtuse to appreciate it without a bit of nudging. So they stretch it, push it, sometimes exhaust it.

Rhythms Buoyant

Mr. Leinsdorf kept the counterpoint clear, saw to it that the rhythms remained buoyant and flexible, and then more or less let Wagner and the Boston Symphony speak for themselves. This they did superbly, and if the audience's emotions were not in tatters at the conclusion, they had at least been well exercised.

Interestingly, the conductor did more "conducting" in the Prokofieff than in anything else. Could it be that Prokofieff was not the master Mozart, or Wagner, was? Whatever the answer, Mr. Leinsdorf did well with the Fifth Symphony, underscoring—gently, but sufficiently—its pathos and wit, and building up some rousing climaxes.

It was, therefore, a fine day for the Boston Symphony and Mr. Leinsdorf and, most importantly, for Mozart, Wagner and Prokofieff. This means that it was a fine day for the audience, too.

2/21/61

N. Y. Staats-Zeitung

Erich Leinsdorf und die Zauberer aus Boston willkommene Gäste

Die Carnegie Hall-Gastkonzerte des Boston Symphonie-Orchesters sind seit je höchst willkommene Beiträge zum New Yorker Musikwinter gewesen. Ob es der unvergessene und unvergeßliche Serge Koussevitzky war, der vor dem Orchester stand, ob Pierre Monteux oder nun seit vielen Jahren Charles Munch — immer waren Dirigent und Musiker so phänomenal aufeinander "abgestimmt" und eingestellt, daß eigentlich jedes der Konzerte zu einem Höhepunkt wird.

Man war mithin doppelt gespannt, ob sich dieses Wunder der Wechselwirkung, dieses Wunder des Klangs, unter einem Gastdirigenten wiederholen würde. Erich Leinsdorf von der "Met" hat das Orchester für einige Wochen übernommen und war nun mit dieser Gruppe zum erstenmal in der Carnegie Hall. Um es gleich vorwegzunehmen: Das Wunder hat sich wiederholt, und man erlebte einen Abend beglückenden, verinnerlichten Musizierens. Leinsdorf dirigierte mit seinem gewohnten Elan und der herzlichen Wärme, die diesem großen Dirigenten eigen ist.

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Den Auftakt des Abends bildete Schuberts "Rosamunde"-Ouvertüre, und Leinsdorf brachte ihr schönes Singen, ihre stete, stille Trauer, ihr Wissen vom Scheiden, ehe der Herbst die Blätter färbt, einfach und mit genialer Musikalität und holte besonders aus den Streichern das makellos Schöne, die unendliche Zartheit dieser Musik heraus.

*

Die New Yorker Erstaufführung von Luigi Dallapicolas "Variations for Orchestra" folgte in diesem beglückenden Auftakt. Wie in anderen Werken verrät der Komponist auch hier ansehnliche Beherrschung der Zwölfton-Technik. Wer aber heute im Stil der Spätromantik komponiert, setzt sich der Gefahr aus, als Eklektiker gebrandmarkt zu werden, ein Vorwurf, von dem — unlogischerweise und ungerechtfertigterweise — der Zwölftöner verschont bleibt. Trotzdem muß gesagt werden, daß Dallapicolas Werk sich stellenweise, besonders in seiner Lyrik, an zeitgenössische Vorbilder hält. Seinen intimen Stil und seine Stärke zeigt es in erster Linie, wo rhythmische Bewegtheit und rauhe Harmonik überwiegen. Wir waren nicht übermäßig begeistert von diesem Werk, wohl aber von seiner Wiedergabe.

*

Erich Leinsdorf hat eine Schwäche für Richard Strauß. Seine "Arabella"-Interpretation an der Met hat Aufsehen weit über New York hinaus erregt, und so ist es nicht weiter verwunderlich, daß er eine Orchestersuite aus "Frau ohne Schatten" zusammengestellt hat und dieses Werk, das vielleicht die dramatisch stärkste Musik enthält, die Richard Strauß schrieb, meisterhaft zu Gehör brachte.

Den Abschluß des Abends bildete die "Vierte Symphonie" von Brahms, die Leinsdorf machtvoll aufbaute und deren Düsterheit er zu einem erregenden Erlebnis werden ließ. Hier spürte man den Meister, der alle Pracht, allen Klangzauber, jede Stimmung, die ein Komponist seinem Werk gegeben hat, in allen Nuancen wiederzuerleben scheint und der in diesen Werken lebt.

Es war ein großer Abend, für den das Publikum mit enthusiastischem Beifall dankte.

E. St.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NO
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WASHINGTON, D.C.
STAR
D. 264,717 S: 299,840
FEB 17 1961

NEWS OF MUSIC

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Star Music Critic

Boston Symphony Orchestra, Constitution Hall. Program: Overture to Rosamunde, Schubert; Brahms' No. 4 in E minor, Op. 98; Orchestral Variations, for Orchestra, Dallapiccola; Bacchanal from Gotterdammerung, Wagner.

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Man war mithin doppelt gespannt, ob sich dieses Wunder der Wechselwirkung, dieses Wunder des Klanges, unter einem Gastdirigenten wiederholen würde. Erich Leinsdorf von der "Met" hat das Orchester für einige Wochen übernommen und war nun mit dieser Gruppe zum erstenmal in der Carnegie Hall. Um es gleich vorwegzunehmen: Das Wunder hat sich wiederholt, und man erlebte einen Abend beglückenden, verinnerlichten Musizierens. Leinsdorf dirigierte mit seinem gewohnten Elan und der herzlichen Wärme, die diesem großen Dirigenten eigen ist.

*

Den Auftakt des Abends bildete Schuberts "Rosamunde"-Ouvertüre, und Leinsdorf brachte ihr schönes Singen, ihre stete, stille Trauer, ihr Wissen vom Scheiden, ehe der Herbst die Blätter färbt, einfach und mit genialer Musikalität und holte besonders aus den Streichern das zauberhafte Schöne, die unendliche Zartheit dieser Musik heraus.

*

Die New Yorker Erstaufführung von Luigi Dallapicolas "Variations for Orchestra" folgte in diesem beglückenden Auftakt. Wie in anderen Werken verrät der Komponist auch hier ansehnliche Beherrschung der Zwölfton-Technik. Wer aber heute im Stil der Spätromantik komponiert, setzt sich der Gefahr aus, als Eklektiker gebrandmarkt zu werden, ein Vorwurf, von dem — unfairerweise und ungerechtfertigterweise — der Zwölftöner verschont bleibt. Trotzdem muß gesagt werden, daß Dallapicolas Werk sich stellenweise, besonders in seiner Lyrik, an zeitgenössische Vorbilder hält. Seinen intimen Stil und seine Stärke zeigt es in erster Linie, wo rhythmische Bewegtheit und rauhe Harmonik überwiegen. Wir waren nicht übermäßig begeistert von diesem Werk, wohl aber von seiner Wiedergabe.

*

Erich Leinsdorf hat eine Schwäche für Richard Strauß. Seine "Arabella"-Interpretation an der Met hat Aufsehen weit über New York hinaus erregt, und so ist es nicht weiter verwunderlich, daß er eine Orchestersuite aus "Frau ohne Schatten" zusammengestellt hat und dieses Werk, das vielleicht die dramatisch stärkste Musik enthält, die Richard Strauß schrieb, meisterhaft zu Gehör brachte.

Den Abschluß des Abends bildete die "Vierte Symphonie" von Brahms, die Leinsdorf machtvoll aufbaute und deren Düsterheit er zu einem erregenden Erlebnis werden ließ. Hier spürte man den Meister, der alle Pracht, allen Klangzauber, jede Stimmung, die ein Komponist seinem Werk gegeben hat, in allen Nuancen wiederzuerleben scheint und der in diesen Werken lebt.

Es war ein großer Abend, für den das Publikum mit enthusiastischem Beifall dankte.

E. St.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
MAR 1961

Boston Symphony

Erich Leinsdorf, conducting the Boston Symphony at Carnegie Hall, F[illegible] 3, presented a wide range of music in the [illegible]: classic, romantic, contemporary. With his work [illegible] Leinsdorf captured the essence of each with rare insight [illegible] He opened with Mozart's Symphony No. [illegible] 29, [illegible] 201. Employing reduced orchestra (strings, [illegible] 2 ob[illegible] insde[illegible] evoked the elegance and charm of a[illegible] jewel-like preciseness could only be prod[illegible] tor of unusual integrity working with [illegible]ich [illegible]ns. Then there were excerpts from Wag[illegible] "[illegible]"—not overblown, pulled out of all [illegible] music speaking with its own per-

[illegible]ew York

(Continued from page 2)

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The good news is that the **Tanglewood** season has been extended [illegible] weeks this year, instead of the customary six. Both the Berkshire Festival and the Berkshire Music Center have added the extra week to the season. Guests at the center's composition department will be **Wolfgang Fortner**, a German composer, and **Roberto Gerhard**, a Spaniard. A grant from the Ford Foundation's international affairs program has made their visit possible. **Aaron Copland**, chairman of the faculty, and **Lukas Foss** will again be members of the composition department. A complete catalogue and student application forms for the 1961 Berkshire Music Center at Tanglewood are available from the Registrar, Symphony Hall, Boston 15, Mass.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
FEB 19 1961

Leinsdorf Ends His Stay With Carnegie Hall Concert

By Francis D. Perkins

Erich Leinsdorf completed his engagement as the Boston Symphony Orchestra's guest conductor with yesterday afternoon's concert at Carnegie Hall, where he illustrated his well known insight as a Wagnerian interpreter in excerpts from "Goetterdaemmerung." He also gave an impression of authority, experience and communicative knowledge of widely differing styles elsewhere in the diversified program which began with Mozart's brief Symphony No. 29 (K. 201, in A major), and closed with Serge Prokofiev's much more extensive Symphony No. 5.

The closing music drama of Wagner's "Ring" cycle was represented by the familiar series of excerpts plus the finale of this incomparable musical epic. Such a string of extracts involves compromises, even if the transitions are skillfully sutured, but it gives at least a partial idea of the power and eloquence of this opera, and did so with particular persuasion in this performance.

The generosity of the interpretation's emotional span was matched by its range of color; the climaxes had a memorable impact and sonority and the close gave an appropriate sense of resolution and finality. For the well proportioned performance of the Mozart symphony, Mr. Leinsdorf wisely reduced his instrumental forces. The faster movements were set forth with spirit and momentum, although the finale seemed to miss the full espirt of the music by a hair's breadth degree, while the andante, played with a luminous delicacy, was completely rewarding.

Prokofiev's fifth Symphony, which was first played here by this orchestra fifteen seasons ago, deserved its place as a regular member of the contemporary repertory; it can be classed as one of the foremost products of its kind in twentieth century music.

It is generous in the cogency and diversity of its musical ideas and in its gamut of emotions; its scoring and array of hues are equally impressive. It is, perhaps, slightly over extended; a listener's attentive capacity can lose a little of its sharpness before the end, but this is a minor drawback in music of this scale and stature.

Mr. Leinsdorf's understanding of this work, in general and in detail, was exhibited with imposing conviction in a performance of thorough responsiveness and memorable orchestral tone which was particularly lyric in the sustained music of the slower movements; it ranged from rich opulence to delicacy of instrumental tints with thorough lucidity at all times; the scale of the interpretation matched the scale of the music.

BROOKLYN, N.Y.
KINGS COURIER
W 15,719
FEB 18 1961

BROOKLYN, N.Y.
BAY NEWS
W: 11,909
FEB 18 1961

Erich Leinsdorf, who first won recognition as a protege of Arturo Toscanini and catapulted to world fame as a conductor of major symphony orchestras and opera companies, will conduct the Boston Symphony Orchestra on Friday evening, February 17, at The Brooklyn Academy of Music, 30 Lafayette Avenue.

Mr. Leinsdorf was invited by Dr. Charles Munch to act as guest-conductor during Munch's mid-season vacation.

Leinsdorf's program is typical of his musical interests and includes works chosen from the categories in which he has won his greatest reputation. When he first came to the Metropolitan Opera, he conducted the Wagnerian repertoire. From the Metropolitan, he went on to conduct symphony orchestras. Since his return to the Metropolitan Opera, he has

(Continued on Page 7)

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On February 17, at the Academy, he will interpret Mozart's Symphony No. 29, in A major, Interludes from Strauss' opera, "Woman Without Shadow," Dallapiccola's Variations for Orchestra, and excerpts from Wagner's "Gotterdammerung." The Strauss opera has never been performed in New York, but it is popular in Central Europe and last season it was given its American premiere by the San Francisco Opera.

Dallapiccola has risen to world-wide prominnnce in recent years. He taught for two seasons at the Berkshire Music Center of Tanglewood and recently has divided his time between Florence, Italy, and New York, where he taught at Queens College. This will be the first performance in New York for his "Variations for Orchestra."

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Under Pierre Monteux and Serge Koussevitzky, the orchestra was pre-eminent in its introduction of new and significant works. Its present musical director, Charles Munch, has continued this policy and now Erich Leinsdorf, as the principal guest-conductor for the 1960-61 season, is also blazing new trails for audiences in presenting these works of Strauss and Dellapiccola.

Tickets for the February 17 concert are priced at $3.00, $3.50, $4.00 and $4.50 and are on sale at The Brooklyn Academy of Music. Mail orders must be accompanied by a self-addressed, stamped envelope for return of tickets.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
MAR 1961

Boston Symphony

Erich Leinsdorf, conducting the Boston Symphony at Carnegie Hall, Feb. 18, presented a wide range of music in the three works offered: classic, romantic, contemporary. With rare insight, Mr. Leinsdorf captured the essence of each with memorable results. He opened with Mozart's Symphony No. 29, in A major, K. 201. Employing reduced orchestra (strings, 2 oboes, 2 horns), Leinsdorf evoked the elegance and charm of an earlier era. The jewel-like preciseness could only be produced by a conductor of unusual integrity working with such excellent musicians. Then there were excerpts from Wagner's "Gotterdammerung"—not overblown, pulled out of all proportion, but the music speaking with its own persuasiveness. Instrumental color is a very important element in the appeal of Wagner's music, and as Leinsdorf conducted, there was [illegible] clarity in the instrumentation. Finally, there was Prokofiev's Fifth Symphony, with its particularly ingratiating [illegible] and 4th movements. Here was another facet of the conductor's art—an energetic and forceful interpretation in full accord with the composer's intent. It is not possible, in words, to really give an impression of the sound of a concert, but we cannot speak too highly of Mr. Leinsdorf on this occasion: his ability to encompass each style; his self-effacing qualities in allowing the full expression of the music of each composer; his remarkable attention to every detail; and most important of all, his ability to engender the excitement of the music in the heart of the listener. How the Boston Symphony played for him!

New York

(Continued from page 2)

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TIME
NEW YORK, N.Y.
W: 2,378,352

FEB 24 1961

MUSIC

Atonalist with Passion

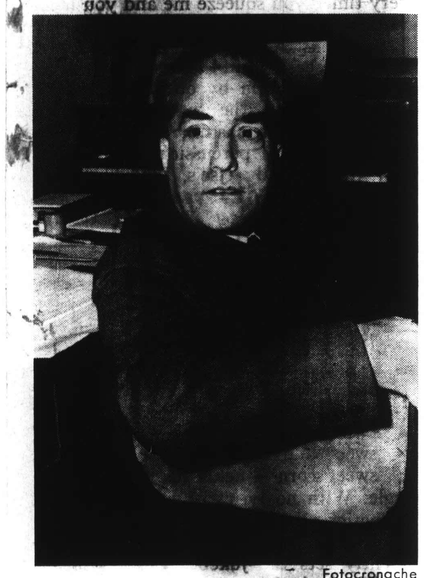
For Italian Composer Luigi Dallapiccola, 57, life has by his own testimony been "one long suffer." The suffer is apparent in the spare, abrasively powerful twelve-tone music that has flowed steadily from his pen through years of poverty, persecution and neglect. But Dallapiccola is neglected no longer: even his severest critics in Italy acknowledge his influence as the patriarch of the Italian twelve-tone school. Manhattan audiences last week had a first chance to hear one of the patriarch's finest works—the 13-minute *Variations for Orchestra* as performed by the visiting Boston Symphony under Guest Conductor Erich Leinsdorf.

Although Dodecaphonist Dallapiccola believes that his spiritual brother is James Joyce (he has read *Ulysses* eight times), *Variations* sounds more like a page out of Kafka. It opens with a funereal, ghostlike theme in the strings, erupts in a chilling shower of brasses, sinks to a series of restless, energated whispers. Percussive and rhythmically complex throughout, it is scored sparely, skillfully using small instrumental combinations in strange, exhilarating blends of sound. What sets it apart from much of the desiccated twelve-tone music of the Viennese school is its sense of passion: Dallapiccola, however his music may suffer, always seems to care.

Night Flights. The composer was introduced to the twelve-tone idiom in 1924 at the Florence première of Schoenberg's *Pierrot Lunaire*. "Only two people in the hall were impressed by the music," he recalls. "One was a very unimportant young man. Me. The other was Giacomo Puccini." Dallapiccola, who for a time composed in a largely traditional, tonal style (he has always been an ardent Wagner fan), gradually started learning twelve-tone technique, teaching himself by studying Schoenberg's scores. "But in those days nobody appreciated my music," and he and his wife were sometimes reduced to a diet of water and one roll a day.

Teaching helped keep Dallapiccola going, but his name began to be heard after the 1940 première of his first opera, *Night Flight*, based on the book by Antoine de Saint Exupéry. During the war Dallapiccola went into hiding in the mountains to protect his Jewish wife from the German forces in Italy. Since the war, his reputation has steadily grown as he has added to his small body of work a number of impressive vocal compositions: *Five Fragments from Sappho for Voice and Chamber Orchestra, Five Songs for Baritone, Two Anacreon Songs* and *Requiescat* (set to words by St. Matthew, Oscar Wilde and James Joyce).

Hate Duets. A tiny man (5 ft. 3 in.), grey-maned Composer Dallapiccola is affectionately known in Italian musical circles as "*Il Bruttino*"—The Ugly One. He now lives in Florence in a musty, 17th century *palazzo*. There he is hard at work on a gigantic, twelve-tone grand opera to be based on Joyce's *Ulysses*. The trouble with modern opera, says Dallapiccola, is that composers "seem to have come to a mutual agreement to eliminate the love element which has delighted audiences for a century. The love duet was axed, and it would now be appropriate to introduce a new term, the 'hate duet.' The new operatic hero is the man without love who is hopelessly alone." In his *Ulysses*, Composer Dallapiccola hopes to come to terms with opera's new hero. The work will take him, he thinks, five years to finish, but "it will, I hope, be the termination of my search for my soul."



Fotocronache

COMPOSER DALLAPICCOLA
He suffers and his music cares.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 37,868

FEB 22 1961

Music In Review

Boston Symphony Concert Draws Critic's Disapproval

The Boston Symphony Orchestra, under the hands of guest conductor Erich Leinsdorf (he uses no baton and no score), played a program of music last night in Veterans Memorial Auditorium, Providence, that caused many listeners to remark that they wished they had stayed home.

After opening with Luigi Dallapiccola's "Variations For Orchestra" I was tempted to remark that he conducts without music. Never have I heard such a hashed-up assortment of noises come from such beautiful sounding instruments. He certainly did not need these sterling musicians to produce that cacophony; the same tones could be had from tin cans, oil drums, washboards and whiskey jugs.

✦✦✦

IN THE PROGRAM notes, Dallapiccola attempts to explain the 12-tone "music" it was supposed to express. He said, in part: "Symbol (where, in spite of the difficulties of the 12-tone system I could base the piece on the name of B.A.C.H.) Accents, Contrapuntal primus, Lines, Contrapuntal secundus, Friezes, Andantino amoroso and contrapuntus tertius, Rhythms, Color Shadows ending with a quartrain like a strophe of four verses. . . ." And so to me, that's the way it sounded!

✦✦✦

THERE IS NO doubt but what Mr. Leinsdorf is a conductor whose musical direction is thoroughly assured and that he is admirably adroit in clarifying the composers' statements. Also that he has the heart to understand and the spirit to respond to the emotions of thematic compositions, coupled with the gift to communicate to the musicians and the audience. But the Variations, and the following number, Richard Strauss' "Interludes from Die Frau Ohne Schatten" (The Woman Without a Shadow) provoked intermission comments, thus: "Interesting but not entertaining;" "It sounded better when they were tuning up before the concert;" "It sounded like a practice room in one of our high schools."

✦✦✦

THE ONLY WORTHWHILE part of the Strauss was the meaningful and richly lyric violin solo by Richard Burgin.

The after-intermission work was Prokofiev's "Symphony No. 5" and here was a lavish bounty of melody, and magic in harmonies. The orchestra seemed more attuned to that and to the impassioned tone paintings of the adagio, third movement. But the enjoyment came too late. The two previous numbers were most impoverished in substance and negligible in design, but oh, so tediously lengthy when you must listen to them. The whole program made you long for a rousing tuba solo.

C. H. L.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189
FEB 19 1961

Erich Leinsdorf will conduct the Boston Symphony Orchestra Tuesday at Veterans Memorial Auditorium.

Boston Symphony Tuesday

THE BOSTON SYMPHONY Orchestra will appear at Veterans Memorial Auditorium Tuesday at 8:15 p.m., with Erich Leinsdorf, guest conductor.

Born in Vienna, where he studied music, Leinsdorf has had a career in symphonic and operatic conducting. When he was 22 years old he was assistant conductor of the Salzburg Festivals, then under the direction of Bruno Walter and Arturo Toscanini. He was made conductor of German operas at the Metropolitan Opera House in 1938.

He has been conductor of the Cleveland Orchestra and the Rochester Philharmonic Orchestra. He is now in his third season as musical consultant of the Metropolitan Opera Company and one of its principal conductors.

After his engagement with the Boston Symphony, he will conduct in Chicago, Houston, London, Milan, Florence and Amsterdam.

The program:

Variations for Orchestra.....Dallapiccola
Interludes from the opera "Die Frau ohne Schatten".....Strauss
Symphony No. 5, Op. 100.....Prokofiev
Andante
Allegro moderato
Adagio
Allegro giocoso

YONKERS, N.Y.
HERALD STATESMAN
D. 42,319
FEB 10 1961

WORLD RENOWNED symphony conductor Erich Leinsdorf, shown above in his Larchmont home with two of his five children, 12-year-old Hester, left, and 8-year-old Jenny. He is on a concert tour with the Boston Symphony Orchestra. Hester attends Mamaroneck Junior High School, Jenny is a pupil at the Chatsworth Avenue School. The conductor and his attractive wife, Anne, are also the parents of David, 18, a Columbia University student and Gregor, 16, and Joshua, 15, students at Mamaroneck High School. — Staff Photo by Paul Byrne.

Leinsdorf Shunned Decision By Mother For Music Career

By ELAINE McMAHON

LARCHMONT—

The world of music is indeed richer because of a Vienna mother's decision during the 1920s. She decided her son, because she and her husband were of modest means, should "learn a trade." Perhaps in Vienna in the 1920s this made sense. The son chose a career of music. And in this case it was a wise choice.

Larchmonter Erich Leinsdorf, now conducting the Boston Symphony Orchestra in a series of concerts in Boston, New York, Washington, Providence, New London and Brooklyn, has been associated for the past two decades with the world's great symphonic organizations. The impressive list includes the Amsterdam Concertgebouw, the London Philharmonic, Israel Philharmonic, Philadelphia Symphony, Los Angeles Philharmonic, NBC Symphony, Rochester Philharmonic, and a term as permanent conductor of the Cleveland Symphony.

Equally at home in the opera houses of the world, Mr. Leinsdorf last month completed his third season as musical consultant at the Metropolitan Opera House where, in addition to conducting, he is Rudolph Bing's principal musical adviser. He is considered a specialist in the operas and symphonic works of Mozart and Strauss, and was musical director in 1956 of the first Mozart Festival at the Shakespeare Theater in Stratford, Conn.

His Home Dramatic

His home at 25 Larchmont Ave., quite obviously without intention, sets a dramatic scene for the conductor. The large, high-ceilinged rooms and heavily carpeted floors seem to float in some quietly charged suspension. Two telephones, one of quaint Danish extraction and the other strictly of AT&T variety, tinkle softly but constantly.

The scene changes as the conductor enters. He quickly flicks on lamps, offers a bowl of peppermints, picks up first one phone and then the other, and in bright flecks of Viennese accent, rapidly discharges the duties of his portion of the musical world much in the way a corporation president handles the thousand and one details of tremendous business.

"Yes," he comments, "I studied the piano and the 'cello. I play the piano but not as a pianist would. No, I play it like a conductor, as though it were an entire orchestra. You cannot do it any other way, for after years of studying orchestral scores, you hear all of the music, all of the sections."

Over 40 Recordings

When reference was made to his more than 40 recordings since 1952, (his most recent in the early autumn conducting the Chicago Symphony Orchestra) he threw his hands high and laughed.

"A recording session is very harrassing. We record on tape now and it is all pieced together. But perhaps it is better than before LP's (long playing recordings), because then we had four minutes and ten seconds of playing, and if we made a 'blooper' all four minutes were ruined. And now if a famous singer, and I know of one specific case where this happened, can't hit high C, another singer who can, hits it for her. This is only an example of what can be done on tape. But it's a very harrassing experience."

Following his series with the Boston Symphony, Mr. Leinsdorf will conduct the Chicago Symphony, then fly to London where he will direct the BBC Orchestra in six concerts. Then to Florence and Milan for appearances, returning here in March where he will direct the Houston Symphony. In April he will go on tour with the Metropolitan Opera to Boston, Cleveland, Atlanta and Chicago, and in the middle of May he will fly to Holland for four concerts in Amsterdam.

Larchmont For Family

Because of his back-breaking schedule and difficult hours, he finds it inconvenient living in Larchmont. However, he also finds that the advantages for his family more than compensate for the disadvantages he suffers.

"And while I am in New York, I do most of my work here at home, in an upstairs studio. I have another piano there, recording equipment, record players, everything I need."

The second phone was tinkling, so we tiptoed out.

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164

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Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 24, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 25, *at* 8:30 *o'clock*

MILHAUD . . . . . "La Création du monde"

INTERMISSION

RAVEL . . . . . *"Daphnis et Chloé," Ballet in One Act

Introduction et Danse religieuse
Nocturne — Interlude — Danse guerrière
Lever du jour — Pantomime — Danse générale

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON, *Conductor*

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Seventh Program

TUESDAY EVENING, FEBRUARY 28, *at* 8:30 *o'clock*

MILHAUD . . . . . "La Création du monde"

PROKOFIEV . . . . . *Violin Concerto No. 2, in G minor, *Op.* 63

I. Allegro moderato
II. Andante assai
III. Allegro ben marcato

INTERMISSION

DVOŘÁK . . . . . Symphony No. 4, in G major, *Op.* 88

I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO *RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 416,486
FEB 28 1961

Silverstein and Szeryng Symphony Violin Soloists

Charles Munch has invited two violinists to be soloists at the Boston Symphony Orchestra concerts in Symphony Hall, this week.

Joseph Silverstein will be heard in Prokofieff's Concerto No. 2, in G minor, at the seventh Tuesday evening concert, Feb. 28 at 8:30.

Winner of the Naumburg Award last Fall and the only American to place in the 1959 Queen Elizabeth of Belgium International Music Competition, Mr. Silverstein has been a member of the Orchestra since 1955.

At Tuesday's concert Dr. Munch will also conduct Milhaud's "La Creation du monde" and Dvorak's Symphony No. 4.

Henryk Szeryng, the Polish violinist who was last heard with the Boston Symphony in February, 1959, as part of his first transcontinental tour of the United States, will be soloist at the concerts Friday at 2:15 and Saturday at 8:30. Mr. Szeryng will play the seldom-heard violin concerto by Schumann.

Doctor Munch's program, which will be preceded by an Open Rehearsal at 7:30 Thursday, also includes Schumann's Overture to "Genoveva," Honegger's Symphony No. 1, and the Tone Poem, "Till Eulenspiegel," by Richard Strauss.

Messrs. Silverstein and Szeryng will be soloists on tour with the Orchestra next week when concerts will be given in Northampton, New Haven, Philadelphia, Brooklyn and New York.

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Christian Science Monitor (e)
BOSTON, Mass.
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MAR 2 1961

Henryk Szeryng, Polish violinist, will be soloist with the Boston Symphony on Friday and Saturday.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
FEB 25 1961

Whitestone Photo

Joseph Silverstein will be soloist in a Boston Symphony performance of Prokofiev's Second Violin Concerto Tuesday evening at 8:30.

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Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Ma
Circ. 175,07
FEB 25 1961

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Jazz Idiom

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Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 24, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 25, *at* 8:30 *o'clock*

MILHAUD . . . . . "La Création du monde"

INTERMISSION

RAVEL . . . . . *"Daphnis et Chloé," Ballet in One Act

Introduction et Danse religieuse
Nocturne — Interlude — Danse guerrière
Lever du jour — Pantomime — Danse générale

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON, *Conductor*

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

Seventh Program

TUESDAY EVENING, FEBRUARY 28, *at* 8:30 *o'clock*

MILHAUD . . . . . "La Création du monde"

PROKOFIEV . . . . . *Violin Concerto No. 2, in G minor, *Op.* 63

I. Allegro moderato
II. Andante assai
III. Allegro ben marcato

INTERMISSION

DVOŘÁK . . . . . Symphony No. 4, in G major, *Op.* 88

I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO *RCA VICTOR RECORDS

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Sunday Globe
BOSTON, Mass.
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FEB 26 1961

Silverstein and Szeryng Symphony Violin Soloists

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Winner of the Naumburg Award last Fall and the only American to place in the 1959 Queen Elizabeth of Belgium International Music Competition, Mr. Silverstein has been a member of the Orchestra since 1955.

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New England Newsclip Agency, Inc.
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BOSTON, Mass.
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MAR 2 1961

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Christian Science Monitor (e)
BOSTON, Mass.
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FEB 25 1961

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Christian Science Monitor (e)
BOSTON, Mass.
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FEB 25 1961

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Munch Conducts Two Ballets at Symphony

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Herald (m)
BOSTON, Mass.
Circ. 175,076

FEB 25 1961

The Symphony

Admirable Execution, But Substance Lacking

By ROBERT TAYLOR

Yesterday's program of the Boston Symphony was admirable from the standpoint of execution. But two ballet scores, however masterful, do not provide much substance in the concert hall. After such a souffle diet even the most determined traditionalist must have faintly yearned, if not for Bartok, at least for Wagner.

The outstanding item, of course, was Charles Munch's stunning account of the full-length "Daphnis and Chloe" music by Ravel. This 58-minute suite, which the composer considered "a choreographic symphony" (Ravel's collaborators not unnaturally put the emphasis on other specialties, dance and theater, with inevitable discord resulting) contains an intermittent brillance. With Dr. Munch conjuring passionate intensity from the dionysiac passages, the orchestra responding magnificently, and the New England Conservatory Chorus producing a refined tonal blend, the entire version was virtually definitive.

Jazz Idiom

Disappointment, nontheless, lingered. Part of the trouble yesterday lay in the mating of two works that might have been effective separately in the context of a more "symphonic" program. The imagery here was often literary rather than musical. While it is possible to listen to either "La Creation" or "Daphnis" without programmatic connotations, I attribute the self-conscious jazz idiom of the former and the inordinate length of the latter to non-musical impulse.

The first two sections of "Daphnis and Chloe," for instance, are repetitive and of a coloristic sameness—and this may be traced to the demands of the ballet libretto. If the scale seems over-blown it is not due to mis-judgment on the part of Ravel, who was a meticulous craftsman, but simply due to the fact that the score has to set a classical scene, introduce motifs for the leading dancers, and propel a series of mimed actions, the latter being all too frequent variations on a theme. (Pirates appearing and driving away shepherds; emissaries of the god Pan appearing and driving away pirates. And so on.)

With the final familiar second suite, the felicities that stud the meandering opening part are gathered together and resolved in a stupendous climax. It is almost as though Ravel wearied of deferring to tiresome theatrical convention, and settled down to the chorus. Indeed, examination of "Daphnis and Chloe" shows that while the music needs the ballet initially, the plot practically comes to a subsequent standstill and the voices are dominant.

Use of Chorus

The use of the chorus as a reinforcing instrument and ultimately as the protagonist of the work is subtle and demanding, for the ensemble vocalizes wordlessly throughout. Under Lorna Cooke de Varon, the young singers of the Conservatory attained delicate shadings of tone and a highly communicative clear timbre.

This was stylistically apt and sensitively wrought. The orchestra, in particular the timpani and percussion and the limpid flute cadenzas of Doriot Anthony, demonstrated a lively virtuosity, and over it all presided Charles Munch giving a performance of dramatic power. The balance between the golden Watteau highlights of this work and its primitive moods proved noteworthy.

I fear, though, "Daphnis and Chloe," is rather superficial to sustain its length. Milhaud's "Creation du Monde" has even less emotional weight.

Composed at a time when African culture was in the air, when Picasso was creating his Negro masks and the cubists rediscovering the creative powers of non-western civilizations, the score has a valuable historical place. It antedates Gershwin, with whom the themes have an affinity. Today Milhaud's symphonic jazz seems dated; the conception of jazz in it is the work of a talented man seeking material the way certain journalists seek "copy." Milhaud's idea of American jazz must evoke a smile from anyone with the slightest acquaintance with that field.

He realized a creative potential there, and his orchestration is adroit, but "La Creation du Monde" suffers the fate of a work of art that consciously leans on the topical; and yesterday seemed no more than a museum piece from an intellectual European's American jazz, an art of wah-wah mutes, jungle barbarism and funny hats.

Next weekend Henryk Szeryng will be soloist in Schumann's Violin Concerto in D minor. Dr. Munch has also scheduled Schumann's Overture to "'Genoveva,' Honegger's Symphony No. 1 and Strauss's "Till Eulenspiegel, Op. 28.

Symphony Program

The Boston Symphony Orchestra, Charles Munch conducting, presented the 17th program of the 80th season yesterday in Symphony Hall. The New England Conservatory Chorus was under the direction of Lorna Cooke de Varon. The program will be repeated tonight at 8:30.

"La Creation du monde" ..... Milhaud
"Daphnis et Chloe," Ballet in One Act ..... Ravel

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

MAR 2 1961

BSO in Stirring Performance of Daphnis and Chloe

By ALLAN SLY

If the B.S.O. audience does not panic in case of twelve-tone rows, it did indeed Pan-ic in another sense last Saturday. As Dr. Munch shepherded the orchestra and Lorna Cooke de Varon's fine N.E. Conservatory Chorus through Ravel's Daphnis and Chloe — complete — which culminates in a tumultuous invocation of the god Pan, great yells of bravo were unleashed, converting Boston's sedate Symphony Hall into a Lesbian grove. The parking problem was forgotten. It is no good for Mr. Burk to tell us this is "only" Versailles. Not on Saturday night it wasn't!

What happened was this: most of us had heard that this Diaghilev ballet had "failed" and that Ravel rescued enough of his score to give us the two famous suites. Last week Dr. Munch laid before us the complete work, and it is abundantly clear now that Ravel had created a superb symbolic work that we have taken half a century to grow up to. No wonder the bravos! Vive La France!

The Ravel had been preceded by an elegant Creation du Monde (Milhaud). Both works had been performed here by Dr. Munch and the B.S.O. but on different programs. Put together they packed a terrific punch.

Which sets one reflecting about the state of Boston's symphonic affairs in the 1960's. If we are disposed to taking stock of the post-Strauss era, why stop at Ravel, Rachmaninoff, Scriabin? In a city of fine choruses willing to sing ohs and ahs, let us hear Delius' Song of the High Hills; if we willingly invoke Pan why not give us Bax's Garden of Fand? If we like Walton's viola and cello concertos, why not his violin concerto (far more interesting than the Schumann, announced for this week)? New York has just heard Walton's second symphony; has Boston heard even his first? And then there's Vaughan Williams. Let's not wait until the 70's before we find out what homo musicalis Europeans entered in his diary before Sputnik.

And according to reports from New York we've got to take heed lest the Cleveland Orchestra lays all of us Easterners by the heels. They don't have a Doriot Anthony Dwyer, and they couldn't have better percussion than we have, but apparently their strings are making news and I'm sure their clarinets play in tune. But they don't have Symphony Hall acoustics either. They don't have John N. Burk, but Boston gave them Klaus Roy and he's coming along. The B.S.O. won't be easily overtaken, but obviously we can't let the urban renewal of the next decade catch us unawares on Huntington and Massachusetts Avenues. And before we go serial, or electronic, before we automate or something equally horrible let's take another look at the world's capital music between Mahler and Martinu. There's still time.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 289,111

FEB 26 1961

Milhaud's 'Création' Paired With Ravel's 'Daphnis'

By Harold Rogers

It was what could almost be called one of Charles Munch's favorite programs—all French, of course: Milhaud and Ravel. One is compelled to say "almost" because Dr. Munch has not put his shoulder to Milhaud's wheel in the past—that is, not with what might be called strain. No one is more keenly aware of this than M. Milhaud himself. One need only ask him to get his answer.

Well, Dr. Munch paired two ballets—one before intermission, the other after. He led off with Milhaud's "La Création du monde" and followed with Ravel's "Daphnis et Chloé."

It may have been that Dr. Munch feels no strong affinity for Milhaud, or else none for jazz: the music came forth neither cool nor hot. One cannot have heard Leonard Bernstein's version, also with the Boston Symphony, without sustaining a searing impression of what this music can be. As Cleo Brown once said to an aspiring pianist: "Why do you want to play boogie? You got no feelin' for it." Had she been in Symphony Hall yesterday afternoon, she might have said the same thing about Dr. Munch's jazz.

* * *

What Dr. Munch has got feelin' for is Ravel, of that there is no doubt. This is the second time in Boston he has conducted the complete version of "Daphnis et Chloé," the first being in 1955; and one might even hazard a guess that this performance will also find its way to a Victor disc as did the first.

The trouble with the full-length version, heard but not seen, is that much of the music has been composed for the background and simply will not come to the fore. Ravel himself understood this, or he would never have fashioned the score into two concert pieces, the Suites Nos. 1 and 2. His selection of the more dramatic portions was especially accurate in the second.

Thus some of us are compelled to engage in a sort of mental thumb-twiddling while waiting for the dawn, the Lever du Jour, when we can really feel that a night of fitful dreams is over and we can settle down to the general jubilation of the finale.

Dr. Munch took the Pantomime more slowly than usual, not a bad idea since it gave Dariot Anthony Dwyer's flute more time to spin out its lovely tune. And the choral work by Lorna Cooke de Varon's New England Conservatory Chorus was, as usual, amiably balanced and polished to a radiant sheen.

* * *

No, Dr. Munch is not a combo man: the smaller orchestra he chose for the Milhaud "Création" just never cut loose; not even Roland Tapley's saxophone could do the trick. Neither he, nor they, nor we, nor Dr. Munch were "sent."

But give Dr. Munch 105 men and a chorus, playing Ravel, and a gorgeous miracle takes place. It is not a Brahms miracle, nor a Beethoven miracle. The Ravel miracle is always earthbound, always a canvas of sunrises, night moods, pastoral joys, love scenes, and dithyrambs.

But with Dr. Munch on the podium it were paradise enow.

Music Events This Week

Charles Munch has invited two violinists to be his guests at the Boston Symphony Orchestra concerts this week.

Joseph Silverstein will be guest Tuesday evening in a performance of Prokofiev's Violin Concerto No. 2 in G minor. Winner of the Naumburg Award this fall and the only American to place in the 1959 Queen Elizabeth of Belgium International Music Competition, Mr. Silverstein has been a member of the Orchestra since 1955. At Tuesday's concert, the seventh of the regular Tuesday Evening Series, Doctor Munch will also conduct Milhaud's "La Creation du monde" and Dvorak's Symphony No. 4.

Henryk Szeryng, the Polish Violinist who was last heard with the Boston Symphony in February, 1959, as part of his first transcontinental tour of the United States, will be soloist Friday and Saturday in the seldom-heard violin concerto by Schumann. Doctor Munch's program, which will have an open rehearsal at 7:30 P. M. Thursday, also includes Schumann's Overture to "Genoveva," Honegger's Symphony No. 1 and the tone poem, "Till Eulenspiegel" by Richard Strauss.

Messrs. Silverstein and Szeryng will be soloists on tour with the orchestra next week when concerts will be given in Northampton, New Haven, Philadelphia, Brooklyn and New York.

TODAY

COLUMBUS BOY CHOIR, Donald T. Bryant, conductor, Kresge Auditorium, 8:00 p.m. M.I.T. Choral Society Guest Artist Series. Tickets at box office.

CHAMBER MUSIC SOCIETY of Wellesley College, Jewett Auditorium, Wellesley, 8:00 p.m. Handel, Vivaldi, Haydn, Milhaud.

TUESDAY

B.U. SYMPHONY ORCHESTRA, Marvin Rabin, conductor, Concert Hall, 855 Commonwealth Avenue, 8:30 p.m. Haydn Symphony No. 102; Bach Cantata No. 51, Ruth Lakeway, soprano soloist; Vaughan Williams Scherzo; Milhaud Suite Provencale; Brahms Academic Festival Overture. Admission free.

"FORGOTTEN OPERAS" presented by Boston Conservatory, Fenway Series, 26 Fenway, 8:30 p.m. Excerpts from seldom heard operas with commentary.

WEDNESDAY

NICOLAI GEDDA, tenor, Boston Morning Musicales Series, Sheffer Hilton Ballroom, 11:00 a.m. Handel, Schubert, Duparc, Lalo, Grieg, Rachmaninoff, Stravinsky, Tchaikovsky, Szymanowski. Werner Singer at the piano.

CLAUDIO ARRAU, pianist, Newton High School Auditorium, 8:30 p.m. Newton Community Concerts Series.

MARIE — CLAIR ALAIN, organist, Kresge Auditorium, 8:30 p.m. M.I.T. Organ Concerts Series. First American tour and Boston debut. Program includes improvisations by Miss Alain and works by Blow, Arauxo, Frescobaldi, Grigny Bach, Brahms, Liszt. Tickets UN4-6900, Ext. 2910.

GREAT MUSIC SERIES continues, B.U. College of Liberal Arts, Room 12, 7:15 P.M. Robert Croan, illustrated lecture on Berlioz program symphonies. Public invited.

PIANO ENSEMBLE MUSIC by piano class faculty of New England Conservatory, Jordan Hall, 8:30 p.m. Varied program. Admission free.

FRIDAY

BOSTON FINE ARTS QUARTET assisted by Joseph de Pasquale, viola, Sanders Theater, Cambridge, 8:30 p.m. presented by Harvard Department of Music. First of two programs of all Mozart's string quintets—C minor, K. 406; D major, K. 593; G minor, 516. Naumberg concert. Admission free.

SATURDAY

SHOSHANA DAMARI, Israeli folk singer, Jordan Hall, 8:30 p.m. presented by M. A. Greenhill on Folklore Concert Series. Tickets at box office.

BROOKLINE YOUTH CONCERT, Brookline High School Auditorium, 2:00 p.m. Boston Symphony members conducted by Harry Ellis Dickson, guest conductor, John D. Corley, Jr. Varied program includes student choirs and soloists.

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Morning Globe
BOSTON, Mass.
Circ. 190,246

FEB 25 1961

Munch Conducts Milhaud And Ravel at Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 17th program of the Friday–Saturday series. Charles Munch, music director, conducted "The Creation of the World", by Darius Milhaud, and the complete Ballet, "Daphnis and Chloe", by Ravel. The New England Conservatory Chorus, prepared by its conductor, Lorna Cooke de Varon, assisted in Ravel.

By CYRUS DURGIN

Yesterday afternoon with the Boston Symphony Orchestra was a remarkable occasion—a French program of Milhaud and Ravel, the sort of music in which the French conductor Charles Munch is at his best. It was an afternoon of a certain novelty and many dazzlements, ending in the orgiastic abandon of the general dance in Ravel's great ballet.

This was further an occasion of Gallic precision, warm colors and endless nuances, and of that remarkably civilized French imagination of the early 20th Century at a peak of fruitful invention. In addition these were but the second performances by the Boston Symphony of "The Creation of the World" and the entire "Daphnis."

No one is obliged to warp his psyche in attempt to grasp the order of the day as the world was created according to Milhaud's notion. Nor is it essential to get into a lather over that "purely classical feeling" Milhaud claimed he conveyed by means of 17 solo jazz instruments such as he had heard in Harlem of 1922. To quote that other Gershwin, the brother of George whose manner peeks out of Milhaud's music, "it ain't necessarily so."

Listening to "The Creation of the World" is no more and no less than the pleasure of absorbing a clever excursion into the symphonic uses of jazz—an excursion down a short primrose-lined thoroughfare at the dead end of which is a heap of discarded objects, such as a lot of other and wild music written shortly after World War I, such as Prohibition and the Locarno Treaty. (Visit it a few years from now and you will find these covered over with musique concrete and several tons of strict 12-tone pieces assembly-lined by the academic boys with mathematics in their heads and dust in their souls.)

"The Creation of the World" is a museum piece now, an artistic fossil in an idiom and a spirit very, very dead. Nevertheless, it is also a charming fossil, with tunes, harmonic, piquance, bouncy rhythms. But considered as art it is lifeless, abandoned if not yet disiscated, and all but forgotten.

How different is Ravel's vast musico-dramatico-kinetic ballet, unlimited of idiom and manner, like flashing jewels in its expert facture, full of drive and passion! Much of it, to be sure, is color—harmonic, rhythmic and tonal, but as much is superb symphonic manipulation.

The public knows "Daphnis" principally by the second instrumental suite, and occasionally hears the first suite. These leave out the choral voices which, though they serve as expressive and color background, add enormously to the total effect.

The New England Conservatory Chorus, most admirably prepared by Lorna Cooke de Varon, supplied this thrilling vocal effect to the full. There was remarkable technical control as they sang, notable flexibility in the surge and ebb of choral sound.

With Dr. Munch in his element and the Boston Symphony responding like the virtuoso instrument it continues, fundamentally, to be, the concert was indeed a matter of excitements and dazzlements. They brought a rousing ovation from the Friday audience.

Rolland Tapley, who temporarily had left his place at the second stand of first violins, was singled out by Dr. Munch for a solo bow after he had given a fine performance of the saxophone solo in Milhaud. Mrs. de Varon deservedly shared in the approving tumult after Ravel.

Next week Dr. Munch will present Schumann's "Genoveva" Overture and Violin Concerto; Honegger's Symphony No. 1, and "Till Eulenspiegel," by Richard Strauss. Henryk Szeryng will be violin soloist.

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MAR 1 1961

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

FEB 18 1961

Symphony Returns

The Boston Symphony returning from a tour which has included Washington and New York, will be rejoined by Charles Munch for the concert pair of Feb. 24 and 25.

The first half of each program will consist of Milhaud's "La Création du monde," one of the early instances of jazz rhythms in serious composition, and for the second half the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, will combine with the orchestra in Ravel's "Daphnis et Chloé" Ballet Suite.

Joseph Silverstein Is Soloist In Prokofiev Concerto

THE BOSTON SYMPHONY ORCHESTRA performed the 7th concert in the Tuesday evening series at Symphony Hall last night. Dr. Munch conducted the program: Prokofiev's Violin Concerto No. 2, in G minor, Op. 63, with Joseph Silverstein as soloist; Milhaud's "La Creation du Monde" and Dvorak's Symphony No. 4.

By KEVIN KELLY

Joseph Silverstein was the violin soloist last night with the Boston Symphony Orchestra in the 7th concert in the Tuesday evening series at Symphony Hall. Mr. Silverstein stepped from his usual place at the fifth chair in the first violin section to distinguish himself as a soloist in the Prokofiev Second Violin Concerto. Since he is a thoroughly trained musician the spill of spotlight as he stood to the left of Dr. Munch caused him no hesitation. He is an execellent violinist, technically accomplished and genuinely perceptive, and the burst of applause which came both from his colleagues and the audience at the conclusion of the concerto was eminently deserved.

Mr. Silverstein projected the entire work with rare feeling and insight, not simply a ravishing passage here and a glint of perception there, but an evenly paced interpretation carried out with disciplined ease that did ful justice to Prokoev. The initial statement of the concerto's theme is voiced by the solo violin, reworked by the orchestra until a second theme is introduced by the violin over murmurings from the strings. From the outset the intonation of Mr. Silverstein's instrument was remarkably accurate with perfect security in shifts and accents. His phrasing had bredth and flexibility. The legato in the second movement was beautifully sustained with a coloristic sense etched from note to note, phrase to phrase.

The brilliance and rhythmic invention of the finale were set forth with the clarity of perceptive imagination. The distinction of Mr. Silverstein's solo performance was clearly marked by the orchestral balance which Dr. Munch maintained, never a blurring of soloist over orchestra, or vice versa. The line between theme and countermelody was never confused or outweighed, but cleanly held.

The program also included Milhaud's jazzy ballet suite "LaCreation du monde" which was played with a zest hardly to be equalled at Birdland or Storyville, and Dvorak's Fourth Symphony which was eloquent, pesonant and perfectly projected.

AMUSEMENTS AMUSEMENTS AMUSEMENTS

Music

Lowell Sun 2/18/61

Zeitlin Highlights Local Musical Season

By Alfred Burke

LOWELL—One of the most important events of the local musical season is scheduled for Thursday evening, Feb. 23, when the celebrated young violinist, Zvi Zeitlin, presents the second program of the current series of community concerts. He is scheduled to appear this month with the New York Philharmonic at which time he will play the rarely-performed and extremely difficult Violin Concerto by Stravinsky.

Paul Franke

Though it will not be played here, it is an interesting sidelight to know that Mr. Zeitlin is now the "owner of a new violin concerto which has been especially commissioned for him by the American-Israel cultural foundation from the noted Israel composer Paul Ben-Haim. This unique mark of recognition has been described as "to an artist of rare ability and exceptional attainments" whose life has been as colorful as his violin playing.

Another important point concerning Community Concerts is the coming campaign for the 1961-62 season. The general committee have already completed the basic details and from indications it is expected that another gala season of leading stars in their most favorable artistic element will create a series of entertainment highlights.

Lowell State college has again made a tremendous contribution to the musical life of this city. The newly established series of youth concerts which will be held in the Little Theater, played by 50 instrumentalists from the college's music department, and conducted by faculty member, Robert Shaughnessy, promises big things in the way of creative doing and interest on the part of the community's younger set.

Prof. Shaughnessy who brings to the podium a fine background in the various fields connected with the medium of orchestral music, has planned the complete program schedule for the series.

Dr. Charles Munch returns to the Boston Symphony orchestra this coming week for an open rehearsal on Thursday evening, plus the regular week-end concerts of Friday and Saturday. The rehearsal and concert program will include Ravel's "Daphnis and Chloe" in which the New England Conservatory chorus, Lorna Cooke de Varon, conductor, will participate. The Friday-Saturday concerts will open with Milhaud's "La Creation du Monde." Joseph Silverstein has been invited by Charles Munch to be soloist at the Orchestra's concert on Tuesday, Feb. 27. Mr. Silverstein, a member of the orchestra since 1955, will be heard in Prokofiev's "Violin Concerto No. 2." Henryk Szeryng will be guest at the Orchestra's concerts on March 3 and 4, which will be preceded by an open rehearsal on March 2.

Paul Franke, tenor, of the Metropolitan Opera company will sing the role of Abdallo in Boston's spring season of the Metropolitan Opera company's production of Verdi's "Nabucco" which is the opening night vehicle. This will be on Monday April 17. Mr. Franke who has become one of the company's leading supporting artists has achieved the distinction of having appeared in more productions in a single season than any other singer of equal standing.

He is not new to Boston opera goers, having been prominently connected with both Alfredo Anzalone, director of the Boston-New England Opera theater. It was with the former company that the young tenor made his debut as the Messenger in Verdi's "Aida" in a performance held in Worcester during which time Kurt Bohm, leading tenor of the Metropolitan, sang his initial Rhadames in this country. Paul Franke soon appeared at the Met and became associated with the role of Borsa in Verdi's "Rigoletto."

The Met's gala spring season will be highlighted by premieres of such scores as Puccini's "Turandot;" Donizetti's "L'Elisir D'Amore" and von Flotow's "Martha." Rosaland Elias of this city will star in both "Nabucco" and the last named production.

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Munch to Conduct 'Creation Of the World' and 'Daphnis'

Charles Munch will return to the Boston Symphony Orchestra for the Symphony Hall concerts of next Friday at 2:15 and Saturday at 8:30. They will be preceded by an Open Rehearsal Thursday at 7:30 p.m.

The program will consist of Milhaud's "The Creation of the World," and the complete "Daphnis and Chloe" by Ravel. The New England Conservatory Chorus, prepared by Lorna Cooke de Varon, will assist in the latter.

Joseph Silverstein, a member of the Orchestra since 1955, will be soloist at the Tuesday evening Symphony Hall concert, Feb. 28 at 8:30, in the Second Violin Concerto by Prokofieff.

Henryk Szeryng will be soloist in the Schumann Violin Concerto at the Symphony Hall concerts Mar. 3 and 4. Dr. Munch also will conduct Schumann's "Genoveva" Overture, the First Symphony by Honegger, and "Till Eulenspiegel" by Richard Strauss. These concerts will be preceded by an Open Rehearsal Thursday evening, Mar. 2, at 7:30.

Herald 3/1/61

MUSIC

Mr. Silverstein Again Charms at Symphony

By JULES WOLFFERS

Ascribed to Richard Strauss is the saying, "there are no orchestras, only conductors." And it is true that a great conductor can inspire mediocre players to astonishing results. And it is just as true that a mediocre conductor can ruin the finest orchestra.

But it does no harm to have superlative musicians present in the ranks. Then great leadership plus splendid playtrs adds up to the last word in performance.

With pardonable pride Charles Munch has been showing off the paces of some of his men. Last night at Symphony Hall was another of these occasions with Joseph Silverstein temporarily leaving his place in the first violin section to come front and centtr as solist in the Prokofieff Violin Concerto No. 2.

It was only six years ago that Mr. Silverstein join the orchestra as its youngest member at the age of 23. He had already been assistant concertmaster of the Houston Orchestra, concermaster of the Denver Symphony and a member of the Philiadelphit Orchestra. Nevertheless he was given the customary place of beginners with the Boston Symphony—last stand, inside, second fiddles.

The orchestra can often be a millstone that grinds its players exceedingly small. In Mr. Silverstein's case his qualities have brought him to the surface as one of the most distinguished among younger American violinists. Last May he won third prize at the International Competition in Brussels being the only American finalist. Soo after he wo the largest award ever given to a string player in this country—some $20,000 in cash, contracts and engagements.

Last nigh the musicianly and violinistic qualities that have brought him these honors were markedly in evidence during his suave polished and effective performance of the difficult concerts.

This is a work that can stand much rehearsal and indeed the performance would have been still more exciting had there beene enough time to achieve exact rhythmic snap and complete integration between the interweaving solo and orchestral parts.

WELL, ANYHOW . . .

But it was a splendid performance with Mr. Munch cleverly adjusting the strands and with Mr. Silverstein singing poetically in the cantilena passages and fitting his counter melodies and pizzicato accompaniments beautifully into the orchestral fabric.

All three movements are a varied delight from beginning to end. In this work Prokofieff shows us his kinder mood with the irony, sarcasm and protest notably absent.

Both the audience and Mr. Silverstein's colleagues gave the young violinist a warm reception with more than a few cheers and bravos thrown in for good measure.

Milhaud's "La Creation du Monde," and Dvorak's Symphony No. 4, repeated from recent concerts, made up the remainder.

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Eighteenth Program

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SATURDAY EVENING, MARCH 4, *at* 8:30 *o'clock*

SCHUMANN ..... Overture to "Genoveva"

SCHUMANN ..... Concerto for Violin in D minor

I. In kräftigem, nicht zu schnellem Tempo
II. Langsam
III. Lebhaft doch nicht schnell

INTERMISSION

HONEGGER ..... Symphony No. 1

I. Allegro marcato
II. Adagio
III. Presto

STRAUSS ..... Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner – in Rondo form, *Op.* 28

SOLOIST
HENRYK SZERYNG

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By GERALD A. BERLIN

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As I vaguely recall, Menuhin's exhumation created considerable excitement in musical circles at that time, and he played the Concerto around a great deal, including in Boston in 1938. It was however, poorly received and quickly fell into desuetude. The instant concert was its first revival here since then.

Though familiar with the piece from phonograph records this was the only occasion I had ever heard it in live performance. To hear the concerto thus is to appreciate the acuity of Joachim's judgment. Absent is virtually every one of Schumann's strengths: the freshness of his ideas; the radiance of his improvisation; the lyricism of this themes; the closely knit qualities of his thematic relationships. What remains is a collection of really banal themes, an incredibly heavy-footed development and a general mood redolent of habit without zest, all done up in the classical concerto mold.

Yet, one ought to listen to it, say, every decade-and-a-half, if only as an interesting museum curio. As such, this concerto might prove more rewarding to listen to than yet another routine performance of the Mendelssohn, Tchiakowsky, Bruch, etc. Especially if so much magnificent sound, technique, intelligence, refinement and feeling is lavished upon it as did Mr. Szeryng in this performance. This Polish-born artist, now a citizen of Mexico, established his credentials with the orchestra two years ago with the Tchaikowsky and nothing has happened to impair them since. He shouldered his burden, presumably self-imposed, as though it were a work of incandescent genius. May he soon return with something a bit more worthy of his attainments.

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Romanticism on Symphony Program

Szeryng Soloist in Rare Schumann

By Louis Chapin

Musical people sometimes find themselves wandering, in conversation, into the game of Transplanting Composers. "If Bach were writing today. . . ." "Supposing Stravinsky, instead of Haydn, had composed for the Esterhazys. . . ." The possibilities are infinite and alluring, the useful results are doubtful. Music is not the warp of a man and the woof of his times made into tapestry, but a multitude of decisions to dispose measurable sounds for partly immeasurable reasons.

Reminding myself firmly of this yesterday, in the presence of the Boston Symphony and three differently romantic composers, it was still tempting to play the game a little as we passed from the two little-heard Schumann pieces to Honegger's First Symphony to the gusty pranks of Till Eulenspiegel.

Schumann's Overture to "Genoveva" offered no temptations to transplant. Charles Munch and his players made the most of what is for this composer a fairly wide tonal spectrum, including a sprightly theme for the horn choir. We were shown what Schumann could do when he had an opera in mind, but before he began maneuvering his characters.

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"Genoveva" was a late work, and the Violin Concerto, following it on the program, was Schumann's last major composition. It was unperformed publicly until 1937, after an 80-year Rip Van Winkle sleep imposed on it by the composer's widow and the violinist Joachim, for whom it was written. These two apparently had severe doubts as to the work's caliber; yesterday's Symphony Hall performance showed reasons, in the first and third movements, to justify the doubts and send the ear to other composers, foraging for sturdy and lively sounds to transplant. But it also showed reasons, in between, to be grateful for Rip's awakening.

Schumann gave us, in his slow movement, what must be one of the most affectingly lyrical in concerto literature. He conceived it, in the main, as a kind of duet, one part given to the soloist and the other, at different times, to a single cello or to muted violins. Everyone concerned yesterday made this movement a truly lovely discovery: Henryk Szering, in his tone and his senstive phrasing, brough dignity and pathos to the solo line, with an air of interpretive hospitality which made room for Samuel Mayes' warm cello and to the dark softness of first violins. It seems likely that Brahms (who knew this work) made a mental note which later materialized as the cello solo in his Second Piano Concerto. But this Schumann treasure is still unique in its melody-against-melody, and Mr. Szering apparently knows just why.

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The two outside movements were pleasant, and finely played, with a gracious "Traumerei"-like theme in the first. Yet when Honegger came along, after intermission, he brought with him the temptation to transplant.

This French composer's First Symphony was written for this orchestra's fiftieth anniversary and first performed by it in 1931. With it Honegger found a stride (sometimes syncopated) which was to become surer in the style of his later symphonies, but it is hard to imagine a more sympathetic embodiment of it than the one provided yesterday under Dr. Munch's direction.

Honegger piles up his brass and woodwinds through almost the same range as the strings. From piccolo to contrabassoon, from penetrating trumpet line to tuba, they give him the firm grip on the sound that he needed and that Schumann (even with his slenderer orchestra) might have used.

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Dr. Munch and the orchestra took a few measures to agree as to the throbbing pace of the second movement, but otherwise the crustacean sound, belonging to a shellfish with throbbing grunts, was superbly realized. The shellfish, incidentally, also has a tail that dwindles delightfully at the end of the first movement, whose description yesterday was a genuine tour de force.

And finally came Strauss, crackling and whimpering his way from one prank to another, with as infectious a performance as one could ask, and with one or two further temptations to transplant. But the game isn't needed. We've got Strauss, we've got Honegger, and we've got a wonderfully tender movement by Schumann.

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MAR 4 1961

The Symphony

MANY VIRTUES, BUT NOT VERY EXCITING

By ROBERT TAYLOR

Philip Hale said the last word on yesterday's Symphony concert some years ago while commenting upon one of the items in it, the overture to "Genoveva": "The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic."

Substitute the word "program" for music, and you have the epigraph for this occasion. The afternoon was unexceptionable: Charles Munch and the ensemble were in good estate; and a fine soloist, Henryk Szeryng (pronounced 'Shearing') returned to offer an eloquent account of the seldom-heard Schumann Violin Concerto. One could remark many virtues. The afternoon was unexceptionable . . . and not very exciting, either.

Not Rousing

Of the four scores, three represented minor writing from masters, and the fourth, Strauss' "Till Eulenspiegel," demanded a different sort of interpretive temperament. On the other hand, there was the limpid purity of Mr. Szeryng's tone; the lovely contributory 'cello solo in the Schumann, by Samuel Mayes; Dr. Munch's well-proportioned readings; and the appeal, of much of the music.

This appeal must be tempered by ambiguity, alas. If the "Genoveva" overture sparkles, as Philip Hale indicated it is not at all rousing. The Schumann concerto contains moments of transcendent songfulness; it is also diffuse. Two movements of the Honegger seem to me static and turgid; and yet the Presto of the First reaches a profund and haunting resolution. As for "Till," Dr. Munche's' treatment was cautious and correct, but the result was an overly-refined Frenchified Strauss.

Welcoming back Henryk Szeryng, last heard in the Tchaikowsky Concerto two years ago, presented no problem, for his playing was seraphic. It had the fluidity and freedom and rhapsodic grace appropriate to the expressive, veiled romanticism of this score. He followed concert practice, I believe in transporting certain segments an octave higher; for if anyone is to make the violin stand out from the tutti here, alterations are necessary. Even the first version, published by Schott, is heavily edited.

Mr. Szeryng's stops, his tone, rhythmical ease and subtle phrasing proved lyrical and exquisite. The subdued interpretive approach showed his awareness of style. The last thing to be communicated is bravura, virtuoso power in Schumann's Concerto; the music displays a luscious and wistful charm, totally lacking in virility yet startling one with fragments of delicate splendor.

Always fragments: like Emerson's in his last days, this is a statement of beclouded genius. The most brilliant themes are started, but the subject dies; the composed gropes around a dominant seventh, repeats himself in the finale, finally remembers what he was saying. To some degree, he frees himself of the two bar melodic restrictions of his work, yet he cannot sustain, and the result is a glorious ruin.

At the conclusion, Mr. Szeryng received a cordial reception and shook the hand of Samuel Mayes; both merited distinction.

Honegger's First Symphony, composed for the 50th Anniversary of the orchestra, suffers from uncertainty of style. Prior to writing it, he had already established his original identity in "King David" and "Pacific 231," and one suspects his entry into the symphonic form led him to strain for effect. The strong rhythmic element, free tonality, harmonic cragginess of the earlier work here becomes academic and lifeless for two movements.

Broad, Sublime

With the third, however, artifice gives way to feeling, and a composer who has been constructing and fabricating a self-conscious structure, offers a grave, hushed, emotional close to a nimble scherzo. The material bears little relation to the dissonant opening, but is broad and sublime all the same.

The performance here was colorful and intense and the "Genoveva" also went a meticulous way. One cannot declare Charles Munch's Strauss, which was equally meticulous, to be as idiomatic. The playing needed more weight, and a conception of "Till Eulenspiegel" as a grotesque right out of Hieronymous Bosch.

There is color enough in Dr. Munch's version, of a specifically Gallic kind, adroit and pale and fragile. The idea is that of a kindly Alsatian chimney-corner tale. He just doesn't believe in trolls, I'm afraid.

The orchestra goes on tour next week. Thomas Schippers will be guest conductor March 17-18, and his program, Bartok's Concerto for Orchestra, Schubert's "Tragic" Symphony, No. 4 in C minor, and Verdi's overture to "La Forza del destino."

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the 18th program of the 80th season yesterday afternoon in Symphony Hall. Henryk Szeryng, violin soloist. The program will be repeated tonight at 8:30.

Overture to "Genoveva" . . . Schumann
Concerto for Violin in D minor . . . Schumann
Symphony, No. 1 . . . Honegger
"Till Eulenspiegel's Merry Pranks," Op. 28 . . . Strauss

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MAR 1 1961

Joseph Silverstein Symphon

Young Violinist Heard In Prokofiev's Concerto No. 2

By Harold Rogers

Joseph Silverstein's days in the first violin section of the Boston Symphony are numbered, there's no question about it. He may not leave this year, nor the next, nor would it be wise for him to launch himself as a full-fledged concert artist one moment too soon.

But a day will come when he will know—and we will know—that he is ready. After hearing his performance of the Prokofiev Violin Concerto No. 2 last night, one might easily leap to the conclusion that he is ready right now. Only the slightest reservation would hold back an unqualified recommendation.

And this reservation? Well, he is only 29 and still emotionally young. As far as intelligence is concerned, he is not in the least wanting; he is as mentally cool as they come. As far as technique is concerned, he has it down cold; name the problem, and he'll doubtless toss it off with aplomb.

* * *

But a cool head must be balanced by a warm heart, as can be noted in a Francescatti or a Milstein; and at present Mr. Silverstein tends to stand outside the emotional content of what he is playing. The key to true greatness can be easily handed to any promising young musician; it is simply that he must himself enter into the heart of the music, and by doing so take his listeners along with him.

The difficulty always lies in his ability to take the key and open the lock. The theory is simple; the practice is something the majority of musicians never attain, and those who do attain it seem to do so in their maturer years. Youth can manage it (Glenn Gould can) but it is the exception rather than the rule.

Yet Mr. Silverstein is so close to it that he may step across he line at any moment and find himself there. One of these days he will toss intellectual processes to the winds (they go on by themselves anyway, once established) and simply let himself feel. Then he will have won his place with the Francescattis and the Milsteins.

* * *

His accurate ear brings forth a pitch that hits the note squarely in the middle; his tone is serene, buoyant, clear; his bowing neat; his fingering a fantasy of skill. Charles Munch gave his usual adroit support as he guided the orchestra in its accompanying role. At the conclusion Mr. Silverstein was heartily applauded not only by his Symphony Hall listeners, but by his fellow musicians as well—and there's no higher compliment than that.

Dr. Munch opened the concert last night with Milhaud's "La Création du monde," achieving a more incisive reading of this jazz-influenced ballet music than he did last Friday afternoon. He closed with a magnificently warm traversal of Dvořák's Fourth Symphony, allowing his heart to ride the crest of Dvořák's wondrous melodic flow. Is there anything quite like that waltz movement in symphonic literature?

Morning Globe
BOSTON, Mass.
Circ. 190,246

MAR 4 1961

Szeryng Violin Soloist In Schumann Concerto

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 18th program of the Friday-Saturday series. Charles Munch, music director, conducted Schumann's "Genoveva" Overture and Violin Concerto; Symphony No. 1, by Honeggar, and Strauss' "Till Eulenspiegel." Henryk Szeryng was violin soloist.

By CYRUS DURGIN

You never can tell in this life. I had thought that the Violin Concerto by Robert Schumann, performed just twice here by Yehudi Menuhin and the Boston Symphony in 1938, would not come our way again. But lo! here it is this very week, again at the Symphony concerts and with Henryk Szeryng as soloist.

This was the last work of Schumann in a large form, created in 13 days, less than five months before insanity prompted Schumann to attempt suicide in the River Rhine. It was written for Joseph Joachim, who never played it in public, and who with Brahms persuaded Clara Schumann against its publication. Only in 1936, after removal of legal restrictions, was it available to be played.

In the light of these extraordinary and pathetic circumstances, objective appraisal of the Violin Concerto is hardly possible. This is peculiarly undeveloped music for a German, even Schumann; it is notably repetitive, and though of a wan melodic charm, it is not incontestably "violinistic."

In short, I do believe, the Concerto betrays the encroaching mental darkness of the composer, and is pitifully lacking in the passion, vigor and imaginative sunglow of the man who wrote the great piona pieces, the four symphonies and the A minor Piano Concerto. It is difficult to listen to the Violin Concerto without thinking of the personal tragedy of one of the noblest natures in music. "O World, O Life, O Time. . . ."

Nonetheless, any music by a man once a master should be heard, whatever its value. In this present instance, Henry Szeryng, a virtuoso who is also a superb musician, must be praised for his courage, for the Schumann oCncerto will not add luster to the public repute of him who plays it. No one could have give nit more tender, loving care than did Szerng, whose performance was most beautiful, most devoted.

Dr. Munch addressed himself, after intermission, to an extraordinarily fine work, if perhaps not the greatest masterpiece, of the late Arthur Honegger, and to Strauss' mordant "Till." With the latter he accomplished marvels of brilliance and virtuoso orchestral detail in a performance which, though loud, was not without sensitivity and which surely was masterly in execution.

Some of the Friday subscribers walked out on Honegger. Understandable this is, if one does not possess, at the least, a stubborn curiosity in the hearing, time and again of music initially hard to take. The first movement of this First Symphony, whatever its interior logic, pierces and cuts in its fierce dissonance. Thereafter the texture becomes clearer, the mood more tarctable, the feeling softer, and the conclusion is tender and luminous.

In its finest pages—and I would not omit portions of that first movement, either—Honegger's First Symphony reveals some of the finest attributes of French abstract modernity. This is music that lives in vital rhythm and which moves constantly from one after another of engaging blends and contrasts of instrumental function.

With Schumann's "Genoveva" Overture, Munch wrought dramatically. It cannot compare with that Romantic jewel, the "Manfred" Overture, but it is worth occasional hearing. Munch, let us not forget, is the only Boston Symphony conductor who has performed it since 1883!

Next week the Orchestra will be on tour. Thomas Schippers will be guest conductor at the next Symphony Hall "regular" concerts, Mar. 17 and 18. He will present the Overture to Verdi's "La Forza del Destino"; Schubert's "Tragic" Symphony, and Bartok's Concerto for Orchestra.

Globe 2/26/61

Silverstein and Szeryng Symphony Violin Soloists

Charles Munch has invited two violinists to be soloists at the Boston Symphony Orchestra concerts in Symphony Hall, this week.

Joseph Silverstein will be heard in Prokofieff's Concerto No. 2, in G minor, at the seventh Tuesday evening concert, Feb. 28 at 8:30.

Winner of the Naumburg Award last Fall and the only American to place in the 1959 Queen Elizabeth of Belgium International Music Competition, Mr. Silverstein has been a member of the Orchestra since 1955.

At Tuesday's concert Dr. Munch will also conduct Milhaud's "La Creation du monde" and Dvorak's Symphony No. 4.

Henryk Szeryng, the Polish violinist who was last heard with the Boston Symphony in February, 1959, as part of his first transcontinental tour of the United States, will be soloist at the concerts Friday at 2:15 and Saturday at 8:30. Mr. Szeryng will play the seldom-heard violin concerto by Schumann.

Doctor Munch's program, which will be preceded by an Open Rehearsal at 7:30 Thursday, also includes Schumann's Overture to "Genoveva," Honegger's Symphony No. 1, and the Tone Poem, "Till Eulenspiegel," by Richard Strauss.

Messrs. Silverstein and Szeryng will be soloists on tour with the Orchestra next week when concerts will be given in Northampton, New Haven, Philadelphia, Brooklyn and New York.

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Sunday Globe
BOSTON, Mass.
Circ. 416,486

MAR 5 1961

Symphony Away Touring This Week

Charles Munch and the Boston Symphony Orchestra, with Joseph Silverstein and Henryk Szeryng as soloists, are on tour this week in Northampton, New Haven, Philadelphia and New York.

Dr. Munch, who will conduct the Orchestra at Harvard University's Sanders Theatre Mar. 14, has invited Thomas Schippers to lead the next Symphony Hall concerts.

For his program Mar. 17, 18 and 21, Mr. Schippers will conduct Verdi's Overture to "La Forza del Destino," the Symphony No. 4 by Schubert and Bela Bartok's Concerto for Orchestra. There will be an open rehearsal of this program Thursday, Mar. 16, at 7:30 p.m.

Charles Munch has invited the American pianist, Byron Janis, to be soloist at the concerts of Mar. 24, 25 and 26. The program will be in observance of the 150th anniversary of the birth of Franz Liszt.

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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
MAR 7 1961

Hub Symphony Plays Honegger At Smith College

By WILLARD M. CLARK

NORTHAMPTON — Conductor Charles Munch and the Boston Symphony Orchestra paid its annual visit to Smith College Monday night and played before a large and cordial audience.

Munch was in a most eloquent mood and led his virtuosi through Honegger's first symphony, an admirable work commissioned by the orchestra for its 50th anniversary year. It was one of the few really fine works received by the orchestra.

Like Prokofieff, Honegger seemed to write with calculated aggressiveness to make for controversy. The first symphony is witty and grotesque in the first movement, and absolutely dissonant, but in the following two movements, the mood changes, and there are glimpses of truly lovely melodies and an orchestral texture opalescent in quality.

The final movement is bravura to the hilt, calling for the utmost skill of the players. This was given in abundance, and the result was a piece of music curiously haunting in the memory.

Prokofieff's "Violin Concerto No. 2 in G minor" was played by the 29-year-old assistant concertmaster of the orchestra, Joseph Silverstein. The young musician played it with greater assurance than when we last heard him and brought to it his manifold talents and interpretive abilities.

The opening movement is gusty, often dissonant, but the middle movement has a poignant beauty, almost Schumanesque in its quality. Silverstein produced a beautiful tone and in a smooth, unassuming manner let the music sing its own song.

The final movement is a challenge to any violinist, but Silverstein tossed it off with disarming ease. The orchestral collaboration was splendid, and the applause which followed the performance was heart-warming.

Dvorak's Symphony No. 4 in G major concluded this vital program, and Munch let loose his charm in a gracious and colorful interpretation which brought out every beauty in this work.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,111

MAR 5 1961

Music Events This Week

Charles Munch and the Boston Symphony Orchestra, with Joseph Silverstein and Henryk Szeryng as soloists, are on tour this week to present concerts in Northampton, New Haven, Philadelphia and New York.

Doctor Munch, who will conduct the orchestra at Harvard University's Sanders Theatre on Mar. 14, has invited Thomas Schippers to lead the next Symphony Hall concerts.

For his program on Mar. 17, 18 and 21 (Friday at 2:15, Saturday and Tuesday at 8:30; Mr. Schippers will conduct Verdi's Overture to "La Forza del destino," the Symphony No. 4 by Schubert and Bela Bartok's Concerto for Orchestra. There will be an Open Rehearsal of this program on Thursday, Mar. 16, at 7:30 p.m.

Charles Munch has invited the American pianist, Byron Janis, to be his guest at the concerts of Mar. 24, 25 and 26 (Friday, Saturday and Sunday). The program at these concerts will be in observance of the 150th anniversary of the birth of Franz Liszt.

TODAY

OBERNKIRCHSEN CHILDREN'S CHOIR, Symphony Hall, 3:30 p.m. Boston University Celebrity Series. Brahms, Schubert, Smetana, Bruckner and folk songs from around the world. Box office opens at 1:30 p.m.

VIENNA OCTET, Kresge Auditorium, 3:00 p.m. Final event of M.I.T. Humanities Series. Michael Haydn, Mozart, Schubert. Tickets at box office prior to concert.

BOSTON FINE ARTS QUARTET, with Joseph de Pasquale, viola, Sanders Theater, 8:30 p.m. Free Walter W. Naumburg concert. Three Mozart Quintets.

MAX MILLER, organist, Marsh Chapel, Boston University, 4:30 p.m. Organ vespers. Public invited.

MELROSE SYMPHONY ORCHESTRA, Jeronimas Kacinskas, conductor, Alice Farnsworth Boffetti, soprano soloist. Mendelssohn, Massenet, Bartok. Tickets at box office, Memorial Hall, Melrose, prior to concert.

GEORGE KENT, WILLIAM MacGOWAN, trumpet and organ, Maple Street Congregational Church, Danvers. 4:30 p.m. Varied program for both instruments. Public invited.

TUESDAY

LUISE VOSGERCHIAN, pianist, Jordan Hall, 8:30 p.m. Mendelssohn, Billy Jim Layton, Chopin, Bach, Stravinsky. Tickets at box office.

FENWAY SERIES, at Boston Conservatory, 26 Fenway, continues with Serge Conus, composer-planist and a chorus of Harvard students directed by James Sloane. 8:30 p.m. Admission free.

COMPOSERS' FORUM, Brookline Public Library Music Association, 8:30 p.m. Works by Louis Cohen, William Wilder, Melville Smith, Harris Poor, Bartholomeus Kool, performed by Linda Senford, soprano; Martha Bentley, soprano; Elinor Preble, flute; Donna Klimoski, clarinet; Ann Haugen, piano; Francis Burnett, piano. Public invited.

OPERA DEPARTMENT of the New England Conservatory, Boris Goldovsky director, Jordan Hall, 8:30 p.m. Mozart's "Magic Flute," conducted by Thomas Phillips and Ross Reismueller.

GREAT MUSIC series continues, Room 12, Boston University, 725 Commonwealth Avenue, 7:15 p.m. Edith Vogl illustrated lecture on "Songs of Schumann and Mendelssohn," Patricia Connor, soprano, Erna V. Fisher, soprano. Public invited.

THURSDAY

OPERA DEPARTMENT of N.E. Conservatory, Jordan Hall, 8:30 p.m. Repeat performance of Mozart's "Magic Flute."

FRIDAY

JUILLIARD STRING QUARTET, Jordan Hall, 8:30 p.m. Mason Music Foundation concert. Admission free but by ticket, 59 Fayerweather Street, Cambridge. Rush seats without ticket at 8:30 night of concert.

BEVERLY SILLS, soprano, Andover Celebrity Series, Phillips Andover Academy, 8:00 p.m. The leading soprano of the N. Y. City Center Opera replaces Griller Quartet originally scheduled for the series final event this season.

ADELE ADDISON, soprano, Country School Auditorium, 8:00 p.m. On Weston Country Evening Concert Series.

HARVARD-RADCLIFFE ORCHESTRA, Michael Senturia, conductor, Sanders Theater, Cambridge, 8:30 p.m. Premiere of "Essay on a Subject by Anton Webern," by David Lewen; Concerto da Camera for Flute and English Horn, by Hindsmith, Brahms Symphony No. 3. Tickts at door and at Harvard Coop.

SATURDAY

CHORUS PRO MUSICA, Alfred Nash Patterson, conductor, Symphony Hall, 8:00 p.m. St. Matthew Passion, by J. S. Bach. Soloists, Margaset Kalil, Eunice Alberts, Charles Bessler, Donald Gramm. Cambridge Festival Orchestra, Robert Brink, concertmaster. Daniel Pinkham, harpsichord. Tickets at box office.

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Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

MAR 9 1961

Munch Conducts Famed Orchestra

Monday night at John M. Greene Hall the Boston Symphony Orchestra, conducted by Charles Munch, presented a mild musical program to a near capacity audience. The program consisted of Honegger's Symphony No. 1, Prokofiev's Violin Concerto No. 2 in G minor, Op 63, and Dvorak's Symphony No. 4, in G major, op. 88. The first two numbers were composed in the 1930's; the last in 1889, so it was definitely an evening for lovers of the contemporary musical idiom.

The Honegger was especially interesting in the rhythmic display of the first movement. The remaining two movements were pleasing, but not particularly noteworthy. The orchestra played with its usual superb skill while Munch conducted in his inimitable fashion, alternately unobtrusive and dynamic.

Joseph Silverstein was the violin soloist in the Prokofiev, a rather unusual concerto. Rather than have the soloist expose and the orchestra develop one after the other, the concerto proceeded apace, with the soloist and orchestra more closely integrated than customary. Unfortunately, at times the solo instrument was drowned out by the orchestra. Silverstein displayed masterful technique in disposing of his difficult part; the more remarkable because of the sustained effort demanded of him by this form. In toto, this piece was rhythmically and thematically interesting in a pleasant way.

After intermission, the Dvorak symphony captured the audience's attention. The most tonal and melodic piece of the evening, and the most dynamic; it was also the most enthusiastically received. To the ears of the audience, the graceful lines and the full continuous sound, uninterrupted by spastic rhythms, were a relief through contrast to the first two selections.

Both those who prefer modern music to romantic, and those who care only for modern music were certainly satisfied by the evening's renditions, which were not extreme examples of either school. In short, it was a fine program, performed by one of the best orchestras in the world.—D. deB.B.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

FEB 28 1961

Boston Symphony Feature Of Smith March Schedule

The March schedule of concerts at Smith College opens Sunday with a student recital at 8 p. m. in Sage Hall, followed on Monday by the Boston Symphony concert under Charles Munch at 8:15 in John M. Greene Hall.

Mr. Munch this year has included in his program a violin concerto, the Prokofieff Second, with the distinguished violinist Joseph Silverstein. The Honegger First Symphony will open the concert, and the final work will be the Dvorak Fourth Symphony.

On Sunday, March 12, at 4 and at 8 p.m., in John M. Greene Hall, the Amherst and Smith Glee Clubs under the direction of J. Heywood Alexander and Iva Dee Hiatt will present in two parts the Bach St. Matthew Passion.

"An evening of lyric theatre" will be given by the After Dinner Opera Company in Sage Hall as the third and last concert in the Chamber Series Thursday, March 16, at 8. Tickets are available for this performance, which will present three lighthearted one-act operas by Offenbach, Horovitz and Chabrier in English translations, with colorful scenery and costumes, under the direction of George Walston.

The singers are Claire Simmons, Norman Riggins and Paul Dixon, and the works to be mounted are Offenbach's "66"; "Gentleman's Island" by Horovitz, based on the delightful poem of W. S. Gilbert in "Bab Ballads," and Chabrier's "An Incomplete Education."

Also on Thursday, March 16, at 5, Dean Doris Silbert will give an open lecture on the Haydn "Creation," which will be given a single performance on Sunday, March 19, at 3 in John M. Greene Hall. This noble work, the climax of the year for the Smith-Amherst Orchestra, and the choral groups, will be under the direction of Marion DeRonde and will be performed with the orchestra by the Smith College Choir (Iva Dee Hiatt, director), the Haverford College Glee Club (William H. Reese, director), and three distinguished soloists: Benita Valente, soprano, Johann Karatzas, tenor, and Thomas Beveridge, bass.

Mr. Beveridge has been heard as soloist with the Smith College Choirs and Glee Club, but this will be the first Northampton appearance of Mr. Karatzas and Miss Valente, who was winner of the Metropolitan Opera Auditions in 1960 and of many other awards. This concert will be open to the public without charge.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

MAR 5 1961

MUNCH CONDUCTS BOSTON SYMPHONY AT SMITH MONDAY

NORTHAMPTON — The Boston Symphony Orchestra, under Charles Munch, will be heard in John M. Greene Hall Northampton Monday at 8.15 p. m. as one of the events in the Smith College concert course. The program will include the Prokofieff Second Violin Concerto with soloist Joseph Silverstein assistant concertmaster of the symphony, who lately won the Naumburg Award. Two symphonies will also be on the Boston Symphony program: Dvorak Fourth, and Honegger First.

On Monday at 5 p. m. in Sage Hall, Prof. Emeritus Arthur Ware Locke will give a lecture-analysis of the Boston Symphony program, and this lecture is open to the public.

Next Sunday at 4 p. m. and at 8 in John M. Greene Hall the Bach St. Matthew Passion will be performed in its two parts, by the Smith College Glee Club, under the direction of Iva Dee Hiatt, the Amherst College Glee Club, under the direction of J. Heywood Alexander, the First Congregational Church of Amherst Youth Choir, under the direction of Jean Pemberton, and soloissts.

Adrienne Auerswald, soprano, and Charles Fassett, tenor, both of the Smith College Department of Music, will be joined by three visiting soloists: Richard Donohue, tenor, as Evangelist; Thomas Beveridge, bass, as Christ; and Malama Noicholas, contralto. A double chamber orchestra will accompany the Passion.

Mr. Beveridge will also appear as soloist in John M. Greene Hall on Sunday the 19th at 3 p. m. in the Haydn "Creation" with the Smith-Amherst Symphony, under the direction of Marion DeRonde. The other soloists on that occasion will be Benita Valente, soprano, and Johann Karatzas, tenor. Both the Bach and the Haydn performances are open to the public.

On Friday, the 17th at 5 p. m. in Sage Hall, Dean Doris Silbert will give a lecture on the Haydn "Creation," which will also be open to the public.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,460
MAR 5 1961

169

MUSIC

Boston Symphony Appears Second Time This Season

By GORDON E. ARMSTRONG

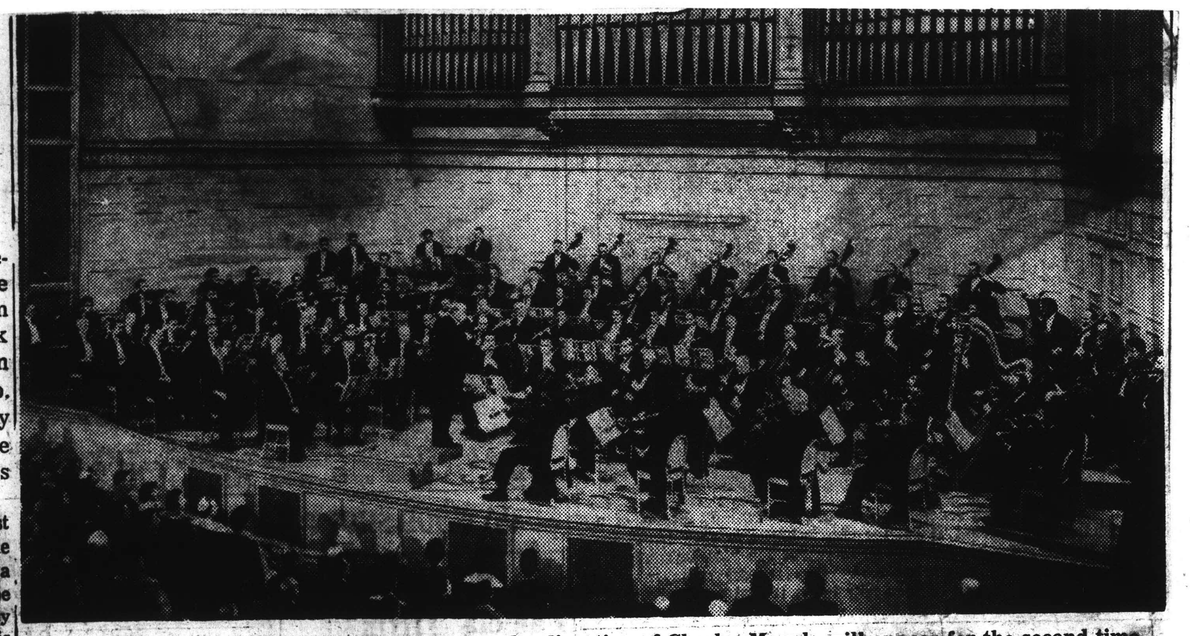
The Boston Symphony will make its seasonal farewell here on Tuesday evening in the sixth event of the Woolsey series. Charles Munch will conduct a program which is to feature a guest artist in the person of Henryk Szeryng, the Polish violinist. He is to be the soloist in a rare hearing of Schumann's D minor Concerto. Honegger's Symphony No. 1 and Dvorak's Symphony No. 4, the other works listed, will help to strike a nice balance between "the old and the new" as the orchestra's programs invariably do.

HENRYK SZERYNG

With regard to Tuesday's guest artist, it may be said that the New Haven Symphony scored a "first." Though Szernyng will be making his debut in the Woolsey series at this time, he made his first appearance here two years ago as a soloist with our orchestra. An audience in the fourth concert of the New Haven Symphony's 1958-59 series heard the accomplished fiddler in a scintillating performance of the Sibelius Violin Concerto. Szernyng proved to be a virtuoso of the first rank, with an amazing technique and the ability to make his violin sing in the most ecstatic and passionate fashion. Those who may be hearing this superb artist for the first time on Tuesday evening are in for a real treat.

The Schumann concerto has a rather strange history; in fact, it has been called the "lost concerto" though actually it was more neglected than lost. Completed in 1853, the work did not receive its first public performance until 1937. Schumann originally sent the concerto to the great violinist Joachim who, for reasons best known to himself, never performed the work in public. After Joachim's death in 1907, the manuscript reposed in the Berlin State Library until its first performance by violinist Georg Kulenkampf and the Berlin Philharmonic. Yehudi Menuhin gave the first American performance with the St. Louis Symphony in December, 1937, a few months after the European premiere.

The other two works to be heard on Tuesday will round out a program which offers a wealth of contrasts. The Boston Symphony performed the Honegger symphony here in 1944 and despite the severity of its harmonic indulgences the work was well received. Incidentally, this symphony was composed for the 50th anniversary of the Boston Symphony. The Dvorak symphony will perhaps be new to many listeners here. Despite the fact that it is a work of considerable stature, it has not attained the popularity of the composer's fifth symphony, "New World." The New Haven Symphony has performed the latter, of course, but its records indicate that the orchestra has never performed the symphony which we are to hear on Tuesday.



The Boston Symphony Orchestra, under the direction of Charles Munch, will appear for the second time this season in Woolsey Hall, on Tuesday night at 8:30 o'clock.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Register (e)
NEW HAVEN, Conn.
Circ. 99,236
MAR 8 1961

Music

BOSTON GROUP GIVES CONCERT AT WOOLSEY HALL

The Boston Symphony mad its seasonal farewell here in th sixth event of the Woolsey se ries Tuesday evening. Charle Munch conducted this concer which introduced to many in th audience the Polish violinist Henryk Szeryng, guest artist This was not the violinist's firs appearance here, however, sinc he performed with the New Ha ven Symphony two years ago.

Szeryng, in fact, was more impressive in his earlier per formance when he was heard ir the Silbelius Violin Concerto At that time he turned in a beautifully precisioned an tonally charming performance revealing himself to be an art ist of consummate musicianship All of this was not lost on the listeners as was evident from the enthusiastic reception which he received in that Woolsey Hal debut.

By contrast, audience response to the violinist's playing of the Schumann D minor Concerto with the Bostonians was lukewarm. Undoubtedly this was due in grea part to the work itself which, des pite the undeniable appeal ir many of its pages just doesn't add up to the stature of an artistic whole. Schumann was a grea composer for the piano but his un derstanding of the violin wa something less than complete. To add to the faults in this concerto the orchestration poses extra diffi culties which are not always over come by soloist and orchestra.

The concerto's weaknesses might have been less obvious with a little more "oomph" on the part of the soloist and a more rugged manipulation of the bowing arm in technical passages. On the other hand his tonal investiture was decidedly redeeming feature of the performance and the violin sang exquisitely throughout. While Szeryng's figurations and runs were technically secure in the opening and closing movements in the nature of things the warmth and richness of his tones in the lovely slow movement provided the more memorable moments in the performance.

Honegger's Symphony No. 1 the opening work, made a lo more sense to this listener than it did when the Boston Orchestra played it here in 1954. Perhaps one's ear has become "educated" somewhat in the interim. Those brutally harsh chords in the first movement seem to be less startling as do the general form and structure of this remarkable work. This music with its compelling rhythms, brash harmonies, and contrapuntal complexities may present problems for listeners but surely none for the Bostonians. This latest preformance was ample proof of the latter.

Dvorak's Symphony No. 4 wound up the program in exciting fashion. Conductor and orchestra were in their "best form" here which is to say that tempos were bright, dynamics were wondrous, and sonorities were tailored to prefection. Dr. Munch brought his scores along for a change, a bit unusual for but then, so was the program! (GEA)

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
MAR 9 1961

170

Music: Schumann's Violin Concerto

Szerying Soloist With Boston Symphony

By HAROLD C. SCHONBERG

ABOUT thirty years ago, newspaper readers had a field day following the details of the Mystery of the Schumann Violin Concerto. It was quite a story, complete with seances, mediums and communication with departed spirits. Yelli d'Aranyi, the grandniece of Joseph Joachim and herself a violinist of some repute, claimed to be in contact with Schumann's ghost. The ghost demanded that his violin concerto be exhumed. Miss d'Aranyi and her sister, Adila Fachiri (also a violinist) made a great to-do about it.

All this was amusing to musicologists, among others, because there was no secret that Schumann had composed a violin concerto. It was well known that it was one of his last works, shortly before he attempted suicide; that Joseph Joachim had owned the manuscript; that he and Clara Schumann did not think it worth publishing. In 1937, Yehudi Menuhin finally introduced the work to America and played it for a time.

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It has never entered the repertory; and, indeed, its faults are obvious. In a way it is a thing of shreds and passages, with a good deal of writing that is patchy and fumbling. And yet it is not a work that can be dismissed offhand.

For one thing its melodic content has too much beauty. For another, there is a peculiar, intense, poignancy about the score. Knowing the details of its composition, it is perhaps too easy to read things into it; to correlate the desperate writing and the obvious lack of grip with the hallucinations that were chasing through poor Schumann's diseased mind. But certainly the two main themes of the first movement are prime Schumann; and the second movement tries valiantly to rise: a bird with shattered wings. The third is a curious sort of polonaise, rather slow and reflective.

Slow and reflective; but surely not so slow as Charles Munch and the Boston Symphony, with Henryk Szeryng as soloist, made it out to be. The movement is marked "lively though not fast," and that does not mean in a funereal manner. The participants last night adopted just about a ruinous tempo, one that did not provide enough contrast with the slow movement, and thus made the score sound twice as long as it should have.

Elsewhere Mr. Szeryng played beautifully. His is not a large style, but it has finish, refinement and unusual technical control. Mr. Szeryng is one of the modern group of violinists who does not believe in a heavy vibrato. He managed to get plenty of color without digging a hole in the fingerboard, and his musical ideas always had taste.

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Mr. Munch opened his concert with Honegger's First Symphony, a curious combination of angry-young-man violence with Massenet-like sugar. It is one of those scores of the Nineteen Twenties that is far too much of the age ever to transcend it. Dvorak's lovely Fourth Symphony ended the program. In the first movement Mr. Munch made up in speed what had been lacking in the finale of the Schumann. He simply raced through it. Later on he settled down to give a colorful and reliable account of the score.

Henryk Szeryng

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch, conductor. Henryk Szeryng, violinist. At Carnegie Hall.
Symphony No. 1 ..... Honegger
Violin Concerto ..... Schumann
Symphony No. 4 ..... Dvorak

Dvorak and Honegger Works Also Given

Sonata Series Begins

A THREE-CONCERT series of Bach and Mozart sonatas was begun in Town Hall last night by Robert Gerle, violinist, and Albert Fuller, harpsichordist, under the sponsorship of the Clarion Music Foundation. The event was colorful and gratifying to the eye as well as the ear, and if the succeeding concerts go as well as this one, the series will be rich in pleasure.

Mr. Fuller's harpsichord, the chief element of visual interest, is a magnificent construction in black, red and gold prominently bearing Latin inscriptions. Mr. Gerle's violin is conventional, but the music stand he used was handsomely ornamented.

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Their program consisted of the Sonata No. 3 in E and the Sonata No. 5 in F minor by Bach, along with Mozart's Sonata No. 30 in D (K. 306) and Sonata No. 28 in C (K. 296).

Everything was played with keen attention to color, nuance and variety of emotional suggestion. Music that was brisk and lighthearted sparkled with animation; music of a graver nature took on the dignity, nobility or pathos that became it.

And when Messrs. Gerle and Fuller arrived at the Andante sostenuto of Mozart's Sonata No. 28, they did not hesitate to emphasize the hearts-and-flowers sentiment that gives the movement its delicious charm.

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There was, though, one slightly disturbing feature about the performances, and that was that occasionally they seemed a bit pressed, or nervous, in execution. As a result, some of the livelier tempos fluctuated now and then. This kept the concert from maintaining the level of total poise that would have capped it perfectly.

ALLEN HUGHES.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S. 778,562
MAR 9 1961

AT CARNEGIE HALL

Munch Offers Romantic Bill

By MILES KASTENDIECK

THOUGH CHARLES MUNCH and the Boston Symphony indulged in romantic music in Carnegie Hall last night, they began with a modern work of consequence. The revival of Honegger's Symphony No. 1 served as a reminder of how much this composer's music is being neglected.

Thirty years have dealt kindly with it. Under Mr. Munch's sympathetic exposition the symphony not only sustained interest but rekindled a realization of how fine it is.

True to Honegger's personal style, it has much of the locomotive propulsion characteristic of this period of his writing. It also has a communicative aspect overlooked for years.

This is the jazz influence which exerted itself in the Twenties but somehow became sidetracked during the Thirties. It asserts itself in the syncopated rhythms of the first movement, injects a touch of the blues in the second, and gets in a good brass lick in the finale.

Rhythm of Century

Why composers have not further exploited it in serious music remains a mystery because it is an essential rhythm of the century.

Honegger wanders in and out of tonality interestingly in this work. Except for a few arid passages, each movement has a character of its own, perhaps too much so for the complete unity of the work.

The poetic close of the final movement remains an index to the flowering of his genius in later symphonies.

Schumann's Violin Concerto in D Minor and Dvorak's Symphony No. 4 comprised the romantic items in the program. Henryk Szeryng pulled the Schumann out of slough of lengthiness its prolixity creates.

Dullness Avoided

The elegance and eloquence of his tone spun its own kind of magic. His playing was sheer poetry. Thus the songful aspect of the music redeemed a work otherwise musically dull.

The native flavor of the Dvorak made delightful listening in Mr. Munch's persuasive and bucolic interpretation.

He caught the "Grazioso" element of the third movement most beguilingly and the uninhibited gaiety of the finale most infectiously. This music suited him temperamentally last night, while the players felt responsive too.

For solid character, however, the Honegger offered stiff competition. Both works could be played more frequently: The Dvorak as relief from the "New World," the Honegger as an introduction to bringing his music more into the repertory. The performance brought genuine satisfaction.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
MAR 9 1961

MUSIC

Boston Symphony Orchestra

CARNEGIE HALL

Conductor, Charles Munch; soloist, Henryk Szeryng, violinist. The program:
Symphony No. 1 ..... Honegger
Violin Concerto ..... Schumann
Symphony No. 4 ..... Dvorak

By Ronald Eyer

We don't hear any of the works listed on this program very often and it is a pleasure to renew old acquaintance, even though the handshake may be a bit languid for this one or that one.

The Schumann concerto for violin was a new, rather than an old acquaintance for this writer. It is not played very often and somehow I have missed it all along the line—but not very much. It is indistinguishable in kind from the concertos of Mendelssohn, Brahms or any other composer of the Nineteenth Century who wrote stock pieces of this sort for the violin virtuoso. But it is not nearly as good as Mendelssohn, and it is miles behind Brahms. But it is typical in chromaticism, the characteristic sequential development, the bravura arpeggios for the solo instrument and all the other cliches of the form which were cliches even then.

Henryk Szeryng played it admirably. He is somewhat stolid in approach, not much given to bursts of temperament. But he has a warm vibrato, his technique frequently shows brilliance, and he no doubt will become more plangent in style when he feels more confident about addressing himself to the audience rather than the conductor.

Among his best moments were the slow movement which opens with a beautiful statement of the theme by the solo cello followed by the solo violin. It is the most inspired movement of the concerto and Mr. Szeryng made the most of it. It must be said on the soloists behalf that the concerto contains only routine writing for the violin. Schumann knew something about the violin, but he didn't know enough to write with the dash and inventive daring that he wrote for the piano.

The Honegger First Symphony dates categorically from an early period of experiment with the "advanced" music of the Twentieth Century. One of its naivetes is its use of completely diatonic melodic ideas set amid a welter of dissonant harmonies in a Straussian body of opulent orchestral tone. It is nothing like so revolutionary as the composer's "Pacific 231," and in the second movement, the Adagio, he almost completely gives up acute dissonance for a kind of muted impressionism which is mindful of Delius and frequently quite eloquent of tongue.

Henryk Szeryng, violin soloist with the Boston Symphony last night.

The Dvorak Fourth Symphony does not possess the individuality of the "New World"—distinguished by its "new world" themes—but it is mellifluous and solidly constructed in the romantic tradition with characteristic Dvorak thematic echo effects. This, along with all of the rest of the music of the evening, enjoyed a benign performance under the Munch baton.

France-Amérique March 19, 1961

La musique

Munch à New-York

par Edgard FEDER

LA quatrième visite, cette année, de l'orchestre de Boston et de Charles Münch fut l'occasion d'un nouveau triomphe pour ces musiciens d'élite qui, avec leur formidable chef, constituent une équipe symphonique unique au monde. L'on a beau entendre les orchestres réputés les meilleurs, ou les chefs connus pour être parmi les plus habiles: on les admire, souvent sans réserves, avec tout le respect qui leur est dû. Mais lorsqu'il s'agit de la symbiose "Boston-Münch", l'on se trouve transporté dans un monde à part, où les "réalités" musicales aussi inattaquables qu'une montagne de granit servent de base à la plus fertile des spontanéités, où la fantaisie et le rêve se laissent courtiser par le bon goût et où la perfection technique des exécutions semble n'être qu'un prétexte pour rendre l'essence même de la musique plus vivante, plus éloquente, plus accessible, en un mot, plus humaine.

A son premier concert, M. Münch dirigea la Symphonie n° I, qu'Arthur Honegger composa en 1930. Mouvement musical plus robuste, plus substantiel, fut-il exprimé dans une forme structurale plus solidement charpentée; et naturellement, l'exécution en fut d'une plasticité irrésistible.

Quant à l'interprétation de la IVème Symphonie de Dvorak, elle fut digne du joyau qu'est cet ouvrage ensoleillé. Enfin, Charles Münch s'associa à Henri Szeryng, l'un des plus doués — voire le plus doué — des violonistes de la jeune génération, pour offrir au public une interprétation émouvante et techniquement parfaite du Concerto en Ré mineur de Schumann. Ce concerto est la dernière oeuvre importante composée par le poignant romantique allemand alors qu'il était déjà frappé du dérèglement mental qui marqua la fin de sa brève existence. L'ouvrage a des faiblesses telles que Clara Schumann, d'accord avec Joachim et Brahms, refusa d'en permettre l'exécution. Un siècle presque devait s'écouler avant que l'on ne sortît le concerto des cartons de l'oubli auquel il avait été voué. Heureusement, car il contient des trésors inappréciables de tendresse et d'émotion viriles. C'est "Eusebius", le doux rêveur qui incarne l'aspect le plus attachant de la personnalité de Schumann, qui exprime la quintessence de son être dans cet ouvrage dont la calme intensité vous étreint la gorge.

M. Szeryng, admirablement soutenu par Charles Münch, en fut l'interprète aussi sensible qu'habile, ce dont tous deux furent récompensés par des applaudissements enthousiastes.

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240
MAR 9 1961

WORDS and MUSIC

By Harriett Johnson

Honegger Erupts With Bostonians

The eruptions of nature surrounding Carnegie Hall didn't abate last night during the concert of the Boston Symphony inside the auditorium. Wind and sleet were as obstreperous at 10:30 as they had been at 8 p.m.

But the musical atmosphere changed radically, its wind velocity dramatically lessened after the initial movement of the opening piece, Arthur Honegger's Symphony No. 1. The *Allegro Marcato* of the symphony flaunted its dissonances audaciously, driving forward a dynamic design conceived by a master hand. Honegger was 38 years old when he completed this work and a mature composer.

Honegger Builds Brilliantly

At certain points during the *Allegro*, the thick tone clusters followed each other rapidly with the clipped precision of quickly changing military formations.

Honegger builds his structure brilliantly, ferociously, inevitably until the highest point of climax is reached, then it dies down suddenly to a thread, nipped off instantly. Conductor Charles Munch, a Honegger expert, galvanized its defiance with the drive of cyclonic cylinder.

The Adagio followed with pungent calm. While the danceable final *Presto* didn't assume the complexity of the first movement, its high-stepping gallop still took pleasure in the challenge of a cobblestone road.

The introduction of a soulful melody at the end of the *Presto* was a dramatic surprise. Its mood and tempo were the antithesis of what had preceded.

Szeryng in Schumann Concerto

This lyrical close of the Symphony foreshadowed the prevailing quality of the works which followed: Schumann's Violin Concerto in D Minor, suavely performed by Polish violinist Henryk Szeryng, and Dvorak's Symphony No. 4 in G Major, inspired by the folk elements of the composer's native Bohemia.

Szeryng's beautiful tone and the patrician elegance of his style made the most of the Concerto's lovely, song-like themes He didn't always succeed in defining the architecture or the rhythm with full intensity, but in general his conception was a noble one.

The weakest movement of the concerto is the last and is probably the main reason why the Schumann family felt strongly that the Concerto should be kept in the archives and never released for performance. It was the final major work Schumann composed, completed a few months before his mental collapse.

Except for this closing movement, however, the consensus today doesn't agree with the family verdict. Though the composer's direction for the ending section states "Lively but not fast," I believe its effectiveness would be increased by a speedier tempo and more abandon than employed by Szeryng and Munch last night.

Music Tonight...

N. Y. Philharmonic Preview, Leonard Bernstein conducting. Hindemith Concert Music for Strings and Brass Op. 50, Stravinsky Symphony of Psalms, Ravel "Daphnis et Chloe," Schola Cantorum assisting in Stravinsky and Ravel works. Carnegie Hall, 8:30. Program repeated tomorrow at 2:15.

Metropolitan Opera: Puccini's "Turandot," Birgit Nilsson in title role, Franco Corelli as Calaf, Teresa Stratas as Liu for first time at Met, Leopold Stokowski conducting, 8.

N. Y. Staats-Zeitung und Herold, Dienstag, 14. März 1961

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Carnegie Hall

Nach 24 Jahren zum ersten Male wieder Violinkonzert Schumanns

In einem seiner Briefe an den Komponisten Carl Friedrich Zelter schrieb Goethe einmal: "Es ist ein edles aber undankbares Geschäft, selten aufgeführte Werke aus der Versenkung zu holen. Wenn etwas selten aufgeführt wird, dann hat das oft auch seinen guten Grund". Nun, in den meisten Fällen ist Goethe's Feststellung natürlich zutreffend. Auch das vorletzte Carnegie Hall-Konzert, das die Bostoner Symphoniker in dieser Saison nach New York brachte, bildete leider nicht die Ausnahme, die die Regel bestätigen würde.

Charles Munch versuchte einmal — und das muß ihm hoch oder, wie Goethe sagen würde, als edel angerechnet werden — an Stelle wohlbekannter und todsicherer Musik, etwas weniger konventionelle Kompositionen zu Gehör zu bringen. Es war kein uneingeschränkter Erfolg. Da war zunächst Schumanns Violinkonzert, das der Meister kurz vor seinem Selbstmordversuch fertiggestellt hatte und das Clara Schumann noch lange nach dem Tode ihres Mannes in einer Schublade verstauben ließ. Sie hielt es nicht für gut genug, um es dem Verleger zu präsentieren. Yehudi Menuhin brachte das Werk 1937 erstmalig — und einmalig — vor das New Yorker Publikum. Munch hatte für seine Aufführung in der Carnegie Hall in der vergangenen Woche den Violinisten Henryk Szeryng verpflichtet — einen hervorragenden Virtuosen, der aus dem d-Moll-Konzert herausholte, was herauszuholen war. Besonders im Anfangssatz zeichnete er sich durch das leidenschaftliche Espressivo und die lyrische Tongebung aus.

Als das moderne Werk seines Programms hatte Charles Munch Honeggers Erste Symphonie gewählt. Die Komposition, die in den Zwanziger Jahren geschrieben wurde, läßt sich mit den späteren Einfällen und dem viel reiferen Stil der jüngeren Musik des Komponisten kaum vergleichen.

Sie ist eine Kombination von Neo-Klassik und Modern-Sein-Wollen und entbehrt vor allem jeglicher Ausdruckskraft.

Am besten gefiel Dvoraks liebliche Vierte Symphonie. Aber auch sie ist eines der schwächeren Werke des tschechischen Meisters und daher auch viel seltener aufgeführt wie, zum Beispiel, seine 'Zweite' (d-Moll) oder seine grandiose "Neue Welt".

Munch, dessen sicheres handwerkliches Können ihm seit langem einen geschätzten Platz im amerikanischen und internationalen Musikleben eingetragen hat, dirigierte mit der ihm eigenen Umsicht. Sein Orchester bemühte sich mit gewohntem Erfolg um Klangintensität und Sauberkeit der Linien. Die Freunde der Bostoner Gäste, dankten allen Beteiligten mit viel Beifall, der aber in erster Linie den Musikern und ihrem Dirigenten galt, nicht den Werken, die sie spielten. **P. R.**

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
MAR 9 1961

Music

Bostonians Play at Carnegie

By LOUIS BIANCOLLI.

The good news at Carnegie Hall last night was the playing of the Boston symphony and its accomplished violin soloist, Henryk Szeryng. The bad—or should one say sad—new, was the Schuman Violin Concerto.

Efforts by at least two dedicated artists have been made in the past 25 years to establish the posthumous concerto in the repertory. Last night's was the latest and best. But the concerto still won't do.

The story is an old one by now—how Schumann wrote it for the great Joachim just four months before he went mad; how Joachim and Clara Schumann refused to give it to the world.

No Help to Famed.

Composed in 1853, the concerto remained in manuscript till the 1930s, when it was performed and published. It was then clear why Joachim and Clara had withheld it. The concerto was no help to Schumann's fame.

One envisioned the hapless Schumann in those last clouded months of sanity, working feverishly against time, eager to please the great young virtuoso with a new score, secretly aware of the malady gnawing within.

There are great, heart-breaking moments in this concerto, heart-breaking because Schumann makes nothing of them. The concerto constantly promises things that never happen —a least in the end movements.

The slow movement is something else again—as if the lucidity of mind and creation were bright and sustained for the last time. That is beautiful music, poignant in its intimations and tenderly scored.

Wealth of Tone.

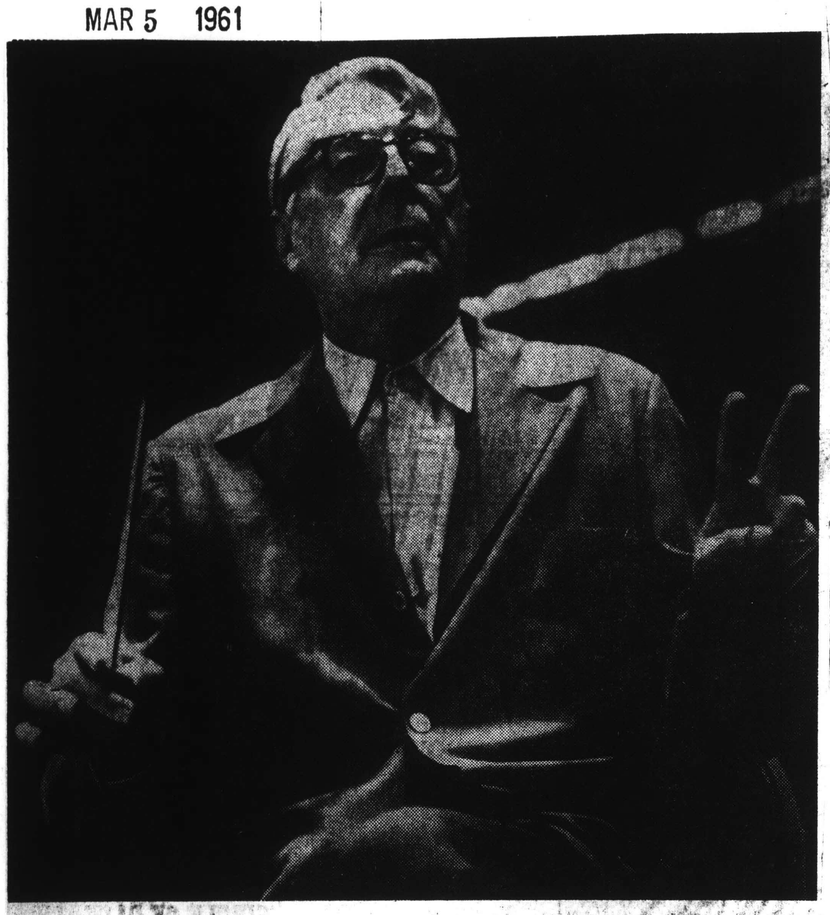
My own feeling is the slow movement should be played alone on a program with Ravel's "Tzigane" or Chausson's "Poeme." That would rebound to Schumann's credit and the public's benefit.

Mr. Szerying, in his brief American career, was never such an artist as he was last night—applying a wealth of tone and feeling and technic to what was largely a lost cause, and achieving, thereby an added nobility.

Mr. Munch opened the program with Honegger's first symphony, a clamorous relic of the 20s and closed it with an ultra-brilliant reading of Dvorak's Fourth Symphony. Like the soloist, he was in great form last night.

PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048
MAR 5 1961

172



Charles Munch conducts the Boston Symphony Orchestra Thursday evening in annual concert for the Philadelphia Forum.

Peak week in music

Academy offers eight top-flight events; Stokowski conducts 'Gurrelieder'

By SAMUEL L. SINGER

This is the most high-powered week of the 1960-61 music season, with eight events at the Academy of Music, including three performances of Schoenberg's "Gurrelieder," conducted by Leopold Stokowski with the Philadelphia Orchestra and singers; two grand operas, the annual visit of the Boston Symphony and a recital by Birgit Nilsson.

"Gurrelieder" will be given Monday and Saturday evenings and Friday afternoon. Miss Nilsson will sing Tuesday. "Madame Butterfly" will be staged Wednesday by the Philadelphia Lyric Opera Co., starring Renata Tebaldi. Charles Munch conducts the Bostonians Thursday, and the Philadelphia Grand Opera Co. presents "Carmen" Friday night.

The eighth event is a children's concert by the Orchestra Saturday morning.

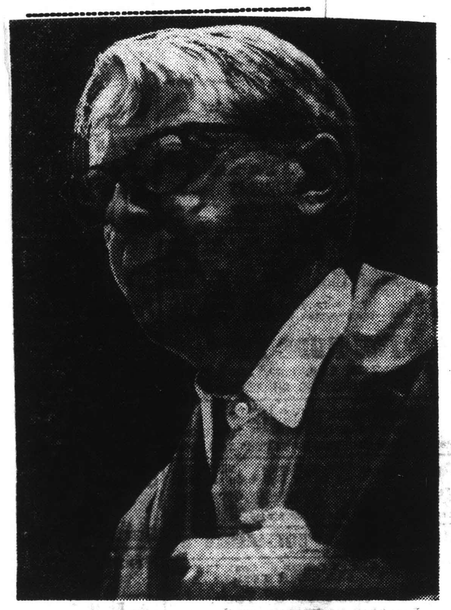
BOSTON SYMPHONY BILL

Thursday the Boston Symphony gives its 28th annual concert on the Philadelphia Forum series, with Munch conducting. The program will open with Milhaud's "Creation of the World" and close with the Franck Symphony in D minor.

The soloist will be Joseph Silverstein in Prokifieff's Violin Concerto No. 2 in G minor. Silverstein, 28, a member of the orchestra's first violin section, last October won the lucrative Naumburg Award of $5000, which carried with it appearances with major orchestras, subsidized foreign and American concert tours, recording and managerial contracts.

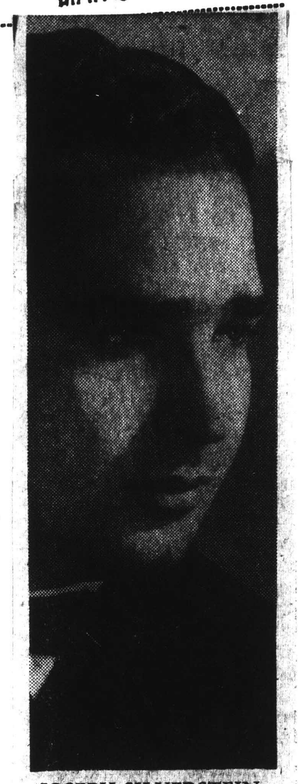
Silverstein's several distinguished teachers have included Efrem Zimbalist and Veda Reynolds at the Curtis Institute here. In 1959 he placed third in the Queen Elisabeth of Belgium international competition that was won by Jaime Laredo, Curtis student from Bolivia.

PHILADELPHIA, PA.
NEWS
D: 236,674 SAT. 171,187
MAR 4 1961



CHARLES MUNCH will conduct the Boston Symphony Orchestra in its annual Philadelphia concert Thursday evening at the Academy of Music.

PHILALADELPHIA, PA.
BULLETIN
D. 695,830 S. 691,530
MAR 5 1961



JOSEPH SILVERSTEIN

Munch Here With Boston Symphony

INSTRUMENTAL music in Philadelphia will receive added impetus this week from an appearance by Charles Munch and his Boston Symphony on Thursday evening and by the fourth Philadelphia Orchestra Children's Concert on Saturday morning.

The concerts are all at the Academy of Music.

Dr. Munch, a great favorite with Philadelphia audiences, is appearing here under the auspices of the Philadelphia Forum. The French maestro will direct his distinguished orchestra, presenting a soloist new to this city, the young violinist, Joseph Silverstein.

This 28-year-old winner of the Naumburg Foundation competition will be heard as the soloist in Prokofieff's fascinating Violin Concerto No. 2, one of the most attractive of contemporary scores.

Other works scheduled by the Boston conductor are Cesar Franck's Symphony in D Minor, one of the works that rates top ranking when it comes to popularity, and—of more esoteric appeal—Darius Milhaud's, "Le Creation du Monde."

Dr. Munch is a native of Strassburg, a city famous for its sublime cathedral and its nesting storks. He came to the Boston Symphony in the autumn of 1949, winning instant approval from the sophisticated followers of the great orchestra. Before that time he had been one of France's most prominent conductors, involved with the direction of four great Paris orchestras. —M. de S.

PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048
MAR 10 1961

At the Academy

Boston Symphony Excellent in Concert

By EDWIN H. SCHLOSS

The Boston Symphony Orchestra gave its 28th annual concert in the series of the Philadelphia Forum (a division of the Philadelphia Inquirer Charities Inc.) in the Academy of Music on Thursday night. Charles Munch conducted and a capacity audience was on hand.

The distinguished Boston maestro is French by birth and the program was devoted to music by Gallic composers, except for the Prokofieff Violin Concerto No. 2 in G minor with Joseph Silverstein as soloist.

ZIMBALIST STUDENT

Young Silverstein, a member of the orchestra's first fiddle section, was a former student at the Curtis Institute of Music, a pupil of Veda Reynolds and Efrem Zimbalist. But, though a winner of a number of recent national awards, Silverstein had not previously appeared in this city.

It proved to be an auspicious debut. The Prokofieff Second Concerto, which dates from 1935, is a relatively warm and lyric work compared to the wit, chic and glitter of the composer's earlier music.

The slow movement brings out the solo instrument in its most expressive voice and Silverstein's dealings with it were gratifying indeed. His tone, without being unduly large, is broad, elastic and carries well. It was a most expressive performance in its cantabile phases and, in the Finale, a flashing Rondo, the young artist brought off the appropriate pyrotechnics with brilliant elan. The audience was highly appreciative.

'CREATION OF WORLD'

The evening opened with what was probably the first major performance here of Darius Milhaud's "The Creation of the World," a stimulating and delightful novelty. "La Creation du monde" was originally the score for a ballet first danced in Paris in 1923. Milhaud wrote it shortly after his return from a visit to this country and it bears the lively imprint of the jazz which the French "modernist" heard with fascination in his trips to Harlem and elsewhere.

The composer has said that his music is meant to represent the creation of the world as seen through primitive eyes. And while jazz aficionados might not agree with the precise primitive source of M. Milhaud's inspiration, it makes liberal use of the jazz idiom.

MUNCH RESPECTFUL

There are moods of deepest indigo; there is compulsive syncopation and other African stigmata, including a blues theme introduced plaintively on the oboe. But this is, of course, no epic picture of the dawn of creation seen or heard through anyone's eyes or ears.

Its roots may be primitive, but its flowering is sophisticated as witness, among other things a lively fugue on jazz themes. Mr. Munch's approach to the score had imagination and vitality but he respected the fundamental naivete of the music, and properly refrained from being too orgiastic.

The evening ended with a fine account of that noble classic of French 19th century Romanticism, Cesar Franck's D minor Symphony.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S. 778,562
MAR 13 1961

Boston Matinee

Charles Munch and the Boston Symphony introduced the violinist, Joseph Silverstein, a member of the orchestra, in his first major Carnegie Hall appearance last Saturday.

Playing Prokofieff's Second Violin Concerto, he qualified as a most proficient fiddler with a fine-spun quality of tone and almost flawless technical execution. How musically involved he was with the performance did not comunicate itself forcibly.

Mr. Munch revived Milhaud's "The Creation of the World," reminding listeners of its strategic position before Gershwin's "Rhapsody in Blue" was written.

He concluded with the Franck Symphony, the performance which bore the special imprint of the conductor's personality.

PHILADELPHIA, PA
BULLETIN
D. 695,830 S. 691,5
MAR 10 196

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By MA

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PHILADELPHIA, PA.
JEWISH EXPONENT
W. 44,137
MAR 17 1961

173

MUSIC

MONROE LEVIN

The Boston Symphony

It must have been fully twenty years ago that we last went to the Academy to hear the Boston Symphony. Many more recent events lie obscure in the memory, but we can still see Koussevitzky conducting what was then Shostakovich's latest symphony, the Sixth.

THE VEINS in his temple swelled as the brass blared toward the last page, and with the final chord a group of students in the pit leaped, cheering, to their feet.

No doubt the Philadelphia Forum has had the "BSO" back every one of the twenty years since then, but times have changed. Students don't leap up, cheering, in the pit any more, in fact the Forum has enough trouble filling the hall itself.

Yet the Boston Symphony still gives us music worth cheering about. Under its French conductor, Charles Munch, it came to town last week with a pair of French scores—the Franck Symphony and Darius Milhaud's "Creation of the World" — and a Violin Concerto by a long-time guest of France, Serge Prokofiev.

EVERYTHING THAT happened at this concert reflected on the superb skill of a virtuoso ensemble. Cesar Franck's Symphony always shows off an orchestra's ability to sound like an organ, which is no small ensemble feat, but we were particularly entranced by the sound of the "Boston" in the contemporary works.

Milhaud's cosmic view of jazz, vintage 1923, was given a performance in which not only the control and technical wizardry of a jazz group was present but its loose, almost sleepy calm as well. (The program notes didn't say, but when Milhaud visited Harlem in 1922 it was probably long past bedtime.) Of the many brilliantly-played solo passages, Roger Voison's trumpet jutted out especially like a shaft of silver, or should we say blue, light.

"The Creation of the World," a valued 20th-century score, has lost its shock value for most people. Forum audiences still display an inexhaustible variety, however; behind us a voice greeted the close of the piece with the comment "Very modern, and very weird!"

PROKOFIEV'S Second Violin Concerto on the other hand drew forth unqualified enthusiasm. Less often played than the First, it is a lovely work with an easy, amiable relationship between solo instrument and orchestra. This relationship was underscored by the fact that the excellent soloist, Joseph Silverstein, sits regularly among the first violins. His tone, very civilized and clear, was just right for this concerto, as one imagines it would be for a lot of others by Vivaldi, Bach and Mozart.

To realize that a talent like Joseph Silverstein's is mixed into the Boston Symphony sound emphasizes what everyone knows, that Mr. Munch leads a unique orchestra.

Comparisons with our own Philadelphia are as useless as they are inevitable. We couldn't help thinking of a concert we heard two weeks ago, when the guest conductor was Eugene Ormandy's capable assistant, William Smith. Mr. Smith's precision as a time-beater is in direct contrast to the florid movements of a Charles Munch, and yet what strikes us most about both orchestras is their responsiveness to what lies beneath the beat — the conductor's essential musical conception.

PHILADELPHIA, PA.
BULLETIN
D. 695,830 S. 691,530
MAR 10 1961

Boston Symphony Concert Is Splendidly Presented

By MAX de SCHAUENSEE

It is always a pleasure to welcome the Boston Symphony to Philadelphia; last night was such an occasion, sponsored by the Philadelphia Forum at the Academy of Music.

A large, but by no means capacity crowd greeted dynamic Charles Munch and his Bostonians in a program that listed compositions by Darius Milhaud, Serge Prokofieff and Cesar Franck. There was also a soloist, violinist Joseph Silverstein, a regular member of Boston's first violin section.

Young Mr. Silverstein played the Prokofieff Violin Concerto No. 2 with an awareness of its poetic contents. His tone is not large, nor overly rich in quality, but he is a musician to his fingertips and the Prokofieff Concerto fares best under sensitive bowing and phrasing.

Dr. Munch opened his program with Milhaud's "La Creation du Monde," music for a ballet composed in 1923, when Milhaud was attracted by jazz idioms, which are often apparent in the composition's catchy rhythms.

The Boston conductor ended his program with a very strong and forceful performance of Franck's D Minor Symphony. Hearing this piece brought to mind during the week one has heard Stokowski's revival of Schoenberg's "Gurrelieder" labeled as a museum piece and the product of an era that has come to an end. What indeed are these Milhaud and Franck compositions but period pieces? Not that there is anything wrong about there being such, anymore than such an observation should cast a stigma on a Bellini opera.

To get back to our job, Dr. Munch's conducting of the Franck symphony brought it sharply to life, gave it a living profile, even though some sections came perilously close to being overblown. The Boston players performed with a preciseness of attack that was superb.

BROOKLYN, N.Y.
BAY NEWS
W: 11,909

MAR 11 1961

MUSIC - ART - DRAMA

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BROOKLYN, N.Y.
KINGS COURIER
W 15,719

MAR 11 1961

174

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S. 778,562

MAR 5 1961

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NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917

MAR 6 1961

Footlights and Spotlights

Boston Symphony to Perform Once-Condemned Work of Franck

By ARTHUR ALPERT,
World-Telegram Staff Writer.

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That is what Gounod is supposed to have said of Cesar Auguste Franck's Symphony in D Minor, to be presented by Charles Munch and the Boston Symphony at the Academy of Music Friday.

Franck's music did not always earn such condemnation. At times it was just ignored.

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Then came his first unqualified public success. It was a performance April 19, 1890, of his String Quartet. "There, you see," Franck told friends, "the public is beginning to understand."

He was 69.

The Symphony in D Minor was first presented in 1889. Ten years later, it was played in Boston. But it remained controversial until well into this century. Today that "Franckian struggle from doubt to certainty" is widely acknowledged as a masterpiece.

Dr. Munch's program also will present Joseph Silverstein, a member of the orchestra's first violin section, as soloist in Prokofiev's Violin Concerto No. 2 in G minor. Mr. Silverstein, still in his 20s, was a prizewinner in the Queen Elizabeth competition in Brussels two years ago and won the Naumburg Foundation Award in New York last fall. Darius Milhaud's "La Creation du Monde" ballet score will open the concert.

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NEW YORK, N.Y.
MIRROR
D: 847,979 S: 1,275,193

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NEW YORK, N.Y.
DAILY NEWS
D. 2,026,850 S. 3,332,879

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.

APR 1961

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BROOKLYN, N.Y.
BAY NEWS
W: 11,909
MAR 11 1961

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NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
MAR 13 1961

Music

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"The effect of the music on me was so overwhelming that I could not tear myself away," he wrote later. To the French modernist this was music of pain and protest, with its roots in the darkest crevices of the Negro soul.

Offbeat Score.

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Having made no bones about my own feelings for this great singer and artist, I make none about my lively absorption in every fact, however personal and trivial, Mr. Seroff has unearthed about her since her birth in Pesaro in 1922.

The book is both biography and autobiography—largely an acount of her career but interlarded with charming tete-a-tetes between a persistent portraitist and the gracious lady who sat—and talked—for him.

"When I cannot sing, I don't feel alive." This from a woman who triumphed over polio, knew Toscanini, loved an Italian partisan, lived in a broken home, suffered heartbreak, scrapped with Maria Callas, and met Victor Seroff. In its chatty, well-bred way, the book tells plenty.

1961. Times 3/13/61

SILVERSTEIN HERE AS VIOLIN SOLOIST

Naumburg Award Winner Plays Prokofieff Concerto With Boston Symphony

Joseph Silverstein, 28-year-old violinist of the Boston Symphony, won the Naumburg Award last October. The award is valued at $25,000 because it includes New York appearances, recording and management contracts, American and foreign tours, in addition to cash.

Saturday afternoon in Carnegie Hall, Mr. Silverstein appeared as soloist with the Boston Symphony in his first major orchestral appearance in New York.

This honor was in addition to everything listed in the Naumburg package.

Mr. Silverstein was heard with his colleagues in Prokofieff's Violin Concerto No. 2. The violin tone was silkily beautiful. Physical effort seemed absent. Every note was in place, and there was no question as to the rightness of what he did musically.

Playing with almost careless ease—earned no doubt through years of hard work—the violinist did not indicate the possession of a striking temperament. Since he gave a faultless performance, barring an excessive vibrato at the beginning of the concerto, it is ungrateful perhaps to want more. Smooth, well-oiled efficiency, though, is not enough.

Charles Munch, leading the Boston Symphony, gave Mr. Silverstein superbly coordinated orchestral support. Before the concerto, Mr. Munch conducted a curious, fascinating performance of Milhaud's "The Creation of the World."

This score, written for a ballet in Paris in 1923, was influenced by the composer's experiences in New York the previous year, when he had first heard true American jazz. It remains one of the best examples of the transmutation of the jazz style into symphonic terms.

Using a reduced orchestra, Mr. Munch approached the music with a kind of Back Bay gentility that possibly gave it its proper flavor. The jazz elements, not stressed, showed up as the abstractions they are, muted and piquantly alien.

In the other work in the program, César Franck's Symphony, Mr. Munch and his orchestra were at their best. This timeworn composition profited from the soft, transparent glitter that marks the Bostonians' tone.

Mr. Munch kept the tempos in a constant state of flux, driving the work in its torpid moments, letting the lyric passages flow gently or soaringly. He avoided an excess of soulfulness and the pseudo-profundity in interpretation that the score invites.

RAYMOND ERICSON.

Tribune 3/13/61

Silverstein Is Violin Soloist With the Boston Symphony

By Francis D. Perkins

Joseph Silverstein, the violinist who won the Naumburg competition for strings last fall, appeared as soloist with his fellow-members of the Boston Symphony Orchestra in that noted organization's fourth Carnegie Hall matinee of the season Saturday playing Serge Prokofiev's Concerto No. 2 in G minor. The diversified program conducted by Charles Munch opened with Darius Milhaud's ballet score, "La Creation du Monde," and closed with Cesar Franck's Symphony in D minor.

Tone Is Satisfying

With thorough technical skill, Mr. Silverstein also showed admirable musicianship, with well wrought phrasing and continuity of musical line. His tone, satisfying while not large in volume, was ingratiating in its clear and essentially lyric quality, while this lyricism avoided a sating sweetness and reflected the work's moods and timbres, ranging from melodic consonance to discreetly employed pungency.

In the boldly assertive measures of the finale the twenty-eight-year-old violinist's interpretation needed a rather greater degree of aggressiveness, but his performance of the work as a whole gave an auspicious sense of taste and expressive understanding and a command of fine dynamic shading and subtleties of musical hue; the andante was set forth with persuasive imagination. The orchestral share of the concerto was well proportioned and expressively sympathetic.

"La Creation du Monde," composed after Milhaud had returned to France after visiting this country in 1922, is probably one of the earliest foreign works to be influenced by jazz, and this element is prominent in many parts of the score in ideas, timbres and especially in persistent rhythms; at times there are foretastes of Gershwin's symphonic contributions. The work also offers some measures of a Latin-American savor along with others which seem more French or cosmopolitan, but the result is not a conglomeration, but rather an expert blending of atmospheres in this engaging score. The performance generally did full justice to its spirit, color and rhythmic momentum, even if it inclined to a slight excess of discretion in certain moments.

The playing of the Franck symphony included some opaquely presented or slightly overblown passages, but it had a widespread emotional span and communicative conviction along with high color under a conductor who evidently loves and understands this music.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
MAR 19 1961

Critics' Views Of Recent Music

Victoria de los Angeles, singing last Sunday in Carnegie Hall, showed her ability to make poetry and create mood with single tones. . . . Nicolai Gedda proved to be a real master of his art in his song recital at Hunter College. . . . Aksel Schiotz gave his hearers an unusually rewarding artistic experience when he sang Schubert's "Winterreise" cycle at Town Hall. . . . In her first Metropolitan appearance as Amneris in Tuesday's "Aida," Rosalind Elias' voice was right in timbre and volume for the role, but she did not realize its character. . . . Joseph Silverstein, who played Prokofiev's Violin Concerto No. 2 with his fellow members of the Boston Symphony, showed thorough technical skill and admirable musicianship.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
MAY 1961

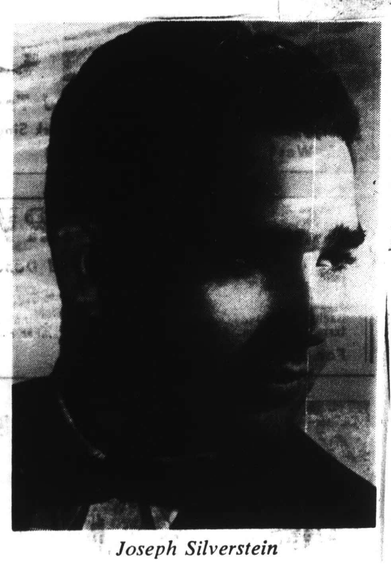
Silverstein Soloist With Boston Symphony

Carnegie Hall, March 11, 2:30.—Boston Symphony Orchestra, Charles Munch conducting. Joseph Silverstein, violinist. MILHAUD: *La Création du Monde*. PROKOFIEFF: Violin Concerto No. 2 in G minor, Op. 63. FRANCK: Symphony in D minor.

It was a delight to be present once again at Milhaud's own personal version of the Creation. This funny, yet somehow sad and touching piece is one of the few jazz-oriented scores from the 1920s that have kept their validity. Mr. Munch and the orchestra gave it a lively reading and brought to the fore all its bittersweet feeling.

Joseph Silverstein, soloist in the Prokofieff G minor Violin Concerto, is a member of the orchestra's violin section. In 1959 he won third prize in the International Music Competition at Brussels, the only musician from the United States to reach the finals, and in 1960 won the Naumburg Award.

He plays like a dream, with beautiful tone, perfect intonation, and the tightest, most poignant use of vibrato imaginable. The considerable technical difficulties of the Prokofieff at no time hindered Mr. Silverstein's music-making; he came through them as clean as paint. The young violinist deserves more than applause.



Joseph Silverstein

Mr. Munch gave his all to the Franck Symphony, as did the orchestra. It was a stirring performance, and even managed to inject a feeling of freshness into this overworked piece. The strings sounded marvelous, while the winds kept their typical French flavor, a sound quite annoying at times.

—Michael Brozen

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Tebaldi in Book Form.

Those who like Renata Tebaldi—and who in his right mind and hearing doesn't?—will find gallant and refreshing reading in Victor Seroff's biography of her (Appleton-Century-Crofts, $4.

Having made no bones about my own feelings for this great singer and artist, I make none about my lively absorption in every fact, however personal and trivial, Mr. Seroff has unearthed about her since her birth in Pesaro in 1922.

The book is both biography and autobiography—largely an acount of her career but interlarded with charming tete-a-tetes between a persistent portraitist and the gracious lady who sat—and talked—for him.

"When I cannot sing, I don't feel alive." This from a woman who triumphed over polio, knew Toscanini, loved an Italian partisan, lived in a broken home, suffered heartbreak, scrapped with Maria Callas, and met Victor Seroff. In its chatty, well-bred way, the book tells plenty.

1961. Times 3/13/61

SILVERSTEIN HERE AS VIOLIN SOLOIST

Naumburg Award Winner Plays Prokofieff Concerto With Boston Symphony

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Mr. Silverstein was heard with his colleagues in Prokofieff's Violin Concerto No. 2. The violin tone was silkily beautiful. Physical effort seemed absent. Every note was in place, and there was no question as to the rightness of what he did musically.

Playing with almost careless ease—earned no doubt through years of hard work—the violinist did not indicate the possession of a striking temperament. Since he gave a faultless performance, barring an excessive vibrato at the beginning of the concerto, it is ungrateful perhaps to want more. Smooth, well-oiled efficiency, though, is not enough.

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This score, written for a ballet in Paris in 1923, was influenced by the composer's experiences in New York the previous year, when he had first heard true American jazz. It remains one of the best examples of the transmutation of the jazz style into symphonic terms.

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In the other work in the program, César Franck's Symphony, Mr. Munch and his orchestra were at their best. This timeworn composition profited from the soft, transparent glitter that marks the Bostonians' tone.

Mr. Munch kept the tempos in a constant state of flux, driving the work in its torpid moments, letting the lyric passages flow gently or soaringly. He avoided an excess of soulfulness and the pseudo-profundity in interpretation that the score invites.

RAYMOND ERICSON.

Tribune 3/13/61

Silverstein Is Violin Soloist With the Boston Symphony

By Francis D. Perkins

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Tone Is Satisfying

With thorough technical skill, Mr. Silverstein also showed admirable musicianship, with well wrought phrasing and continuity of musical line. His tone, satisfying while not large in volume, was ingratiating in its clear and essentially lyric quality, while this lyricism avoided a sating sweetness and reflected the work's moods and timbres, ranging from melodic consonance to discreetly employed pungency.

In the boldly assertive measures of the finale the twenty-eight-year-old violinist's interpretation needed a rather greater degree of aggressiveness, but his performance of the work as a whole gave an auspicious sense of taste and expressive understanding and a command of fine dynamic shading and subtleties of musical hue; the andante was set forth with persuasive imagination. The orchestral share of the concerto was well proportioned and expressively sympathetic.

"La Creation du Monde," composed after Milhaud had returned to France after visiting this country in 1922, is probably one of the earliest foreign works to be influenced by jazz, and this element is prominent in many parts of the score in ideas, timbres and especially in persistent rhythms; at times there are foretastes of Gershwin's symphonic contributions. The work also offers some measures of a Latin-American savor along with others which seem more French or cosmopolitan, but the result is not a conglomeration, but rather an expert blending of atmospheres in this engaging score. The performance generally did full justice to its spirit, color and rhythmic momentum, even if it inclined to a slight excess of discretion in certain moments.

The playing of the Franck symphony included some opaquely presented or slightly overblown passages, but it had a widespread emotional span and communicative conviction along with high color under a conductor who evidently loves and understands this music.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
MAR 19 1961

Critics' Views Of Recent Music

Victoria de los Angeles, singing last Sunday in Carnegie Hall, showed her ability to make poetry and create mood with single tones. . . . Nicolai Gedda proved to be a real master of his art in his song recital at Hunter College. . . . Aksel Schiotz gave his hearers an unusually rewarding artistic experience when he sang Schubert's "Winterreise" cycle at Town Hall. . . . In her first Metropolitan appearance as Amneris in Tuesday's "Aida," Rosalind Elias' voice was right in timbre and volume for the role, but she did not realize its character. . . . Joseph Silverstein, who played Prokofieff's Violin Concerto No. 2 with his fellow members of the Boston Symphony, showed thorough technical skill and admirable musicianship.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
MAY 1961

Silverstein Soloist With Boston Symphony

Carnegie Hall, March 11, 2:30.—Boston Symphony Orchestra, Charles Munch conducting. Joseph Silverstein, violinist. MILHAUD: *La Création du Monde*. PROKOFIEFF: Violin Concerto No. 2 in G minor, Op. 63. FRANCK: Symphony in D minor.

It was a delight to be present once again at Milhaud's own personal version of the Creation. This funny, yet somehow sad and touching piece is one of the few jazz-oriented scores from the 1920s that have kept their validity. Mr. Munch and the orchestra gave it a lively reading and brought to the fore all its bittersweet feeling.

Joseph Silverstein, soloist in the Prokofieff G minor Violin Concerto, is a member of the orchestra's violin section. In 1959 he won third prize in the International Music Competition at Brussels, the only musician from the United States to reach the finals, and in 1960 won the Naumburg Award.

He plays like a dream, with beautiful tone, perfect intonation, and the tightest, most poignant use of vibrato imaginable. The considerable technical difficulties of the Prokofieff at no time hindered Mr. Silverstein's music-making; he came through them as clean as paint. The young violinist deserves more than applause.

Joseph Silverstein

Mr. Munch gave his all to the Franck Symphony, as did the orchestra. It was a stirring performance, and even managed to inject a feeling of freshness into this overworked piece. The strings sounded marvelous, while the winds kept their typical French flavor, a sound quite annoying at times.

—Michael Brozen

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
MAR 12 1961

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Silverstein Is Violin Soloist With the Boston Symphony

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NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
MAR 12 1961

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RAYMOND ERICSON.

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D. 325,065 S. 505,121
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The playing of the Franck

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Nineteenth Program

FRIDAY AFTERNOON, MARCH 17, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 18, *at* 8:30 *o'clock*

THOMAS SCHIPPERS, *Guest Conductor*

VERDI ..... Overture to "La Forza del destino"

SCHUBERT ..... Symphony No. 4, in C minor, "Tragic"

I. Adagio molto; Allegro vivace
II. Andante
III. Menuetto: Allegro vivace
IV. Allegro

INTERMISSION

BARTÓK ..... Concerto for Orchestra

I. Introduzione
II. Giuoco delle coppie
III. Elegia
IV. Intermezzo interrotto
V. Finale

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BALDWIN PIANO — RCA VICTOR RECORDS

[1161]

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Sunday Globe
BOSTON, Mass.
Circ. 416,486

MAR 12 1961

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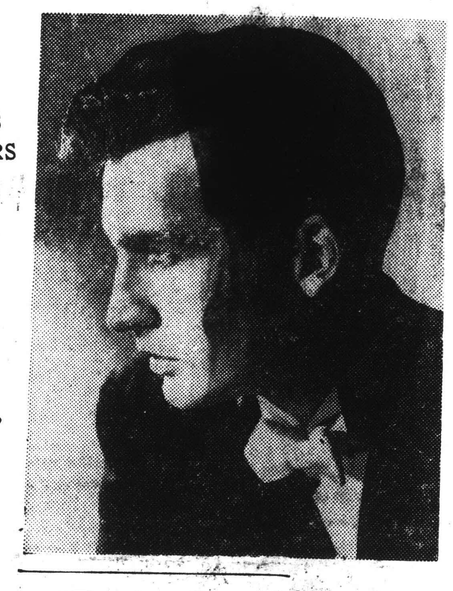

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Dr. Munch will conduct the concert at Sanders Theater, Cambridge, this coming Tuesday at 8:30. Henryk Szeryng will be soloist in the Schumann Violin Concerto. The program will include Milhaud's "Creation of the World" and the D minor Symphony of Cesar Franck.

To Honor Liszt

For the Symphony Hall "regular" concerts of March 24 and 25, Dr. Munch has conceived the unusual idea of inviting Byron Janis to be soloist in both Piano Concertos by Franz Liszt, in honor of the 150th anniversary of the composer's birth. Tchaikovsky's "Romeo and Juliet" and Wagner's "A Siegfried Idyll" will complete the list.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

MAR 16 1961

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

MAR 18 1961

Thomas Schippers Symphony Guest

Walter Strate

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From Verdian Heights To Bartókian Plateaus

By Harold Rogers

Verdi comes seldom to Symphony Hall, and then usually with his "Manzoni" Requiem. His operatic overtures are rare indeed; Rossini overtures, yes; Mozart overtures, of course; but Verdi overtures, no. Yet they can serve to get a program under way—gloriously so, as Thomas Schippers demonstrated yesterday afternoon.

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The trouble with the rest of Mr. Schippers' concert was that it seldom rose to these preliminary heights.

It may be that he is essentially an operatic conductor; it may be, too, that he is not yet fully mature as a musician. His reading of Schubert's Fourth Symphony, the "Tragic," was without any distinctive sense of color; and his version of Bartók's Concerto for Orchestra was often a worried, tortured thing. Bits and passages stood out in brilliant relief, as if they were operatic arias; again, bars would go by with a kind of grayness and just plain tough going.

Mr. Schippers' conducting problem is not easily analyzed. Reservations that were lacking when he was guest with the Boston Symphony two years ago sternly assert themselves today. There now seems to be more self concern, more of a personal responsibility to make the music go this way or that—as if he himself were the generating power. The music, of course, includes its own generating power, and a conductor is at his best when he becomes a kind of transparency for the music to shine through.

It was this sense of hypertension, this desire to concentrate on details, that tended to destroy the organic unity of the Bartók. True, Mr. Schippers has a winning personality and a podium manner that is pleasant to behold. As already pointed out, there were moments when everything took fire as it should. But one was not always convinced that Mr. Schippers had the players on his side. It was as if he reigned over their bodies but not over their souls.

All this may be but growing pains; and it is unfortunate that most young conductors who come to fame early must suffer through these trials while standing before great orchestras. Mr. Schippers is the white hope among young American conductors. He has already passed extraordinary milestones in his career—a career that may well have outdistanced his emotional growth.

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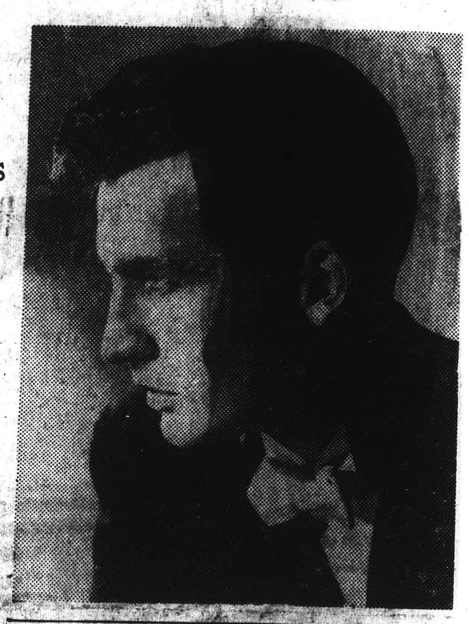

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Christian Science Monitor (e)
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Morning Globe
BOSTON, Mass.
Circ. 190,246

MAR 18 1961

Innovation! Symphony Plays Verdi Overture

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 19th program in the Friday-Saturday series. Thomas Schippers, as guest, conducted the Overture to Verdi's "La Forza del Destino"; the "Tragic" Symphony by Schubert, and Bartok's Concerto for Orchestra.

By CYRUS DURGIN

For the first time in its history, the Boston Symphony performed yesterday afternoon, a noperatic overture by Verdi—that to "La Forza del Destino." The man responsible for this innovation is Thomas Schippers, who for the third time is guest conductor of this Orchestra.

At just over 31, Schippers is an operatic old hand, who knows the ways of the theater pit and understands that especial dramatic fire which opera must have if it is to sound right. Yesterday it sounded very right, which is to say, glittering, taut and emotionally uninhibited to the point of sensuality.

This is not comprehended by conductors of purely symphonic persuasion who have not been through the theatrical mill. Music in opera is indissolubly bound to story and characters, to the love and violence which get people into trouble, and it must reflect in performance these emotional extremes.

There is about 19th Century romantic opera, and the realistic type, something raw emotionally, quite unlike the abstract elegance and restraint of symphonies and concertos. Note well, emotionally raw, not technically. The Overture to 'La Forza del Destino' was technically very polished, the sound rich, the detail impeccably combed.

Schippers did pretty well with Schubert's C minor Symphony, unheard at these concerts in nearly a decade. It sang like Schubert, it was neither forced nor sentimentalized. But it was a little tense for this composer, and the dynamic average a little on the high side of loud. What was lacking was that gentle mellowness an older man would produce.

With Bartok's wondrous Concerto for Orchestra, Schippers came into his own—symphonic music of the time and beautifully wrought, conducted by a notable talent of the modern temper.

The structural continuity within the mosaic-like form, the melodic flow, the rhythmic impetus, the clarity and the sheer command of fluctuating speeds were altogether remarkable. Here was modern virtuoso conducting of most difficult music, and in the unconstrained response of the gentlemen of the Orchestra was executant virtuosity of the utmost brilliances.

The Concerto for Orchestra, I venture to think, will be seen ultimately as a near-mid-20th Century masterpiece. It is, perhaps, one movement too long in that it all comes near exhausting even the most willing concentration. But every movement has compelling interest, and the sheerly musical beauty is unfailing.

Schippers was a bit in error, I believe, to put the Concerto at the end of a concert. In fact, the program might have been presented in reverse order, Schubert and Verdi coming after intermission. There is no reason why not. The "Tragic" Symphony is short, and the convention of putting an overture first is not unassailable.

In the theater an overture is the begining of a whole opera. In concert performance it is not the beginning of anything: it is an excerpt which, under the circumstances, is complete in itself.

When Dr. Munch returns next week (he was listening from a seat in the first balcony yesterday, by the way) he will commemorate the 150th anniversary of the birth of Franz Liszt by conducting both of the Liszt piano concertos, with Byron Janis at the keyboard. The concerts will begin with Wagner's "A Siegfried Idyll," and will end with Tchaikovsky's Overture-Fantasia, "Romeo and Juliet."

Herald (m)
BOSTON, Mass.
Circ. 175,076

MAR 18 1961

The Symphony

SCHIPPERS REVEALS LACK OF MATURITY

By ROBERT TAYLOR

Thomas Schippers, a talented youngster in his field (though he would be classified as a graybeard were he an athlete or a matinee idol) appeared as guest conductor with the Boston Symphony yesterday, and demonstrated there is no substitute for maturity.

It was, one regrets to record, an erratic performance. Save for the mighty Bartok Concerto where the conductor shone fitfully, the music emerged without personality. Mr. Schippers at 31 possesses the proper technical command of his art; but of the inner authority, the communication of musical emotion, not enough to reveal any special identity.

His faults are those of youth rather than inadequate preparation. His interpretations tend to be earnest rather than persuasive. His dynamics follow a doctrinaire pattern rather than moulding the work to his own prescription. He has, on the other hand, a dramatic temperament, a fiery beat and a judicious sense of rhythm. What he needs, possibly, is more experience in matters of ensemble precision, for he does not yet elicit from the orchestra the kind of response, balance and tone commensurate to his ideas.

Verdi Overture

Yesterday's program was refreshingly imaginative. The Verdi overture was the first ever performed at a Boston Symphony Orchestra concert, a fact that one finds not surprising. For decades Verdi's musical reputation lay under the cloud of presumed vulgarity.

He was anything but a coterie composer or a figure of overt intellectual prowess, and in cultivated circles he held the non-U place of a hack of genius. Then, too, he intergrated theater and music so cleverly that one without the other seems implausible. Finally, his overtures, as pure overtures, aren't very good.

The Symphony

The Boston Symphony Orchestra, Thomas Schippers conducting, presented the 19th program of the 80th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30, and Tuesday evening at the same hour:

Overture to "La Forza del destino" Verdi
Symphony No. 4, in C minor,
"Tragic" ..... Schubert
Concerto for Orchestra ..... Bartok

Compared to Rossini's or Mozart's with their schematic development, recapitulation and unity, Verdi's overtures are a potpurri of tunes. This is masterful in the opera house, suitable to the stage, a preparation of the audience—and ramshackle outside of context.

"La Forza del destino," however, is one of the few susceptible to isolation; and Mr. Schippers carried the melodies simply and clearly to their destination. Yet the effect was thin. The tone was not Italianate, and if the playing was loud and fervent, the lack of thematic definition resulted in thumping barrel-organ blandness. One scarcely detected the element of darkling fate.

Intriguing Choice

Schubert's "Tragic" Symphony, No. 4, so seldom revived, was another intriguing choice; and this received a similarly straightforward reading. Unfortunately, Mr. Schipper's settled on a reduced body of strings to present a work modelled on the scale of Beethoven or Cherubini. Could the conductor be harking to the fact that the Fourth was originally meant for performance by Schubert's Gundelhof chamber group?

In spite of this, the symphony demands breadth and weight and color; if the 19-year-old Schubert created in terms of the 18th century, he was also exploring the idiom of Beethoven. The steadily understated tempos of Mr. Schippers had the virtue of relieving the adolescent gloom in the score. Simultaneously most of the lyricism vanished, too.

There were delightful segments here, especially during the quasi-melancholy andante and the lively finale, but not sustained enough to provide contrast and stave off fullness. Although Bartok's immense masterpiece was allowed an astringent and powerful momentum, it too failed to reach the coherent good of unified performance.

Opening Sections

Here Mr. Schippers drew out the opening sections and hastened toward the close. The Elegia had irresistable nostalgia, the clusters of concertante instruments stood out, and the considerations accorded phrasing and melodic line were commendable.

The titanic work, however, projected straining after effect; the reading was deeply-felt and only intermittently moving. Alas, Mr. Schippers stayed upon the surface. He is manifestly a promising conductor, and it is from such occasions that promise becomes fulfillment.

Next week Charles Munch returns, and Byron Janis will be the performer in Liszt's Piano Concerto in A minor, No. 2, and E-flat major Concerto, No. 1, honoring the master's 150th year. Wagner's "A Siegfried Idyll," and Tchaikowsky's "Romeo and Juliet" Overture-Fantasia are also scheduled.

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Traveler (e)
BOSTON, Mass.
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MAR 17 1961

At Symphony

Thomas Schippers has been invited by Charles Munch to conduct the Boston Symphony Orchestra at Symphony Hall in concerts today, tomorrow and Tuesday.

The program will be Verdi's overture to "La Forza del Destino," the Symphony No. 4 by Schubert and Bartok's Concerto for Orchestra.

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Sunday Herald
BOSTON, Mass.
Circ. 289,111

MAR 12 1961

Music Events This Week

Violinist Henryk Szeryng will be Charles Munch's guest at the Boston Symphony concert Tuesday evening at Sanders Theatre in Cambridge. Doctor Munch will conduct "La Creation du monde" by Milhaud, the Symphony by Franck, and the Schumann Violin Concerto.

Thomas Schippers has been invited to conduct the Orchestra at the Symphony Hall concerts Friday, Saturday and Tuesday, March 21. Mr. Schippers' program, which will have an open rehearsal on Thursday March 16 at 7:30 p.m. in Symphony Hall, will include Verdi's overture to "La Forza del destino," the Symphony No. 4 by Schubert and Bartok's Concerto for Orchestra.

Dr. Munch with guest pianist Byron Janis will observe the 150th anniversary of the birth of Franz Liszt at the concerts next week in two Liszt concertos for piano and orchestra. Tchaikovsky's "Romeo and Juliet" and the "Siegfried Idyll" by Wagner will also be performed.

TODAY

GLENN GOULD, pianist, Symphony Hall, 3:30 p.m. B.U. Celebrity Series. Sold out.

M.I.T. MUSIC GROUPS—Mozart's Mass in C minor, K. 427, in original version. Professional soloists. Nominal-price tickets at door. Kresge Auditorium, 3:00 p.m.

KING'S CHAPEL CHOIR with Cambridge Festival Orchestra, King's Chapel, 5:00 p.m. Daniel Pinkham directs Boston premiere of Hovhaness' "From the End of the Earth" and other works. Public invited.

READING SYMPHONY ORCHESTRA, Weston L. Brannen, conductor, Joseph Silverstein, violin soloist, Reading Memorial H. S. Auditorium, 3:30 p.m. Beethoven Concerto and other works.

VASSAR CHOIR, HARVARD GLEE CLUB, Emmanuel Church, Boston, 3:00 p.m. Joint concert marking Vassar's 100th anniversary. Public invited.

TUESDAY

NICHOLAS VAN SLYCK, pianist-composer, on Boston Conservatory Fenway Series, 26 Fenway, 8:30 p.m. Busoni, Martin and Van Slyck. Admission free.

WILLIAM HIBARD, WALLACE HARPER, violin and piano sonata recital, Handel, Ives, Mozart, Schoenberg. Music Lovers' Club, N. E. Mutual Hall, 11:00 a.m.

RUTH LAKEWAY, soprano, Concert Hall, Boston University, 855 Commonwealth Avenue, 8:15 p.m. Artist doctoral recital. Admission free.

WEDNESDAY

GREAT MUSIC Series continues with The Collins Singers in "Vocal Chamber Music of the 19th Century." Room 12, B. U. College of Liberal Arts, 725 Commonwealth Avenue. Public invited. 7:15 p.m.

CONCERTO and Concerti Grossi program, Jordan Hall, 8:30 p.m. N. E. Conservatory student program. Admission free.

THURSDAY

SYLVIA ZAREMBA, pianist, Jordan Hall, 8:30 p.m. Beethoven, Schumann, Kastle, Ravel, Chopin. Tickets at box office.

FRIDAY

JIULLIARD STRING QUARTET, Sanders Theater, 8:30 p.m. Mason Music Foundation. Admission free by ticket. Rush at 8:30.

SATURDAY

YOUTH CONCERT, Symphony Hall, Harry Ellis Dickson conducts Boston Symphony musicians with student orchestra members sitting in and with young soloists. 11:00 a.m.

VIENNA CHOIR BOYS, Symphony Hall, 2:30 p.m. B.U. Celebrity Series. Varied works and Conradin Kreutzer comic opera, "By Royal Command." Tickets at box office.

CHAMBER MUSIC, Brandeis, Slosberg Recital Hall, 8:30 p.m. American premiere of Roberto Gerhart Concerto, Corelli, Weber, Haydn.

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Traveler (e)
BOSTON, Mass.
Circ. 178,037

MAR 17 1961

Conducts Here

THOMAS SCHIPPERS is guest conductor of the Boston Symphony Orchestra at concerts this afternoon, Saturday night and Sunday afternoon.

later. Herald 3/12/61

Music Events This Week

Violinist Henryk Szeryng will be Charles Munch's guest at the Boston Symphony concert Tuesday evening at Sanders Theatre in Cambridge. Doctor Munch will conduct "La Creation du monde" by Milhaud, the Symphony by Franck, and the Schumann Violin Concerto.

Thomas Schippers has been invited to conduct the Orchestra at the Symphony Hall concerts Friday, Saturday and Tuesday, March 21. Mr. Schippers' program, which will have an open rehearsal on Thursday March 16 at 7:30 p.m. in Symphony Hall, will include Verdi's overture to "La Forza del destino," the Symphony No. 4 by Schubert and Bartok's Concerto for Orchestra.

Dr. Munch with guest pianist Byron Janis will observe the 150th anniversary of the birth of Franz Liszt at the concerts next week in two Liszt concertos for piano and orchestra. Tchaikovsky's "Romeo and Juliet" and the "Siegfried Idyll" by Wagner will also be performed.

during rehearsal. Herald 3/5/61

THOMAS SCHIPPERS, guest conductor of the Boston Symphony Orchestra on Friday afternoon and Saturday evening, March 17 and 18 and again on Tuesday evening, March 21.

Twentieth Program

FRIDAY AFTERNOON, MARCH 24, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 25, *at* 8:30 *o'clock*

TCHAIKOVSKY ..... *"Romeo and Juliet," Overture-Fantasia

LISZT ..... Piano Concerto in A major, No. 2

INTERMISSION

WAGNER ..... Siegfried Idyll

LISZT ..... Piano Concerto in E-flat major, No. 1

SOLOIST

BYRON JANIS

Mr. JANIS uses the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

*RCA VICTOR RECORDS

Fifth Program

SUNDAY AFTERNOON, MARCH 26, *at* 3:00 *o'clock*

TCHAIKOVSKY ..... *"Romeo and Juliet," Overture-Fantasia

LISZT ..... Piano Concerto in A major, No. 2

INTERMISSION

WAGNER ..... Siegfried Idyll

LISZT ..... Piano Concerto in E-flat major, No. 1

SOLOIST

BYRON JANIS

Mr. JANIS uses the Steinway Piano

BALDWIN PIANO

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Herald (m)
BOSTON, Mass.
Circ. 175,076

MAR 25 1961

THE SYMPHONY

Liszt Concertos And Byron Janis

By ROBERT TAYLOR

"A man who loved his art, despised money, attracted everybody worth knowing in the 19th century, lived through the worst of it, and got away from it at last with his hands unstained."

That was Bernard Shaw's judgment on Franz Liszt, whose 150th anniversary year — the actual birthday is Oct. 22—was observed at Symphony yesterday. The master's two piano concertos were revived, most notably No. 2, in A major, which hadn't been heard at a Friday-Saturday series since November, 1923, when Mitya Nikisch, the son of the conductor, Arthur Nikisch, was the soloist. And Byron Janis, the young American artist who recently won a tremendous succes d'estime in Russia, offered brilliant accounts of both scores.

Living Exponent

One's response to the concert as a whole, however, depends on one's response to the 19th century romantic movement. The program was constructed to honor not only Liszt, but to utter the philosophy of which he was so much the living exponent: the declamatory and sentimental modes, the bracing freedom and lack of inhibitions, the simultaneous vulgarities and superficialities — in short, romantic music in capsule. I will not try either to defend or attack its premises; romanticism is a historical fact, and it serves no immediate practical use to talk about the subject as though Liszt and Wagner were still fighting their battles.

An error of program-making, nevertheless, did mar the opening half of the afternoon. As originally planned, the two concertos came in sequence, with Wagner and Tchaikovsky as the end-pieces. We may assume that Dr. Munch, dis-satisfied with the arrangement, which was scarcely ideal — one concerto before the intermission and one after—decided on the present pattern, breaking up the two and allowing the soloist the climactic portion.

Unfortunately, he chose to begin now with the "Romeo and Juliet." This was a mistake, for it permitted the overture-fantasia's louder, faster and facile moods to overpower the equally bombastic, but perhaps more refined, character of the Liszt. I have nothing against the "Romeo and Juliet" overture (and the performance was properly theatrical), in its place.

Certain Devices

I am stirried by its emotionalism as I am stirred by a brass band, knowing full well the indulgence mingled with surprise at the craftiness of certain devices, as I might during a revival of a Victorian melodrama like "The Drunkard" or "The Bells." But I would not use "The Drunkard" as the curtain-raiser to an O'Neill melodrama, any more than preceding the A major by the Tchaikovsky.

On the other hand, Mr. Janis deserves superlatives for his Liszt playing. Save for two moments when the orchestra got a shade ahead, early in the A major and during the antiphonal octaves of the E-flat major, the balance was very good indeed, Dr. Munch showing a tactful adjustment of the formidable problems involved. To essay a pair of concertos in any concert is a hair-raising feat. Liszt's, for the professionals, are a bit easier than they might appear on the surface; even so, the demands are immense. If they are to get across as virtuoso exhibitions and still express musical values they require the closest rapport.

The orchestra, conductor and soloist had this yesterday. Mr. Janis' warm tone, his wiry rhythmic power, rubato, his lyricism and amazing digital prowess, endowed the music with glittering drama. At no point did I detect him lapsing into labored rhetoric. He didn't need to pound out the accelerando. The cantabile sections found him producing the aura of virtual improvision.

Tone Poet to Fore

His work held the extremes of sonority and sparkle that Liszt imposes, of the pair, the E-flat is the superior work, yet in both one finds Liszt, the tone poet, to the fore. It was this element Byron Janis emphasized, so persuasively that in spite of all the muscular energy expended, the post-concert view still retains an image of delicate and shifting color. It was a memorable interpretation.

Between the concertos came Wagner's Idyll. Charles Munch's treatment was tender, fine-grained and gentle. Yet one couldn't help but to hark to the scene of Wagner conducting 15 musicians from the top of the stairs on Christmas morning, the Idyll in its original dimensions.

Next week is Holy Week, and the concerts will fall on Thursday afternoon and Saturday night. The Harvard Glee Club and Radcliffe Choral Society appear at these times and the occasion is dedicated to Dr. Archibald Davison. The Bruckner Te Deum and Faure Requiem are scheduled and Dr. Maunch will also offer the Good Friday Spell from "Parsifal." The vocal soloists are Phyllis Curtin, John Alexander, Mary MacKenzie and David Laurent.

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the 20th program of the 80th season yesterday afternoon in Symphony Hall. Byron Janis, pianist, was the solo artist. The program will be repeated tonight at 8:30:

"Romeo and Juliet," Overture-Fantasia — Tchaikowsky
Piano Concerto in A major, No. 2 — Liszt
Siegfried Idyll — Wagner
Piano Concerto in E-flat major, No. 1 — Liszt

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Morning Globe
BOSTON, Mass.
Circ. 190,246
MAR 25 1961

Janis Plays Liszt Piano Concertos at Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 20th program of the Friday-Saturday series. Charles Munch, music director conducted Tchaikovsky's Overture-Fantasia, "Romeo and Juliet;" the A major and E-flat Piano Concertos of Liszt, with Byron Janis as soloist, and "A Siegfried Idyll," by Wagner.

By CYRUS DURGIN

Byron Janis is soloist with the Boston Symphony Orchestra, this week, in not one but both of the surviving Piano Concertos by Franz Liszt. These performances are intended by conductor Charles Munch to commemorate the 150th anniversary of the composer's birth. Since that will not occur until next Oct. 22, it will be seen that the occasion is being celebrated handily in advance.

The two keyboard works constitute half of a program heavily Romantic in all its components, which does, to use an old New England phrase, make pretty much of a much. Yet, while a little Bach or later Stravinsky would have served a stomachic purpose, no doubt there were very good reasons for shaping this program as it is.

Indeed, there was a fine interest of contrast as well as similarity in being able to hear both these concertos so close together. For all that they are alike in manner and piano style, there is also a good deal of difference. The E-flat Concerto is more nearly a 19th Century display piece, symphonically worked out.

The A major Concerto, in its one-movement, sectional form is closer, I think, to the symphonic poems which Liszt later was to create. The changes of mood and substance, the diablerie of much of this music, suggests a symphonic poem in which the piano is less a solo than an integral but extremely prominent part of the orchestra itself.

No matter how you view these works, they are masterful and exciting, full of color and warmth and ardor; somewhat grandiloquent, to be sure, but powerful and dramatic.

Thus they were played, in some of the finest accompaniment-type conducting that Charles Munch has achieved during his years in Boston. Conductor, soloist and orchestra each seemed to arouse the others to prodigies of tonal splendor, rhythmic emphasis and poetic intensity.

Much is said of the "grand style" of piano playing, in connection with 19th Century music, and a lot of it simply means playing loud and fast. You may nor may not consider Byron Janis' playing a reincarnation of the grand style, but it was extraordinary how he made the most of this music, giving it full flavor and strength without ever sentimentalizing or racing or pounding. Here is Liszt playing admirably suited to this matter-of-abstract-fact 20th Century—and it is so because it is utterly direct and authoritative without old-fashioned attitudes and posings.

At the end of the E-flat Concerto, which came second, there was a sustained and rousing ovation which called Janis back to the stage repeatedly. Munch and the Orchestra also shared largely in the applause and cheers.

Tchaikovsky's "Romeo and Juliet" began the afternoon with fire and passion in unmistakable three-alarm tumult. Yet the drama was not forced, and the sound was a glorious orchestral resonance, not coarse. Munch conducted "A Siegfried Idyll" most tenderly and beautifully, all the counterpoint clear, the orchestral sonority serene and luminous.

Next week the afternoon concert will be given Thursday at 2:15, to avoid Good Friday. The program will be dedicated to the memory of Dr. Archibald T. Davison, and will consist of the "Good Friday Spell" from Wagner's "Parsifal"; the Te Deum of Bruckner (first time at these concerts), and the Faure Requiem. The chorus will be the Radcliffe Choral Society and Harvard Glee Club, prepared by Prof. Elliot Forbes, and the soloists will be Phyllis Curtin, soprano; Mary MacKenzie, contralto; John Alexander, tenor, and David Laurent, baritone.

AMUSEMENTS

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Sunday Globe
BOSTON, Mass.
Circ. 416,486

MAR 19 1961

Liszt Honored at Symphony

Dr. Charles Munch, music director of the Boston Symphony Orchestra, will honor the 150th anniversary of the birth of Franz Liszt at the concerts in Symphony Hall, Friday at 2:15, Saturday at 8:30, and Sunday, Mar. 26, at 3. Accordingly, he has invited Byron Janis to be soloist in both the E-flat and A major Piano Concertos of Liszt.

The program will begin with Wagner's "A Siegfried Idyll," and will conclude with "Romeo and Juliet," by Tchaikovsky.

Thomas Schippers will end his visit as guest conductor with the concert at Symphony Hall, Tuesday evening at 8:30. He will present the Overture to Verdi's "La Forza del Destino;" the "Tragic" Symphony by Shubert, and Bartok's Concerto for Orchestra.

The Boston Symphony's Easter concerts will be performed at Symphony Hall Thursday afternoon at 2:15, Mar. 30 (to avoid Good Friday on the 31st) and Saturday evening at 8:30, Apr. 1. Dr. Munch will conduct the adagio from Bruckner's String Quintet, Bruckner's Te Deum, and Faure's Requiem. The chorus will consist of the Harvard Glee Club and Radcliffe Choral Society, prepared by Elliot Forbes, and the soloists will be Phyllis Curtin, soprano; Mary MacKenzie, alto; John Alexander, tenor, and David Laurent, bass.

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Phoenix
BRISTOL, R. I.
Bi-Weekly
Circ. 3,063

MAR 24 1961

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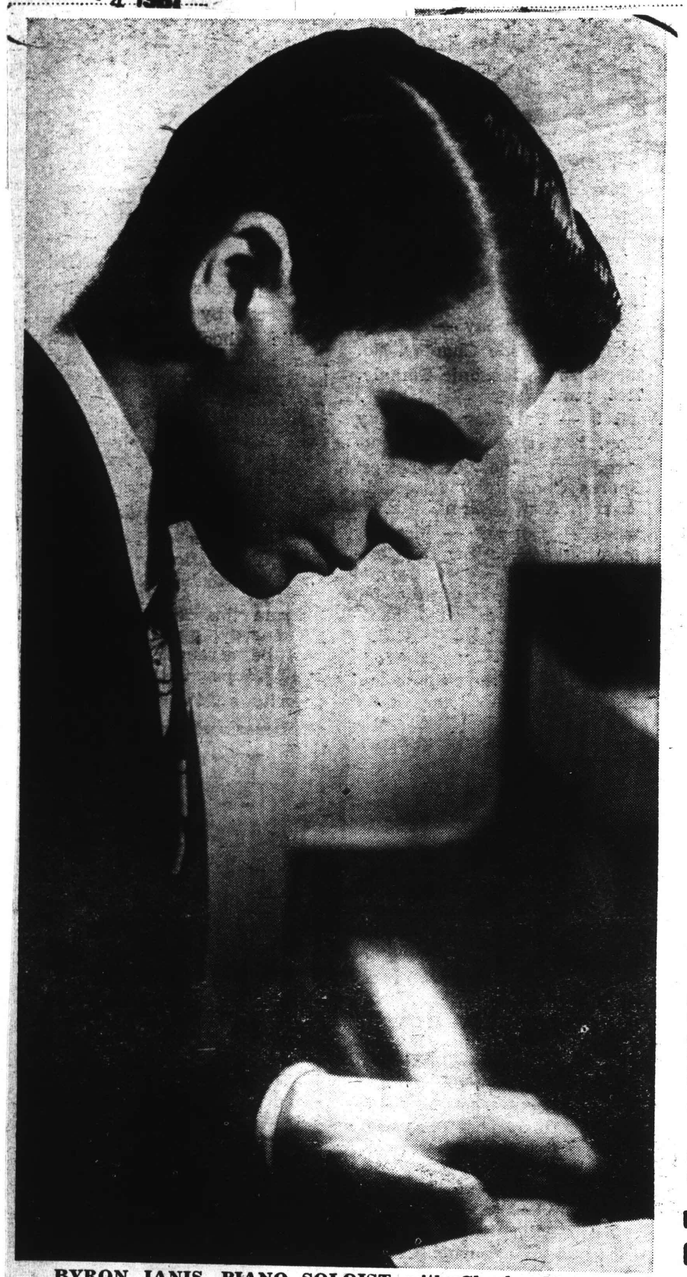
Times
BARRINGTON, R. I.
Weekly Circ. 2,275

MAR 23 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 58,872

MAR 29 1961



BYRON JANIS, PIANO SOLOIST with Charles Munch and the Boston Symphony Orchestra, in its fifth and final concert of the season in Providence, at Veterans' Memorial Auditorium on Tuesday, March 28 at 8:15. Mr. Janis will play both of the Liszt concertos in observance of the 150th anniversary of the composer's birth. Also on the program is Beethoven's Symphony No. 4.

Music Last Night

Boston Symphony Presents Final Concert of Series

By RUTH TRIPP

The Boston Symphony Orchestra, conducted by Charles Munch, played the final concert of its series last evening at Veterans Memorial Auditorium. Byron Janis, pianist, was the soloist. The near capacity audience had the unusual pleasure of hearing the guest artist play two concertos, both by Franz Liszt, No. 2 in A major and No. 1 in E flat major.

The orchestra played Beethoven's Symphony No. 4 in B flat major, Op. 60 and Wagner's Siegfried Idyll. The music was familiar and melodious. The musicians were in fine form and the entire concert was of the sort to stir enthusiasm in all quarters for the orchestra, the soloist, the conductor and symphonic music in general. If applause and recalls for Dr. Munch and Byron Janis are an indication of the success of their performance, it rated very high.

The orchestra gave us a lively, imaginative interpretation of Beethoven's charming Symphony No. 4, in which we had heard the wonderful string section at its best. Delicacy and precision gave a razor sharp edge to the phrases which came from each choir in turn. The third movement was like brilliant conversation with delightful repartee tossed about with telling effect. This Beethoven score is not profound. It fitted well into the program.

The lovely music of the Siegfried Idyll can be counted on to work a magical spell on any audience. Last evening's hearing was no exception.

The brilliance and authority of Byron Janis' playing made his Liszt concertos thrilling to hear. Rhythmical to the last note, astonishing in the virtuosity of the octaves and scale passages, yet lyrical and apealing in the quiet spots, the interpretations never forced the tone of the piano nor did they seem to wear the soloist to the point of exhaustion. Control and poise were always in evidence and at no time was

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 37,868

MAR 29 1961

Music In Review

Boston Symphony Concert Features Piano Soloist

Byron Janis, young American pianist, showed a well-restrained pianist power, hard-driven when required but proving that he has an admirable spirit, vitality and natural eloquence of expression for the work at hand last night with the Boston Symphony Orchestra in Veterans Memorial Auditorium, Providence.

✦✦✦

AS GUEST SOLOIST, he also demonstrated that he is certainly qualified as an operator of the two free-wheeling vehicles Liszt's "Concerto In A Major" and "Concerto In E-Flat Major," which he played with a deeply savoured warmth and aplomb. He has a fine sense of cantalena and resonance and an all embracing command of the keyboard. Even if Liszt's eccentricities are liable to sometimes be obtrusive, Janis has a quietly emphatic and highly refined conception of the composer's purpose and meaning.

✦✦✦

AND THE HIGHLY spirited members of the orchestra responded to Charles Munch's direction in a manner that was gallant and thrilling to hear.

The program was well-selected. It opened with Beethoven's "Symphony No. 4 in B-Flat Major" that began with an adagio movement that was solemn, almost ominous, but changed to allegro vivace that gave promise of future merriment. The serene and lyric adagio, second movement, with the woodwind singing in chorus behind the curtain of strings, attuned the capacity audience with sweet tranquility.

✦✦✦

THEN THE LAUGHTER began to shine through in the third movement, a scherzo-like allegro vivace, and the finale was allegro, ma non troppo, that was gay, music buffoonery. The orchestra received an ovation.

The other number, Wagner's "Siegfried Idyll," which came immediately after intermission, and before Mr. Janis brought the evening to an imperious climax with the "E-Flat Major Concerti," was a classic ode remindful of all the things we love in life.

The guest artist and Dr. Munch were recalled for extra curtain bows by mad applause that seemed to demand they remain forever.

C.H.L.

C.H.L. recently received the following letter from Irma Rogell, harpsichordist:

"Dear Mr. Leach, I have just had the pleasure of reading your review of my concert of more than a year ago in Providence — on Dec. 7, 1959.

How unerringly you put your finger on the weakness of the Bach French Suite!

I can still remember listening to the tape of that concert and realizing that the courante did not "move" as it should, — that I was so involved at that time within the phrases of the Sarabande that it did not flow as it should — nor did the menuet. Only the gigue was almost right.

You may be interested to know that I worked for months more on that suite before it began to "go," that it changed radically before I played it next in Boston on April 7, 1960, four months later — and kept on changing after that!

How sensitive and perceptive a listener you are! I look forward to reading your criticism of last night's program and hope to learn what needs to be done.

Sincerely,
(signed) IRMA ROGELL
31 Devon Road
Newton, Mass.

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Twenty-first Program

THURSDAY AFTERNOON, MARCH 30, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 1, *at* 8:30 *o'clock*

WAGNER ..... Good Friday Spell from "Parsifal"

BRUCKNER ..... Te Deum for Chorus, Soloists and Orchestra

I. Te Deum
II. Te ergo
III. Aeterna fac
IV. Salvum fac
V. In Te, Domine, speravi

PHYLLIS CURTIN, *Soprano* — JOHN ALEXANDER, *Tenor*
MARY MACKENZIE, *Contralto* — DAVID LAURENT, *Baritone*

(First performance at these concerts)

INTERMISSION

FAURÉ ..... Requiem, for Chorus and Orchestra, with Soprano and Baritone Solo, *Op.* 48

I. Introit and Kyrie
II. Offertorium
III. Sanctus
IV. Pie Jesu
V. Agnus Dei
VI. Libera me
VII. In Paradisum

PHYLLIS CURTIN, *Soprano* — DAVID LAURENT, *Baritone*

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, *Conductor*

Performed in memory of
Dr. Archibald T. Davison
(October 11, 1883 – February 6, 1961)

These concerts will end about 4:10 o'clock on Thursday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

[1289]

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Sunday Globe
BOSTON, Mass.
Circ. 416,486

MAR 26 1961

Symphony Easter Concerts In Memory of Dr. Davison

Charles Munch has designated the Boston Symphony Orchestra's Easter concerts to be In Memoriam for Archibald T. Davison (Oct. 11, 1883-Feb. 6, 1961). Professor of music at Harvard until his retirement in 1954, Dr. Davison was conductor of the Harvard Glee Club from 1912 to 1934 and conductor of the Radcliffe Choral Society from 1913 to 1928.

The Harvard Glee Club and the Radcliffe Choral Society will participate in these concerts to be given on Thursday afternoon at 2:15 (rather than on Good Friday) and Saturday evening at 8:30.

The "Good Friday Spell" from "Parsifal," by Wagner (replacing the originally announced Bruckner adagio) will open the concerts, to be followed by Bruckner's Te Deum and the Requiem by Faure. The vocal soloists will be soprano Phyllis Curtin, Mary MacKenzie, alto; John Alexander, tenor—all former students at the Berkshire Music Center—and bass David Laurent.

The Easter program will have an open rehearsal Wednesday in Symphony Hall at 7:30 p.m.

Byron Janis will be soloist with Charles Munch and the Orchestra in Symphony Hall today at 3 p.m. in the Piano Concerts by Liszt. The program includes Tchaikovsky's "Romeo and Juliet" and Wagner's "Siegfried Idyll."

Charles Munch and the Boston Symphony Orchestra will be on tour the week of Apr. 3. On Apr. 5 and 8 the orchestra will give its 699th and 700th New York concerts to conclude the 75th consecutive season of Boston Symphony Orchestra concerts in New York city.

Berj Zamkochian will give the fourth concert of the orchestra-sponsored organ recitals in Symphony Hall Sunday, Apr. 9, at 6 p.m.

Richard Burgin will conduct the orchestra in Symphony Hall Apr. 14-15. Eunice Alberts and David Lloyd will be the soloists in Mahler's "Das Lied von der Erde."

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Sunday Herald
BOSTON, Mass.
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APR 2 1961

Music Events This Week

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TODAY

CAROLS BY CANDLELIGHT—Evangelical Covenant Church Choir, Cambridge, Elmer G. Westlund, director. Carl Nelson, tenor, 8 p.m. Bach, Handel, Schubert, Dickey, Shaw, Marryott. Public invited.

WEDNESDAY

B. U. CHORAL ART SOCIETY, Allen C. Lannom, conductor, Concert Hall, 855 Commonwealth Avenue. Stravinsky "Mass," with accompaniment of double octet of wind instruments. Early music included in balance of program. Admission free. 8:30 p.m.

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JEAN MADEIRA, Metropolitan Opera contralto, Jordan Hall, 8:30 p.m. Benefit St. Mary's Infant Asylum. Program includes operatic arias, art songs and spirituals and will feature three arias from Bizet's "Carmen." Francis Madeira, piano accompanist. Tickets at Jordan Hall box office.

Herald 3/31/61

THE SYMPHONY

Exalted Music For Holy Week

By ROBERT TAYLOR

Yesterday afternoon's symphony concert—the series falls on Thursday afternoon and Saturday evening by Holy Week observance—was an occasion of exalted musical character.

Charles Munch could scarcely have selected a program more suited to the season, music of religious ardor and profound contemplation. From beginning to end the expression of various forms of spiritual consciousness was sensitive and radiant.

Honored Music

The conductor, the orchestra, the soloists, the combined chorus of Harvard and Radcliffe, honored this music; and it was appropriate, too, that Faure's "Requiem" should be dedicated to the memory of Archibald T. Davison: the nature of the work, Dr. Davison's services to the Harvard-Radcliffe singers and to music, and the solemnity of the date, all proved appropriate.

But one non-musical aspect was not appropriate, I feel, a rare breach of decorum on the part of the audience who applauded the Te Deum and the Requiem. This is a matter of personal taste, of course; yet as a person who is not easily shocked, I was shocked. You do not applaud a prayer, it seems to me. I am not, I trust, suggesting that music is any substitute for liturgical form; but the Bruckner and the Faure both have specific liturgical aspects, one was a memorial, and, within the limits of art the works manifest sanctity and devotion.

Express Dedication

Bruckner's "Te Deum," which has never before been presented by this orchestra, is expressly dedicated, like the Ninth Symphoney, "to God." The theory that Bruckner intended it for the Ninth's Finale after the manner of Beethoven, is not borne out by the fact that posterity possesses instrumental sketches which the master was too weak to perfect. He only suggested the "Te Deum" in place of the sketches when mortality left him no other choice.

Like the mighty Masses, also seldom heard, the "Te Deum" is steeped in the composer's mysticism. The architecture displays Bruckner's passionate Catholicism, with designs of gorgeous pomp and pageantry contrasting against contemplative lyricism and Gothic-arch motifs rising from progressions of fourth, fifth and octave. It is a work that abstractly distills Max Auer's poetic literary description in its color and scope:

"Altars shining in brilliant light, priests in gold vestments, flying banners, incense, ringing bells, processions on high feast-days; then again utter humility, the penance of fast-days and of advent, quiet meditation in gloomy corners of the church illumined only faintly by the roseate glow of "eternal light"; all this we experience in Bruckner's music."

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Comprehensive View

Faure's "Requiem," that most delicate and exquisite of all scores in this idiom, gave a more comprehensive view of the Harvard-Radcliffe's focus, tonal blend and clarity. Miss Curtin and Mr. Laurent returned and executed their roles with admirable subtlety and finesse. So much depends on texture in the "Requiem," and the chorus, singers and instrumentalists created a shimmering fabric under Charles Munch. This is music in which he excels. He developed a hushed aura of grandeur throughout the Good Friday Spell from "Parsifal" as well. The detail of the inner voices mingled with a symmetry of soaring outer form to open an exceedingly lovely afternoon.

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Good Friday Spell from 'Parsifal' . Wagner
Te Deum for Chorus, Soloists, and Orchestra ..... Bruckner
Requiem, Op. 48 ..... Faure

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Circ. 373,012

MAR 22 1961

MUNCH HONORS DAVISON

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Twenty-first Program

THURSDAY AFTERNOON, MARCH 30, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 1, *at* 8:30 *o'clock*

WAGNER ..... Good Friday Spell from "Parsifal"

BRUCKNER ..... Te Deum for Chorus, Soloists and Orchestra

I. Te Deum
II. Te ergo
III. Aeterna fac
IV. Salvum fac
V. In Te, Domine, speravi

PHYLLIS CURTIN, *Soprano* — JOHN ALEXANDER, *Tenor*
MARY MACKENZIE, *Contralto* — DAVID LAURENT, *Baritone*

(First performance at these concerts)

INTERMISSION

FAURÉ ..... Requiem, for Chorus and Orchestra, with Soprano and Baritone Solo, *Op.* 48

I. Introit and Kyrie
II. Offertorium
III. Sanctus
IV. Pie Jesu
V. Agnus Dei
VI. Libera me
VII. In Paradisum

PHYLLIS CURTIN, *Soprano* — DAVID LAURENT, *Baritone*

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, *Conductor*

Performed in memory of
Dr. Archibald T. Davison
(October 11, 1883 – February 6, 1961)

These concerts will end about 4:10 o'clock on Thursday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

[1289]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 416,486
MAR 26 1961

Symphony Easter Concerts In Memory of Dr. Davison

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The Harvard Glee Club and the Radcliffe Choral Society will participate in these concerts to be given on Thursday afternoon at 2:15 (rather than on Good Friday) and Saturday evening at 8:30.

The "Good Friday Spell" from "Parsifal," by Wagner (replacing the originally announced Bruckner adagio) will open the concerts, to be followed by Bruckner's Te Deum and the Requiem by Faure. The vocal soloists will be soprano Phyllis Curtin, Mary MacKenzie, alto; John Alexander, tenor—all former students at the Berkshire Music Center—and bass David Laurent.

The Easter program will have an open rehearsal Wednesday in Symphony Hall at 7:30 p.m.

Byron Janis will be soloist with Charles Munch and the Orchestra in Symphony Hall today at 3 p.m. in the Piano Concerts by Liszt. The program includes Tchaikovsky's "Romeo and Juliet" and Wagner's "Siegfried Idyll."

Charles Munch and the Boston Symphony Orchestra will be on tour the week of Apr. 3. On Apr. 5 and 8 the orchestra will give its 699th and 700th New York concerts to conclude the 75th consecutive season of Boston Symphony Orchestra concerts in New York city.

Berj Zamkochian will give the fourth concert of the orchestra-sponsored organ recitals in Symphony Hall Sunday, Apr. 9, at 6 p.m.

Richard Burgin will conduct the orchestra in Symphony Hall Apr. 14-15. Eunice Alberts and David Lloyd will be the soloists in Mahler's "Das Lied von der Erde."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,111
APR 2 1961

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Box 2078, Boston 6 • RIchmond 2-4200
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MAR 22 1961

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Easter Concerts at Symphony Hall

Fauré Requiem and Bruckner Te Deum Share Program

By Harold Rogers

There is little doubt that the human race knows far more about hell than it does about heaven.

Take Dante's Inferno, for instance; his Paradiso pales in the face of it. Or Gounod's music for Mephistopheles—convincing indeed as compared to the ethereal blandness he provides for Marguerite's entrance into glory. Offenbach turned out his only masterpiece while enthralled by E. T. A. Hoffmann's evil genius Lindorf; and lovely as is Wagner's "Good Friday Spell," it is not much of a match for the music he imagined for the Venusburg.

When we consider the various Requiems, we must admit that Verdi's "Libera me"—lofty as it is—can hardly compete with the operatic splendor of his "Dies illa." Berlioz, too, is truly terrifying with his depiction of doomsday.

Gabriel Fauré, however, did not choose the primrose path when composing his Requiem. We may not be able to assume that he knew more about heaven than he did of hell, but there is no question that his interests centered more in the upper region than in the nether. His "Dies illa" is only a passing comment, set forth with hardly more than a double forte, as if he wanted to turn away from the distasteful subject as soon as possible.

His heavenly music, on the other hand, is truly heavenly. He falls into no pits, such as the use of tremolo in the high strings to indicate a celestial condition, or a Chinese gong, as did Richard Strauss, to portray the flight of a man's soul to the skies.

When Fauré deals with heaven, he is tempted by no technical tricks. His music pours forth from a heart that is honestly and profoundly aware of the harmony for which all men are yearning. Brahms, too, in his German Requiem, evokes this quality.

There is a place for them all, of course—one would hate never to hear the Requiems of Verdi and Berlioz again—but those of Brahms and Fauré come closer to a true religious experience.

* * *

For the Boston Symphony's Easter concerts this week Charles Munch has programed the Fauré Requiem and the Bruckner Te Deum, assisted in both by the Harvard Glee Club and Radcliffe Choral Society. These concerts are given in memory of Dr. Archibald T. Davison, who organized these choruses more than 40 years ago and established a high tradition for them that has remained almost intact ever since.

Now under the direction of Elliot Forbes, the Harvard and Radcliffe singers gave as fine a performance yesterday afternoon as they have at any time in recent years; there was that same wonderful blend and balance, that pleasing whitish quality of tone that one finds only with youthful, untrained voices.

Dr. Munch opened with the shimmering harmonies of the Good Friday Spell from "Parsifal"—when "the radiant beauty of the landscape," as Lawrence Gilman described it, was "a sign of all Creation's tender gratitude to the Redeemer on this day of sacrifice and love. . ."

* * *

Continuing with the Bruckner Te Deum, Dr. Munch gave us an intensely devotional reading of a score that is, according to the vigorous and childlike mentality of its peasant composer, quite unlike the more gentlemanly expression of Fauré. Dr. Munch was aided by the ringing voices of Phyllis Curtin, soprano, and John Alexander, tenor, who carried the burden of the solo work. David Laurent gracefully sang the little that was given him; and Mary MacKenzie, whose contralto role amounts to hardly anything at all, was unfortunately lost in this sea of sound.

In the Fauré, however, Mr. Laurent had his magnificent day in the sun. His "Hostias" solo was spun out with a refined sense of beauty; the quality of his baritone is especially appropriate for oratorio singing.

Miss Curtin again took the stage for the "Pie Jesu," filling it with all the warmth and artistry that Bostonians have come to associate with her singing during the past 15 years.

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Times (e)
HARTFORD, Conn.
Circ. 121,657
MAR 27 1961

Boston Symphony Slates Ansermet

Special to the Hartford Times

Boston — Music Director Charles Munch of the Boston Symphony today announced that Ernest Ansermet, one of the world's most distinguished conductors, will be guest conductor of the Boston orchestra during three weeks next season.

This will be the only assignment in the United States accepted during the season by Ansermet, who last was in this country three years ago to direct a limited number of New York Philharmonic concerts.

On the Continent Ansermet is best known as chief conductor of the Suisse Romande Orchestra, and as guest conductor of Europe's toprank ing ensembles.

While in New England he will conduct the Boston orchestra in a series of Symphony Hall concerts and a limited number in other Eastern cities.

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Herald 2/12/61

Davison Served Modestly and Well

By ROBERT TAYLOR

"The last five years have seen no marked change in my activities," wrote Archibald Thompson Davison, Professor of Choral Music, for one of his Harvard Class Reports. "The placid but never monotonous routine of teaching has been interrupted by a half-sabatical, and some unaccustomed mental exercise has resulted in the production of a small book, 'Choral Conducting,' Harvard Univ. Press, 1940. For the rest, I can record only contentment and great joy in my work."

The tone is self-effacing; but the operative phrase is "contentment and great joy in my work." For nearly a half-century this dedicated man, who passed away last week, served at Harvard modestly and quietly advancing the art of choral singing. He was university organist and choirmaster, Director of the Glee Club, scholar.

In short, a productive and creative life. It left a mark on generations of Harvard students. The knowledge, personality and devotion of Professor Davison, the joy of teaching, represented the finest academic ideals. Yet his influence extended beyond Harvard: he was, in fact, a revolutionary.

Classic Revival

Before Archibald Davison appeared on the scene at Harvard, choral singing in the American college was a callow and dubious practice. Prior to World War I, undergraduate singing held a place in the academic scheme roughly comparable to the spring hop—ornamental but not indispensable.

It was an era of glee clubs operating as little more than social societies. A day when college musicals were the vogue on Broadway, depicting students, blazers, straw skimmers and wildly plunking mandolins. Nor was this more than a slight George Ade exaggeration of the truth.

At Harvard, for instance, until 1919, the concerts of the Harvard Glee Club were always performed in co-operation with the Mandolin and Banjo Club minstrel-type pieces, lachrymose ballads and sentimental college songs comprised the programs. The cult of fun prevailed.

Archibald Daviosn had a rather different concept of the function and purpose of the undergraduate glee club. He saw that it could serve a cultural end without sacrificing its gregarious character. It needed to become a less parochial and trivial institution, broaden horizons: the experience of singing together in concert could take on a richness and variety impossible to acquire with a jingly repertoire.

Thus he became the center of the so-called "classic revival" in American choral work. The Harvard Glee Club and Radcliffe Choral Society (still in technical cooperation with the Mandolin and Banjo Clubs at this period) first appeared in concert with the Boston Symphony Orchestra in 1917. The premieres and important appearances of this group have since formed an impressive record.

What Professor Davison did, through precept and imagination, consisted of raising the status of an art fallen into decline. He inspired many, many students to explore past periods of music, the composers of the present, and the challenge of profound masters. One would expect this of a first-rank teacher.

Set Standards

His significance, however major in this way, penetrated eventually into our mass musical culture. First, there was his work at Harvard; and Archibald Davison's revolution there caused other educational institutions to re-examine their choral approach. The academic groups matured, their undergraduates choruses; the example of comoften later entered community munity ensembles affected our musical life generally.

Although the structure of any national art form is too complex to attribute growth to the individual, one might discern in Professor Davison's contribution elements that have silently altered and changed its course —ultimately touching in a democratic society listeners who have never heard of Archibald Davison or of Harvard.

The operative phrase is indeed "contentment and great joy in my work." He set standards, he made tradition.

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Evening Globe
BOSTON, Mass.
Circ. 149,750
MAR 31 1961

Munch Conducts Choral Memorial to Dr. Davison

By CYRUS DURGIN

The Easter concerts by the Boston Symphony Orchestra, as so often during the regime of Charles Munch, are given mostly and appropriately to choral music—the Te Deum of Anton Bruckner, new to these programs, and the Requiem by Faure. From the orchestra alone comes a seasonal preface in Wagner's "Good Friday Spell" from "Parsifal."

As usual, the afternoon concert in Holy Week was performed on Thursday, to avoid Good Friday.

In addition to Easter observance, these choral performances are dedicated to the memory of Dr. Archibald T. Davison, who created the Harvard Glee Club and Radcliffe Choral Society as instruments of serious music. For his high purpose, and his valiant stand against early opposition, may his name be blessed.

Today, Prof. Elliot Forbes, who succeeded G. Wallace Woodworth (the successor of Dr. Davison) as Harvard-Radcliffe conductor, continues in a tradition of choral excellence which has become virtually hieratic. But as a matter of fact, it must be stated that Prof. Forbes is doing so with a quite different technic, one which produces musicianly results, clarity and refinement, but at a cost of intermittent near-inaudibility.

Young choral voices proverbially lack weight but possess a wonderful ethereal quality. Yesterday, the Harvard and Radcliffe singers often sounded like angels, an attribute especially valuable in Faure.

But there were numerous times, some in Bruckner and more in Faure, when this listener, sitting on a floor seat, saw open mouths but heard no choral sound. Passages of the Faure marked piano, came out as the merest wisp of pianissimo.

Dr. Munch may have contributed to this miscalculation of balance, for he treats the Faure Requiem with exceeding gentleness. In its very notes, it is a marvel of delicate writing. Apart from the reservations noted, the Requiem was performed with a truly supernal beauty of sound and tender emotional expression.

Juite different was Bruckner's grand and massive Te Deum, which sings boldly in splendor of solo and massed voices, and the solemnity and weight of a large orchestra. The symphonic Bruckner is evident on every page, with a wealth of superb vocal counterpoint that is real polyphony, not animated harmony.

The soloists were in every case admirable. Miss Curtin's lustrous soprano has never sounded more gorgeous here, and the fastidious care of her work was a great credit to her. Mr. Alexander sang Bruckner's tenor solo with a fine quality of tone and rhythmic flow. Miss MacKenzie was fully equal to the demands of the Te Deum. David Laurent came into his own with the baritone part of the Requiem.

Next week the orchestra will be on tour. At Symphony Hall, Apr. 14 and 15, Richard Burgin will conduct Haydn's G major Symphony, No. 88, and Mahler's "The Song of the Earth." Eunice Alberts and David Lloyd will be soloists.

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tomorrow night at 8:30, the 21st program of the "regular" series. Charles Munch, music director, conducted the "Good Friday Spell" from "Parsifal", by Wagner; the Te Deum by Bruckner (first time at these concerts); and the Requiem by Faure, in memory of Dr. Archibald T. Davison. The chorus was the Radcliffe Choral Society and Harvard Glee Club. The soloists were Phyllis Curtin, soprano; Mary MacKenzie, contralto; John Alexander, tenor, and David Laurent, bass.

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Jewish Advocate
BOSTON, Mass.
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APR 6 1961

188

SPIRIT OF INQUIRY AT BSO

By ALLAN SLY

The reasons for it may be deeply embedded in our nature from very ancient times, but as the seasons pass we find ourselves reflecting anew on the meaning of existence, the nature of death, the promise of hope, the bestowal of grace. It was ever so and one cannot imagine man ceasing this search for wisdom.

It is in the spirit of such inquiry that the world's religions have achieved great utterance in music and the BSO's program last week seems to have been built by Dr. Munch on such a premise. Wagner's Parsifal may beg the question a little, but Bruckner's Te Deum and the Faure Requiem know no dissidents. Their famous Latin texts open up windows on the Greek and Roman mysteries, respectively, while the compositions run true to form — the former neo-Baroque imperialist, the latter romanticized bourgeois-Parisian. To the initiate, the Wagner excerpt (Good Friday Spell) may be the ineffable vision its composer intended; for others it remains obdurately stage-medievalism.

Assisting the regular forces were Phyllis Curtin, Mary MacKenzie, John Alexander and David Laurent, respectively soprano, contralto, tenor and bass soloists, and the Harvard-Radcliffe chorus, now in the third year of Elliot Forbes' regime as conductor. There was glory to spare all around, not overlooking the listeners, who contributed a noteworthy intensity of earnest participation. Many among them doubtless were noting the extraordinary vitality of the Archibald T. Davison tradition at Harvard, for even though more than a quarter-cent ry has passed since the baton went to G. Wallace Woodworth, Dr. Davison's influence was never in better evidence than now. The Faure performance was in his memory and did it great honor, as it also honored, in passing, Professor Woodworth's regime and the felicitous succession in turn of Mr. Forbes'.

To what can we ascribe the effectiveness of the Harvard-Radcliffe singers at a BSO concert? Well, for one thing, while individuals among them reveal idiosyncratic movements of the head and shoulders, giving a visual effect of extreme nonconformity — an effect confirmed by a disregard of heights in their stationing — their singing shows an utter surrender to unanimity of conception. Whether attacking a Bruckner chord, forte, or a Faure unison passage, sotto voce, the corporate voice is almost tangibly present in the room. The splendid Latin syllables seemed to be incarnate right where Dr. Munch could hand them on to the body of the hall, along with the adjusted concomitant from the BSO. At one point, when the singers had to take breath and announce a new thought, a perceptible wave of movement ran like wildfire across the chorus —every vocal score came up a fraction of an inch and the new idea was among us as a living force. One has seen regimented choruses do this and the idea has missed fire. But on Saturday, here was this assembly of individuals, non-regimented, entirely directed from within, handing Dr. Munch material so vital, with such corporate conviction, that even he can rarely have had to work with before.

All of which gave the soloists a very remarkable sounding board for their projection and they made the most of it. Most memorable of all was Phyllis Curtin's Pie Jesu, but there were many fine passages to cherish in retrospect.

April 14 and 15 Richard Burgin will conduct Mahler's Das Lied von der Erde with Eunice Alberts and David Lloyd, after the orchestra's Eastern Seaboard tour.

This may well be the proper time for a belated tribute, in this column, to the BSO's Board of Trustees for presenting a series of four organ recitals at Symphony Hall, the fourth of which occurs Sunday, April 19, at 6 o'clock. Berj Zamkochian, whose sensitive playing last week in the Faure Requiem was noticed by all, will be the recitalist, playing Handel, Bach, Franck, Liszt and Vierne.

Hadassah on the Air

Mrs. Leonard Sheinfeld, president of the Hanna Senesch Group of Hadassah, will be guest speaker this Sunday morning, April 9 on the Ben Gailing Show which is broadcast at 10 a.m. on Station WHIL.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
MAR 30 1961

Symphony Easter Program In Memory Of A. T. Davidson

Performances To Be Given Today And Saturday Evening

Charles Munch has designated the Boston Symphony Orchestra's Easter concerts to be In Memoriam for Archibald T. Davison (October 11, 1883 - February 6, 1961). Professor of Music at Harvard until his retirement in 1954, Doctor Davison was conductor of the Harvard Glee Club from 1912 to 1934 and conductor of the Radcliffe Choral Society from 1913 to 1928.

The Harvard Glee Club and the Radcliffe Choral Society will participate in these concerts to be given this afternoon at 2:15, rather than on Good Friday afternoon, and Saturday evening (April 1, 8:30).

The "Good Friday Spell" from Parsifal by Wagner (replacing the originally announced Bruckner "Adagio") will open the concerts followed by Bruckner's "Te Deum" and the "Requiem" by Faure. The vocal quartet will consist of soprano Phyllis Curtin, Mary MacKenzie, altos, John Alexander, tenor — all former students at the Berkshire Music Center — and bass David Laurent.

Byron Janis is soloist with Charles Munch and the orchestra in Symphony Hall today (Sunday) at 3 p.m. Mr. Janis will be soloist in the Piano Concerti Nos. 2 and 1 by Liszt. The

Continued on Page Five

Easter Program

Continued from Page One

program includes Tchaikovsky's "Romeo and Juliet" and Wagner's "Siegfried Idyll."

Charles Munch and the Boston Symphony Orchestra will be on tour next week (the week of April 3). On April 5 and 8 the orchestra will give its 699th and 700th New York concerts to conclude the 75th consecutive season of Boston Symphony Orchestra concerts in New York City.

Berj Zamkochian will give the furth concert of the orchestra, sponsored organ recitals in Symphony Hall on Sunday, April 9, at 6 p.m.

Richard Burgin will conduct the orchestra in Symphony Hall on April 14-15. His guests will be Eunice Alberts and David Lloyd in a performance of Mahler's "Das Lied von der Erde."

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 289,111
MAR 26 1961

Symphony Concert Change Announced

The Boston Symphony Orchestra has changed its regular Friday-Saturday concerts to Thursday and Saturday this week to enable concertgoers to attend Good Friday services.

WGBH-FM will broadcast both concerts live from Symphony Hall. The Thursday program begins at 2:10; the Saturday concert at 8:25 p.m.

Charles Munch will conduct the Adagio from the String Quintet, and Te Deum, both by Bruckner; and Faure's Requiem The Harvard Glee Club and Radcliffe Choral Society join the Orchestra for the Te Deum and Requiem.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267
MAR 28 1961

Symphony Program

This week's Boston Symphony schedule will move the usual Friday afternoon concert to Thursday, March 30, at 2:15, in addition to the regular Saturday performance at 8:30.

The Easter program, which will have an open rehearsal Wednesday at 7:30, consists of Wagner's "Good Friday Spell" from "Parsifal," followed by Bruckner's Te Deum and Fauré's Requiem.

Next week the orchestra will be on tour, concluding the 75th consecutive season of New York appearances with concerts number 699 and 700.

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Sunday Herald
BOSTON, Mass.
Circ. 289,111
APR 9 1961

Last Week on the Aisle

THEATER—It was "a genuine privilege to be in the theater" for "Becket" at the Colonial. "Two for the Seesaw" at the Wilbur "was worth waiting for." The Bradford's new dine-dance-theater combination with "Where's Charley?" started off well. At N. E. Mutual Hall, the Vincent Club's annual show provided "an evening of pleasure and fun."

SCREEN—The documentary, "Primitive Paradise," at the Center was colorful. The Royal Ballet Film at the Beacon Hill was "rewarding." The Fenway's "Bernadette of Lourdes" gained from excellent acting. "The Sins of Rachel Cade" at the Paramount was "strikingly picturesque but too lengthy." "Carthage in Flames" at the Pilgrim "made it necessary to exercise a good deal of patience." "Excitement, fun and neat satire" abounded in the Kenmore's "League of Gentlemen."

MUSIC—The Boston Symphony concert "was an occasion of exalted musical character." Interesting and informative was the program presented by the Contemporary Music Society at the Institute of Contemporary Art.

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Sunday Herald
BOSTON, Mass.
Circ. 289,111
MAR 26 1961

Music Events This Week

Charles Munch has designated the Boston Symphony Orchestra's Easter concerts to be in Memoriam for Archibald T. Davidson (October 11, 1883-February 6, 1961). Professor of Music at Harvard until his retirement in 1954, Doctor Davison was conductor of the Harvard Glee Club from 1912 to 1934 and conductor of the Radcliffe Choral Society from 1913 to 1928.

The Harvard Glee Club and the Radcliffe Choral Society will participate in these concerts to be given on Thursday afternoon rather than on Good Friday afternoon, and Saturday evening.

The "Good Friday Spell" from Parsifal by Wagner (replacing the originally announced Bruckner "Adagio") will open the concerts followed by Bruckner's "Te Deum and the "Requiem" by Faure. The vocal quartet will consist of soprano Phyllis Curtin, Mary MacKenzie, alto, John Alexander, tenor—all former students at the Berkshire Music Center — and bass David Laurent.

The Easter program will have an Open Rehearsal on Wednesday in Symphony Hall at 7:30 p.m. Tickets for the rehearsal, all $2 and unreserved, are available at Symphony Hall box office.

Byron Janis is soloist with Charles Munch and the Orchestra in Symphony Hall today at 3 p.m. Mr. Janis will be soloist in the Piano Concerti Nos. 2 and 1 by Liszt. The program includes Tchaikovsky's "Romeo and Juliet" and Wagner's "Siegfried Idyll."

TODAY

GREATER BOSTON YOUTH SYMPHONY ORCHESTRA, Jordan Hall, 3:00 p.m. Marvin Rabin, conductor. Student soloists, Handel, Lalo, Copland, Tchaikovsky, Wagner. Admission free.

MOTET CHOIR of the First Church in Cambridge, Congregational, 4:00 p.m. David C. Johnson directs "Pope Marcellus," Mass by Palestrina," Schuetz and Kodaly. Soloists, harpsichord and strings. Public invited. Collection.

HARVARD UNIVERSITY CHOIR, John Ferris, conductor, 8:00 p.m. Cantata 131 and two Motets by Bach. Assisted by Bach Society Orchestra, Joel Lazar, conductor.

TUESDAY

MUSICA SACRA, Victor H. Matfield, conductor, University Lutheran Church, Cambridge, 8:30 p.m. Handel's St. John Passion, Henry Wing, soloist. Public invited.

SAN REMO FOLK FESTIVAL, Symphony Hall, 8:00 p.m. Italian folk songs by ten singers and orchestra. Tony Bruno at the piano.

EARLY PROGRAM MUSIC, Sears Memorial Gallery, Waltham Public Library, 8:15 p.m. Edith Vogl, lecturer; Anne Gombosi, viola d'amore and violin; Edith Stearns, piano. Renaissance and Baroque periods. Admission free.

WEDNESDAY

AKSEL SCHIOTZ, Danish baritone, Jordan Hall, 8:30 p.m. Program devoted to Schubert's "Die Winterreise," with Paul Ulanowsky at the piano.

FRIDAY

JOSEPH SILVERSTEIN, violinists, in Contemporary Music Society Series, Institute of Contemporary Art, Soldiers Field Road, Brighton, 8:30 p.m. Martin Boykan, pianist, Boston Fine Arts Quartet. Works by Imbrie, Fine, Hindemith and Piston. Mr. Piston and Mr. Silverstein will comment on the music. Tickets, AL 4-0614.

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Courier 4/7/61

Symphony Notes Milestones

The Boston Symphony will climax its last Eastern tour for this season with a concert this Saturday afternoon at Carnegie Hall. The occasion is worth noticing for at least two reasons. First, it brings the orchestra to fine round numbers of seasons and concerts played in New York—75 and 700. Second, it adds one more to an already impressive list of New York premières by the Boston Symphony.

The first concert was in Steinway Hall in February of 1887, with Wilhelm Gericke conducting, three years before Carnegie Hall was built; and not a year has been missed from that time to now.

This Saturday's première will be the Poulenc "Gloria," in which the orchestra will be joined by Adele Addison and the Chorus pro Musica. Among this work's illustrious predecessors as New York "firsts" are the following:

Three important works of Richard Strauss—"Till Eulenspiegel," "Thus Spake Zarathustra," and "Death and Transfiguration."

Dukas' "The Sorcerer's Apprentice."

Mahler's Fifth Symphony.

Bruckner's Eighth Symphony.

Debussy's "La Mer."

Dr. Karl Muck, on March 19, 1908, also had the distinction of conducting the first fully American program played in New York by a major orchestra.

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Times (e)
HARTFORD, Conn.
Circ. 121,657

MAR 28 1961

Boston Symphony Concludes Series

New England's world-famous Boston Symphony Orchestra with Charles Munch conducting will be presented on the Bushnell stage Apr. 4 at 8:15 p. m. in the final concert of this season's Bushnell Symphony series.

Byron Janis

The orchestra will bring as guest artist the young pianist Byron Janis who will perform as soloist in two Liszt concertos.

* * *

THE EVENT closes a series which this season has brought to Hartford: The Philadelphia Orchestra with Ormandy conducting; the Warsaw Philharmonic with Witold Rowicki conducting and Regina Smendzianki as guest pianist; the Cleveland Orchestra with George Szell conduction and Grant Johannesen as guest pianist; the New York Philharmonic with Hans Rosbaud conducting.

Announcement will be made shortly concerning the distinguished orchestras, conductors and guest artists to be presented in next season's Bushnell Symphony Series.

For his upcoming program Dr. Munch has selected: Beethoven's Fourth Symphony; Liszt's Piano Concerto in A major and his Piano Concert in E flat major; Wagner's "A Siegfried Idyll."

* * *

ONLY 31, Janis has been a busy concert artist since his mid-teens, and is currently on his 15th coast-to-coast American tour.

He has toured Europe four times. Last year he proved such a sensation in a series of Russian concerts that he evoked a welcome almost as great as that accorded to Van Cliburn. —WIDEM

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Courant (m)
HARTFORD, Conn.
Circ. 108,563

APR 5 1961

Janis Plays Liszt With Symphony

Charles Munch and the Boston Symphony Orchestra were presented at the Bushnell Memorial Tuesday night. Byron Janis, pianist, was guest artist. The program:

Fourth Symphony — Beethoven
Second Piano Concerto — Liszt
Mr. Janis, Soloist
Siegfried Idyll — Wagner
First Piano Concerto — Liszt
Mr. Janis, Soloist

Little need to ask, now that the deed is done, what it profiteth an audience to have to have to hear two Liszt piano concerti on a single program. Last night at the Bushenll the merit of such an orgy lay entirely in the performance. With the determination of a bullfighter Byron Janis dispatched the A Major and E Flat compositions in that order and with the indomitable aid of Charles Munch and the Boston Symphony. It was a brilliant tour de force and quite possibly a needless one.

Electric Performance

As was inherently necessary, Mr. Janis played with electrifying technical command. All the terrifying problems concocted by the composer lay easily under his flying hands. All that was showy he discharged with the utmost in canny craftsmanship. All that had pretensions to grandiloquence he rescued from this curse with taste and judiciousness. Everything was compacted of intensity. In the big pages, Mr. Janis' keyboard energies continually drew him off the piano bench. In the simpler lyric passages he gave Liszt a becoming poetic glow. How deeply Mr. Janis holds the worth of the two concerti is of course his private concern. His public one was to match the fearsome challenge of the composer and in this he triumphed. With the Boston Symphony thundering along at his heels, Mr. Janis was quite literally less well heard in the Second Piano Concerto. Like Canute, one cannot stem that tide of orchestration. In the First Concerto, where the piano part is more exposed, his tone naturally seemed larger and more incisive. Into each life some rain must fall.

Huge and Throaty

Mr. Munch and the orchestra gave burnished performances of their share of this Liszt double-feature. In the A Major the reading was like the blueprint for a monumental piece of Baroque architecture, and the playing was huge and throaty. By contrast, Mr. Munch took the E Flat concerto in bright, shiny style, and the orchestra properly made like Chopin or Tschaikowsky or even Liszt—it's all right there in the original recipe. Even the triangle seemed in especially good voice.

Thus the main tasks of the evening. The Beethoven Fourth Concerto was Springish, ebullient, warmly romantic—and frequently pulled into taffylike lengths after Mr. Munch's fashion. The Wagner "Siegfried Idyll" was indeed idyllic in the playing and as endless as usual. —T.H.P.

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Sunday Courant
HARTFORD, Conn.
Circ. 148,332

MAR 26 1961

Janis on Piano

Munch Does Finale in '61 Series

With Charles Munch conducting and brilliant young pianist Byron Janis as guest artist, the Boston Symphony Orchestra will play the final concert in this season's Bushnell Symphony Series at 8:15 p.m. on April 4.

For his Bushnell program Dr. Munch has selected four works with broad appeal: Beethoven's Symphony No. 4 in B Flat major; two piano concerti by Franz Listz, Numbers One and Two, in which Janis will be soloist; Wagner's "A Siegfried Idyll."

Fresh from his fifth tour of Europe, and a sensational success in a series of Russian concerts, 31-year-old Janis is now on his 13th coast-to-coast American tour. He has performed with all of the major orchestras in the United States, among them the New York Philharmonic, Philadelphia and Boston, both in their home concerts and on tour. He is widely known for his record-

BYRON JANIS

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Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 121,657

APR 5 1961

Boston Symphony, Pianist Janis Perform Brilliantly

By DON O. NOEL JR.

A capacity audience heard a brilliant evening of bravura piano and polished orchestral performance Tuesday night in the last of the Bushnell Symphony Series for this year.

American Pianist Byron Janis was featured soloist with the Boston Symphony Orchestra, under Charles Munch. Their program:

Beethoven, Symphony No. 4
Liszt, Piano Concerto in A major, No. 2
Wagner, Siegfried Idyll
Liszt, Piano Concerto in E flat major, No. 1.

* * *

THE TWO LISZT concerti, presented last night in celebration of the 150th anniversary of Franz Liszt's birth year, are pyrotechnical displays par excellence, exhausting for both pianist and audience when played back-to-back as they were last night.

But Mr. Janis brought them off with full command. He was flamboyant, sure-handed, dynamic, without losing the ability to be poetic in the softer passages.

He and Mr. Munch were in perfect agreement throughout that they should offer dashing, virtuoso readings, and there was never a hint of hestitation between the two.

They received a tumultuous ovation—matching the concerti themselves—at the concert's end.

* * *

IF THE LISZT HALF of the program was primarily the pianist's show, it was balanced off nicely by excellent performances of the Beethoven and Wagner.

The remarkable quality of the Boston Symphony, particularly its magnificent string section, was evident from the opening bars of Beethoven's Fourth. It was a taut, perfectly controlled development of musical tension. Mr. Munch's reading was not showy, but demonstrated crisp, single-voiced responsiveness of his players and solid, satisfying musicianship.

The Stiegfried Idyll, equally well done, was a welcome interlude between the two Liszt offerings.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 148,332

APR 2 1961

Charles Munch Here For Tuesday Concert

Charles Munch returns to Hartford Tuesday to conduct the Boston Symphony Orchestra in the final event of the Bushnell Memorial Symphony Series at 8:15 p.m.

Assisting Munch in two Liszt concerti will be the prize-winning American pianist Byron Janis, 31. Janis is currently on his 15th coast-to-coast tour.

Standing room tickets will be available.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
APR 2 1961

195

Russians Say It With Gifts

By IGOR KIPNIS

Byron Janis, who will be soloist in the two Liszt piano concerti with the Boston Symphony at Carnegie Hall on Wednesday, was reminiscing the other day about his five-week tour of the Soviet Union. "There were ten concerts — Moscow, Leningrad, Kiev, Minsk and Odessa—but by the time I got through with the encores, it felt to me as though there had been fifteen."

The young American pianist's appearances were part of the cultural exchange and occurred last fall at a time when tension was still running high because of the U-2 incident. When Mr. Janis stepped out on the stage for his first recital in Moscow, there was almost no applause. Before he even played a note, two violent catcalls rent the air. "I waited until the whispering had subsided and then began a Mozart sonata," explained Mr. Janis, who was only the third instrumentalist to visit the Soviet Union from this country, as well as being the first American pianist to appear since Van Cliburn. "The Russians didn't know me, and they are slow to warm up; at the beginning they look you over, and then, if they like you, they really show it."

Hearts and Flowers

The Mozart did the trick. From that first concert on, Janis was acclaimed wherever he went. "They react tremendously to music," the pianist pointed out; "they whisper to each other, discussing individual phrases that they like. These people are so extraordinarily demonstrative and uninhibited—they cry, they throw flowers, they won't leave the hall even after the lights are turned up." The audience often addressed the performer during the recital: "Spasibo" (thank you), was the response after an encore. Requests for encores, incidentally, are written down and passed to the performer on the stage.

Although programs are sold, for the benefit of those who cannot afford to buy them, an announcer gives the name of each selection. Another unusual aspect of Russian concert deportment is the delivering of gifts to the performer right on the stage. Asked what he had been given, Mr. Janis replied: "A lot of music. For example, a bound edition of the complete works of Medtner, a book on Chopin (whom the Russians adore), picture books on Moscow and Leningrad, and many, many trinkets. Oh yes," smiled the pianist, "I also received some mash notes from girls wanting to correspond with me. One young lady sent a bottle of perfume, a picture of herself, and even a pen." Mr. Janis related the incident that had touched him most, "A little boy, about ten years old, brought me some chocolate wrapped in paper—it was all he had."

Soviet audiences are extremely outgoing during the actual concerts, but Janis was surprised at a general reticence to visit him backstage afterward. The pianist noted that, except for the officials, the only persons who would come to see him at such times were those who had been to the United States. He would often be approached, however, outside of the concert hall. At his hotel room one day he answered a knock on the door to discover a small group of people, who anxiously inquired whether the pianist was going to return for more concerts. "I told them I had commitments in Europe and couldn't give any more recitals at that time; they wanted me to play for them right then in my room." On another occasion, Janis received a telegram saying, "We the people of Leningrad shall never forget your concert last night. Please come back." It was signed, "Your new friends."

'Worthy Exchange'

The pianist was thrilled most by Dimitri Kabalevsky's statement concerning the cultural interchange between the United States and the Soviet Union, in which the composer regarded Janis as a "worthy exchange for Richter."

The Russian press was ecstatic over the concerts: "He plays with a temperament of our own school and reminds us of our warmth and emotion not like one of those cold Western virtuosos," none of whom, Janis explained, they have ever heard. The Russians were astounded to learn from the pianist that an artist can make a career in the United States or that an appreciation of culture exists in this country at all. They have heard of only very few of our performers and were astonished when Janis mentioned that he had been engaged for sixty-five concerts the season prior to his U. S. S. R. tour.

Scriabin Museum

Mr. Janis recalled his visit to Scriabin's house, which had been turned into a museum. "It was a wonderful home; all kinds of people walk in from outside to sit and listen to Scriabin's old records that are played by the hour." A seventy-year-old woman was his guide, showing him all the fascinating mementos, the score to Scriabin's unfinished opera, his piano (which he tried), and even the "clavier à lumière," an instrument that when played projects colors, corresponding to the different tones, onto a screen. "It was all there," mused Janis, "but I kept wondering about the old lady who pointed everything out to me with such loving care and with more than usual interest. She was terribly modest and wouldn't tell me her name; I finally learned she was Scriabin's daughter."

The last concert took place on Nov. 2 at the Tchaikovsky Conservatory in Moscow. The pianist played two concerti, Rachmaninoff's Third and Gershwin's in F, for which he had rehearsed the trumpet player personally in order to obtain the proper feeling. "They started yelling and screaming after the first movement; they loved the Gershwin," Janis said of the triumph. A slew of encores followed, and when the lights at last were turned on, Janis had his interpreter inform the packed audience that he hoped to have the pleasure of playing for them again. "Kagda? Kagda?" (when?) came the reply.

'Whenever You Wish'

At the airport, the spokesman for the Ministry of Culture was solicitous when it was determined that Janis' European engagements could not be canceled. "The concert halls of Russia are open to you whenever you wish to return." Was there anything he had to criticize, he was asked. Janis informed the official that he was well treated, the accommodations were excellent, and that he would like to return to play again. "I did mention to him, though," the pianist added, "that I was amazed that the hall in Odessa did not have a regulation concert-size grand." The spokesman, too, expressed surprise and replied that the people of Odessa were "very wrong; they should have one."

The pianist mentioned one listener who spoke to him after one of his recitals; "You know," said the Russian, "when we hear someone like you, we love America." "When you have this sort of genuine response," Mr. Janis beamed, "you are only too happy to give all you have."

Byron Janis in his recent recital at the Moscow Conservatory.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618,802 S: 812,836
APR 6 1961

'RIGOLETTO' AT THE MET

D'Angelo in Fine Bow

By MILES KASTENDIECK

ANOTHER AMERICAN soprano made good in an unexpected debut at the Metropolitan last night. Her name is Gianna D'Angelo and she has a coloratura voice quite worth hearing. The Met better hold on to her.

Having been singing Gilda abroad since an unscheduled debut in Rome in 1954, she comes to the Met not only experienced but well-schooled in the Italian style. She produces her voice knowingly, places her coloratura accurately, and sings musically.

Seldom does one hear every note of "Care Nome" as clearly as Miss D'Angelo sang it last night. Usually such clarity can be associated with a certain coolness of voice. Along with a delightful freshness it has warmth of tone. Thus her Gilda sounded quite human.

Miss D'Angelo distinguished herself with her trills. Apart from generally excellent vocalism she is a good-looking Gilda with fine stage presence. Thus she matched the ease of her singing with naturalness of motion. She gave the appearance of being at home on the stage as both actress and singer. Her Gilda was genuinely stylish.

Cast Well-Versed

This was the eighth "Rigoletto" of the season. The remainder of the cast were well-versed in the opera: Jan Peerce as the duke, Robert Merrill in the title role, William Wildermann as Sparafucile, and Mignon Dunn as Maddalena. Nino Verchi conducted but did little to give the performance any special distinction.

Boston visitor Charles Munch and the Boston Symphony played their final evening concert of the season, in Carnegie Hall last night. The feature of the program was the two piano concertos of Liszt with Byron Janis as soloist. It opened with Beethoven's Fourth Symphony and included Wagner's "Siegfried Idyll."

What I heard of the major concerto was a bravura performance to end all bravura performances. Janis takes some kind of prize for dazzling, fast playing. Under the circumstances, it could hardly be called musical, but then the "wow" technical display seldom is.

Mr. Munch felt the urge to get as virtuosic as possible, therefore conductor and soloist whipped up a performance that ended in a swirl of brittle, breathless brilliance. Liszt furnished the vehicle, but this concerto is more than just that

N. Y. Staats-Zeitung und Herold, Dienstag, 11. April 1961

Carnegie Hall

Pianist Byron Janis beweist mit den Bostonern erneut sein Können

Es war eine glückliche Idee des Bostoner Symphonie-Orchesters, für sein letztes Mittwochabend-Konzert dieser Saison den jungen amerikanischen Pianisten Byron Janis zu verpflichten. Janis ist seit seiner Rückkehr von einer triumphalen Gastspielreise durch die Sowjetunion im vergangenen Herbst hier nicht mehr gehört worden, und die Begegnung mit ihm nach so langer Zeit bewies von neuem, daß er ganz ohne Zweifel zu den großen Talenten unserer Zeit gehört.

Für diesen Abend hatte Janis das Klavierkonzert in A-Dur und das Konzert in Es-Dur von Liszt gewählt, und es war wohl das erstemal in der Geschichte der Carnegie Hall, daß man diese Werke an einem Abend gespielt hörte. Und wie gespielt!

Janis brachte die Lyrik, das Sentimentale und das Romantische dieser Musik mit der gleichen Klarheit zum Ausdruck wie das Stürmende und Wilde in ihr. Vielleicht fehlt ihm noch ein wenig von dem technischen Glanz und Schimmer, über den die großen Virtuosen verfügen — aber schon heute spürt man in dem Spiel dieses jungen Künstlers die Größe der Auffassung und der Gestaltung, die die eines echten Musikers ist. Das Zusammenspiel mit dem Orchester war mustergültig; an manchen der langsamen Stellen war eine beinahe kammermusikalisch direkte Verbundenheit von Klavier und Streichern spürbar. Der Beifall war anhaltend und verdient.

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Der Rest des unter Leitung von Charles Muench stehenden Abends war der 4. Symphonie von Beethoven und dem Siegfried-Idyll von Wagner gewidmet. Beide Werke klangen farblos, lustlos und trocken, und Muench überhetzte in erstaunlicher Weise das Tempo des zweiten Satzes der Beethovensymphonie, der schon das Adagio der Neunten ahnen läßt.

In dieser Darstellung jedoch fand sich weder die Wärme noch das Gefühl, die in den Tiefen dieser Musik verborgen sind. Eine sonderbare Entgleisung der Bostoner, die eigentlich nicht zu erklären ist und über die das Publikum noch lange den Kopf schütteln dürfte.

St.

Martyn Green heiratet wieder

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196

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Whether or not it was good Liszt playing is another question. With all the impetuous drive that Mr. Janis brought to the music, his playing nevertheless lacked style. The chief drawback was tonal—a combination of an ugly-sounding, over-brilliant piano and Mr. Janis' naturally percussive keyboard attack. And we mean atttack.

The kind of hard, metallic sound he produced, especially in the treble, was not the medium for these concertos. It was more a Prokofieff kind of sound—bleak, powerful and not capable of much variety or nuance.

And while Mr. Janis exploited the virtuosity to the full, he seemed less sure of himself in the lyric passages. He had more trouble in this respect with the more lyrical A major Concerto. In the E flat, he had greater confidence, and the guess is that he has lived much longer with this concerto than the companion A major.

Anyway, Liszt piano music is not necessarily muscular, and it does not have to be banged out. There is such a thing as enormous strength without banging or bleakness, and Mr. Janis, with all of his brilliance, has not yet solved that secret.

Presumably, the coupling of the Liszt concertos on one program was Charles Munch's observation of the sesquicentennial of the composer's birth. He was born on Oct. 22, 1811. Mr. Munch led the orchestra in a carefully adjusted accompaniment. He worked very closely with Mr. Janis: conductor and pianist had a constant eye on each other, and they maintained a high quality of ensemble.

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The entire evening was a trifle on the lifeless side, but this was probably due mostly to the major part of the music itself. Bloch and Strauss are not well represented by these particular works, each of which tends to go on and on, unaided by intrinsically interesting thematic materials.

As a result, one could all too easily give up listening for a moment or two at a time last night, only to find on resumption that the music seemed to be just about where it had been when he left it.

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As if stirred by both the composer and soloist, Charles Munch and the orchestra rose to new heights of virtuosity in the Liszt concertos. Also billed were Wagner's "Siegfried Idyl" and Beethoven's Fourth Symphony.

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Janis Soloist With Boston Symphony

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Byron Janis is certainly celebrating the Liszt Anniversary in a big way—with both Piano Concertos. And it is difficult to imagine a more appropriately volatile pianist for these two show pieces. His was the kind of performance calculated to leave audiences shouting themselves hoarse, and they did. His playing was of a savage, let-the-notes-fall-where-they-may genre and his lean, brittle tone sounded as if it might snap at any moment.

Whether or not Mr. Janis' playing was good Liszt or not depends on one's feeling for these pieces. If they are viewed only as effective virtuoso works, then one could ask little more from Mr. Janis.

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What matters is that Poulenc never loses his sense of praise and respect, even in the jazzy *Gloria* and *Laudamus Te* or the bouncy *Qui sedes ad dexteram Patris*. The solo sections, like the *Domine Deus*, are exquisite and in quite another vein. The nature of God must remain an eternal mystery, but I, for one, shall never believe that He is a middle-class snob. We can praise Him in myriad tongues and accents and He will know if there is truth in our hearts.

The performance of this difficult work, with its reflections of Stravinsky, Prokofieff and even Mahler, was superb. Miss Addison is unquestionably one of the most musical sopranos before the public today. No matter where the tricky vocal line took her (sometimes gliding up to a high pianissimo note in a piquant harmonic context, as in the *Domine Deus*) her tone was always lovely and impeccably focussed. The chorus and orchestra were also brilliant and inspired. No wonder Mr. Munch and his artists enjoyed a prolonged ovation. This is an irresistible score.

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BALTIMORE, MD.
SUN (EVENING)
D. 219,463
APR 6 1961

Boston Symphony Has $2 Million Budget

By FRANCIS RACKEMANN

The Boston Symphony, which returns to the Lyric at 8.30 P.M. today as the second bonus for Wednesday series subscribers, gave its first concert on October 22, 1881, in Boston's old Music Hall.

When Symphony Hall was completed in the fall of 1900, the orchestra moved in and has made its permanent headquarters there ever since. Symphony Hall, owned and operated by the orchestra, is about the same size as the Lyric. It seats 2,631.

Today, the orchestra of 101 men and 3 women has an operating budget of $2,000,000. Ninety per cent of its expenses are earned through ticket sales, and revenue from recordings, radio, television and broadcasting fees.

No Government Subsidy

This percentage of the budget earned through operations is one of the highest of any major orchestras in the United States. The orchestra receives no governmental subsidy for its activities within the United States. Earned income must be supplemented by private means to insure a balanced budget each year.

Additional income is earned through a volunteer organization known as the Friends of the Boston Symphony Orchestra.

The orchestra's winter season extends for 30 weeks between October and April. It is seven weeks longer than that of the Baltimore Symphony.

In its series the Boston Symphony offers 24 Friday afternoon, 24 Saturday evening, 6 Sunday afternoon concerts, 9 Tuesday evening concerts, 11 Tuesday evening programs (6 at Harvard University, 5 in Providence), 5 Wednesday evening and 5 Saturday afternoon concerts at Carnegie Hall.

7 Rehearsals Open

Seven orchestra rehearsals are open to the public. Tickets for these are sold on a series basis. About twenty concerts are given out of the city each season.

In addition to their winter season schedule, about 90 members of the symphony play with the Boston Pops, May to June, given each night, except Monday.

During July, thousands attend the Esplanade Concerts held in Hatch Memorial Shell on the Charles River embankment. Chairs are provided, but many sit on the grass or listen from moored boats in the basin. The free concerts are held six night a week.

Thousands At Tanglewood

Thousands of music lovers attend the Berkshire Festival during July and August at the orchestra's summer home, Tanglewood, at Lenox, Mass.

In 1940 the Boston Symphony established the Berkshire Music Center, a six-week summer school which operates in conjunction with the Berkshire Festival.

George Henschel served as the orchestra's first conductor from 1881 to 1884.

Charles Munch will conduct tomorrow's Lyric concert in Schumann's "Overture to Genoveva," Mendelssohn's "Octet for Strings" and Franck's "Symphony in D Minor."

BALTIMORE, MD.
SUN (MORNING)
D 201,197 S 319 025
APR 2 1961

Music Notes

Two Symphonies To Appear Here

By WELDON WALLACE

TWO visiting symphony orchestras are booked for concerts at the Lyric Theater on successive evenings this week.

The Philadelphia Orchestra, making its last Baltimore appearance this season, will play music by Rachmaninoff Wednesday night, with Eugene Istomin as piano soloist and Eugene Ormandy conducting.

The Boston Symphony, under the direction of Charles Munch, is scheduled Thursday night, presenting one of the concerts offered on the Baltimore Symphony's subscription series.

Mr. Ormandy has chosen the following Rachmaninoff compositions for Wednesday:

A transcription of the "Vocalise, Op. 34"; "Symphony No. 2 in E Minor," and "Concerto No. 2 in C Minor, for Piano and Orchestra."

Over a span of nearly a quarter of a century Rachmaninoff made 45 appearances with the Philadelphia Orchestra, chiefly as pianist but also as conductor.

This orchestra gave the world premiere of several major works by the Russian, including his "Rhapsody on a Theme by Paganini," which had its first performance in 1934 at the Lyric Theater, with the composer as soloist and Leopold Stokowski conducting.

Other Rachmaninoff works introduced to the world by the Philadelphia Orchestra were the first and third symphonies; the revised version of the fourth piano concerto; the tone poem, "The Bells," and the composer's last work, "Symphonic Dances."

Rachmaninoff's final Baltimore appearance with the Philadelphia Orchestra took place in 1941, two years before his death, when he played his fourth concerto here.

Audition Winner

Eugene Istomin's career also has been associated closely with this orchestra. He was its guest pianist for the first time in 1943 when he appeared on a student program as a student audition winner. That year he also won the Leventritt Award and filled engagements with the New York Philharmonic and other major orchestras.

His career since that time has included annual tours as orchestral soloist and recitalist in many parts of the world.

Among his recordings with Mr. Ormandy and the Philadelphia Orchestra are the concerto which he is to present here Wednesday, as well as Beethoven's "Emperor Concerto" and the Tchaikovsky "Concerto in B Flat Minor."

Thursday Program

The Boston Symphony's program Thursday night will be the fourteenth and next-to-last concert in the Baltimore Symphony's subscription series this season.

Charles Munch has selected the following program for this occastion:

Overture, "Genoveva".. Schumann
Octet for Strings in E Flat Major, Op. 20.....Mendelssohn
Symphony in D Minor .... Franck

Mr. Munch had a distinguished career in Europe before becoming the conductor of the Boston Symphony in 1949, succeeding Serge Koussevitzky.

The United States had had opportunity to become acquainted with him in the fall of 1948, when he made a tour of this country with the French Orchestre Nationale, visiting Baltimore, among other places.

Mr. Munch has traveled widely with the Boston Symphony. He took his orchestra on its first European tour in 1952, which was launched in Paris and which included Strasbourg, where the conductor was born in September, 1891.

In 1953 he and the orchestra visited the West Coast, and in 1956 another tour of Europe included performances in Moscow and Leningrad.

Last spring Mr. Munch and the Boston Symphony gave concerts in Japan and other countries of the Far East.

EUGENE ISTOMIN

BALTIMORE, MD.
SUN (MORNING)
D. 201,197 S. 319,025
MAR 31 1961

Symphony Offers 100 S.R.O. Tickets

Standing-room tickets for concerts to be given at the Lyric Theater by the Boston Symphony and New York Philharmonic orchestras are now on sale.

Both programs are included on the subscription series of the Baltimore Symphony.

The Boston Symphony is playing here Thursday night under the direction of Charles Munch. The program will include the overture to "Genoveva," by Schumann; the "Octet for Strings in E Flat Major," by Mendelssohn, and the Cesar Franck "Symphony in D Minor."

Leonard Bernstein will conduct the New York Philharmonic at the Lyric April 17, appearing also as piano soloist with that orchestra.

No seats are available for either concert because the Baltimore Symphony's subscription series was sold out at the beginning of the season.

BALTIMORE, MD.
SUN (MORNING)
D. 201,197 S. 319,025
APR 7 1961

Music Notes

Munch Conducts

By WELDON WALLACE

The audience was slow to leave the Lyric Theater last night, lingering not only to applaud but also, perhaps, hoping that Charles Munch would conduct the Boston Symphony in an encore after the orchestra's vitalized performance of Cesar Franck's "Symphony in D Minor."

This program was presented as the fourteenth concert in the Baltimore Sympohny's subscription series. Few subscribers failed to occupy their seats. The only tickets for sale were for standing room, and a number of persons bought those.

Justly Consigned

The proceedings began with the overture to Schumann's single opera, "Genoveva," an opera long since forgotten and, if the overture is characteristic, justly consigned to oblivion.

The mystery is why Mr. Munch took the trouble to shake off the dust from this score. Even the expert performance could not vivify it.

Next came Mendelssohn's "Octet in E Flat Major," played by the Boston strings. This octet was a prodigious accomplishment for a composer only 16 years of age; yet even Mendelssohn's genius does not compensate for its adolescent traits.

It is monotonous in key, and while its motion is fluent and effortless, it gets nowhere. It is a treadmill.

In this case, too, the polished presentation did not make up for the lack of color in the music.

The Cesar Franck was a different story. Very rarely does one have opportunity to enjoy the merits of this symphony as one did last night.

Too ofter it is performed with an air of solemnity, as if it had the profundity or architectural grandeur of Brahms, or it is presented as if it had the majestic sweep of Wagner.

It is a work of different order. Aand it is quite inventive despite the obviousness of some of its devices, such as the abundance of sequences and the cyclical recurrence of motifs from movement to movement.

It can be sticky if played too richly.

Mr. Munch brought it a welcome Gallic vivacity. He kept it light, so that the winding patterns of chromatic harmonies did not become cloying, but had a certain airy charm, like changing reflections in a brook.

Even the stirring fanfares from the brass were not ponderous but had a quality of the open air. It was all buoyant.

This symphony was a fine piece with which to display the excellence of the Boston Symphony. The orchestra's tone had ample substance without satiety. The instruments responded supply and flexibly to the demands of the conductor.

This listener was reminded, by Munch's methods, of the admonition of *Hamlet*:

"Speak the speech . . . trippingly on the tongue."

BALTIMORE, MD.
NEWS-POST
D. 230,442 SAT. 212,569
APR 7 1961

MUNCH CONDUCTS

Boston Symphony Thrills Lyric Crowd

By R. P. HARRISS

Hearing two great symphony orchestras—perhaps the two greatest in the world—on successive nights is a heady experience. Those Lyric patrons who heard both the Boston Symphony last night and the Philadelphia Orchestra, the night before, doubtless are now making comparison.

Not to be coy about it, this listener found last night's Boston Symphony concert the more enjoyable, though he is by no means convinced of that orchestra's superiority over the Philadelphia. Ormandy simply chose a poor program. The Rachmaninoff 2nd Symphony is a melodic mishmash; the 2nd Piano Concerto is enjoyable but the soloist Istomin lacked fire.

THE BOSTON'S program was good. It consisted of Schumann's "Genoveva" Overture, which introduced the romantic coloring of the evening; Mendelssohn's Octet for Strings, in E-flat Major, which gave the strings a wonderful opportunity to show what they could do with this ingratiating orchestration; and Cesar Franck's D-minor Symphony, which gave the conductor, Charles Munch, an even more wonderful opportunity to show what he could do.

Munch is tall, strongly masculine, with a shock of iron-gray hair. Not the dancing-master type of conductor, he stood with feet together on the smallest podium ever seen here—about the size of a beer crate. But in the Franck symphony, when he drove relentlessly to achieve massive effects, he was Boanerges, the son of thunder.

HE HAS the trick of high gesticulation and exalted mane-shaking that used to see the late Hans Kindler through many a triumphant concert with the old National Symphony, when Kindler often made it seem a great orchestra. With the Boston, Munch has an orchestra that can make a conductor great.

The Boston's tone was not so smooth or unctious as the Philadelphia's. There was such brilliance in the first violins as to overbalance the rest. Yet the tonic crispness was invigorating. In the Franck D-minor the pizzicato had clarity and brightness markedly different from the slurred or strumming quality so often heard. The Boston's cellos and woodwinds also were most admirable.

THE BRASS seemed harsh and too loud, not comparable to the Philadelphia's or to the Baltimore Symphony's. In the final movement of the symphony, when Munch encouraged the brass to blow the B. & O. Dark Tower down, they damn' near did it. My left ear is ringing yet.

The large audience was roused to a frenzy, with many bravos and prolonged handclaps. I joined in heartily; for regardless of the too-loud brass, it was a gala concert.

198

BROOKLYN, N.Y.
GRAPHIC
W. 18,240
APR 5 1961

Boston Symphony Orchestra Plays At Brooklyn Academy

The Boston Symphony Orchestra will make its fifth and last appearance of the 1960-61 season on Friday evening, April 7, at 8:30 P.M. at The Brooklyn Academy of Music, 30 Lafayette Ave.

The Orchestra, which has been coming to the Academy since the 1880's and whose appearances are woven into the cultural life of Brooklyn, will be conducted by Charles Munch, its Music Director.

The April 7 program is made up of music by three German composers of the romantic period — Robert Schumann, Felix Mendelssohn and Ludwig von Beethoven. Each composer is represented by a work seldom performed, giving the program unusual musical interest in works by master composers that are fresh and absorbing.

Schumann is represented by his Overture to the opera, "Genoveva", Mendelssohn by his Octet for Strings, in E flat major, Opus 20, and Beethoven by his Symphony No. 4 in B flat.

Tickets for this April 7 concert by the Boston Symphony Orchestra at The Brooklyn Academy of Music, priced at $3, $3.50, $4 and $4.50, are now on sale at the box-office.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,000
MAR 1 0 1961

Munch Returns To Podium With Boston Group

Charles Munch will return to Brooklyn with the Boston Symphony Orchestra at The Brooklyn Academy of Music, 30 Lafayette Avenue, tonight, at 8:30 p.m. The noted conductor, who has recently returned from his annual mid-season vocation, will direct a program of music by Darius Milhaud, Serge Prokofiev and Cesar Franck.

As his soloist for this concert, Dr. Munch will introduce Joseph Silverstein, a member of the Boston Symphony Orchestra's first violin section, who has gained recognition for himself by his impressive showing sin two important competitions. Silverstein, who will play Prokofiev's Violin Concerto No. 2, in G minor, Op. 63, was a prize winner in the Queen Elizabeth International Competition at Brussels in 1959, and followed his achievement by winning the Walter W. Naumburg Foundation Award in New York last fall. The program will open with the Milhaud score for the ballet, "La Creation du monde." Following the intermission, Munch will conduct the familiar and beloved staple of the Boston Symphony Orchestra repertoire, Franck's Symphony in D minor, the only symphony the Belgian master composed.

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,200
MAR 3 1 1961

Boston Symphony To Play Final At Boro Academy

The Boston Symphony Orchestra will make its fifth and last appearance of the 1960-61 season next Friday evening, April 7, at 8:30 p.m. at Hhe Brooklyn Academy of Music, 30 Lafayette Avenue. The Orchestra, which has been coming to the Academy since the 1880's and whose appearances are woven into the cultural life of Brooklyn, will be conducted by Charles Munch, its Music Director.

The April 7 program is made up of music by three German composers of the romantic period —Robert Schuman, Felix Mendelssohn and Ludwig von Beethoven. Each composer is represented by a work seldom performed, giving the program unusual musical interest in works by master composers that are fresh and absorbing. Schuman is represented by his Overture to the opera, "Genoveva," Mendelssohn by his Octet for Strings, in E flat major, Opus 20, and Beethoven by his Symphony No. 4 in B flat.

The Schumann work has not been played by the Boston Symphony Orchestra since 1951, while Mendelssohn's Octet has not been performed by the Boston Symphony Orchestra for more than forty years. The Beethoven symphony, of course, is more frequently played but this, too has not been heard in Brooklyn in recent years.

Mendelssohn's Octet, one of the most popular works in the chamber music repertoire, was composed in 1825.

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 2,811
MAR 3 0 1961

Boston Symphony Makes Final Bow At Academy On April 7th

The Boston Symphony Orchestra will make its fifth and last appearance of the 1960-61 season next Friday eveing, April 7, at 8:30 p.m. at The Brooklyn Academy of Music, 30 Lafayette Avenue. The Orchestra, which has been coming to the Academy since the 1880's and whose appearances are woven into the cultural life of Brooklyn, will be conducted by Charles Munch, its Music Director.

The April 7 program is made up of music by three German composers of the romantic period - Robert Schumann, Felix Mendelssohn and Ludwig von Beethoven. Each composer is represented by a work seldom performed, giving the program unusual musical interest in works by master composers that are fresh and absorbing. Schumann is represented by his Overture to the opera, "Genoveva", Mendelssohn by his Octet for Strings, in E flat major, Opus 20, and Beethoven by his Symphony No. 4 in B flat.

The Schumann work has not been played by the Boston Symphony Orchestra since 1951, while Mendelssohn's Octet has not been performed by the Boston Symphony Orchestra for more than forty years. The Beethoven symphony, of course, is more frequently played but this, too, has not been heard in Brooklyn in recent years.

BROOKLYN, N.Y.
FLATBUSH LIFE
W. 12,500
APR 1 1961

Boston Symphony Final Academy Bow

The Boston Symphony Orchestra will make its fifth and last appearance of the 1960-61 season next Friday evening, Apr. 7, at 8:30 p.m. at The Brooklyn Academy of Music, 30 Lafayette Ave. The orchestra, which has been coming to the Academy since the 1880's and whose appearances are woven into the cultural life of Brooklyn, will be conducted by Charles Munch, its Music Director.

The April 7 program is made up of music by three German composers of the romantic period - Robert Schumann, Felix Mendelssohn and Ludwig von Beethoven.

Mendelssohn's Octet, one of the most popular works in the chamber music repertoire, was composed in 1825 for a quartet of violins, two violas and two cellos. This Octet was the first of its kind and since its composition, has been considered a model of the type. Performed by an entire body of virtuoso players as make up the string sections of the Boston Symphony Orchestra, the work is a genuine tour-de-force, an exciting cascade of tonal beauty.

Beethoven's Fourth Symphony was completed in 1806, and dedicated to the Count Franz von Oppersdorf. This symphony is typical of Beethoven's even-numbered works in that it has soft beauties.

NEW YORK, N.Y.
MIRROR
D. 836,760 S. 1,195,553
APR 4 1961

Academy to Hear Munch, Symphony

The Boston Symphony Orchestra will make its fifth and last appearance of the 1960-61 season on Friday at 8:30 p.m. at the Brooklyn Academy of Music, 30 Lafayette Ave.

THE ORCHESTRA, which has been coming to the Academy since the 1880's will be conducted by Charles Munch. The April 7 program is made up of music by three German composers of the romantic period — Robert Schumann, Felix Mendelssohn and Ludwig von Beethoven. Each composer is represented by a work seldom performed.

Schumann is represented by his overture to the opera, "Genoveva," Mendelssohn by his Octet for Strings, in E flat major, Opus 20, and Beethoven by his Symphony No. 4 in B flat.

The Schumann work has not been played by the Boston Symphony Orchestra since 1951, while Mendelssohn's Octet has not been performed by the Boston Symphony Orchestra for more than 40 years. The eBethoven symphony is more frequently played, but this, too, has not been heard in Brooklyn in recent years.

RIDGEWOOD, N.Y.
TIMES
W. 10,035
MAR 3 0 1961

Academy Features German Composers

The Boston Symphony Orchestra will make its fifth and last appearance of the 1960-61 season Friday, April 7, at 8:30 p.m. at The Brooklyn Academy of Music, 30 Lafayette Ave. The Orchestra, which has been coming to the Academy since the 1880's and whose appearances are woven into the cultural life of Brooklyn will be conducted by Charles Munch, its Music Director.

The April 7 program is made up of music by three German composers of the romantic period — Robert Schumann, Felix Mendelssohn and Ludwig von Beethoven.

BROOKLYN, N.Y.
BROOKLYN DAILY
D: 39,650
APR 7 1961

Boston Symphony At Academy of Music Friday Night

The Boston Symphony Orchestra will make its fifth and last appearance of the 1960-61 season Friday evening, April 7, at 8:30 p.m. at The Brooklyn Academy of Music, 30 Lafayette Avenue. The Orchestra, which has been coming to the Academy since the 1780's and whose appearances are woven into the cultural life of Brooklyn, will be conducted by Charles Munch, its Music Director.

The April 7 program is made up of music by three German composers of the romantic period - Robert Schumann, Felix Mendelssohn and Ludwig von Beethoven. Each Composer is represented by a work seldom performed, giving the program unusual musical interest in works by master composers that are fresh and absorbing. Schumann is represented by his Overture to the opera, "Genoveva", Mendelssohn by his Octet for Strings, in E flat major, Opus 20, and Beethoven by his Symphony No. 4 in B flat.

Tickets for this April 7 concert by the Boston Symphony Orchestra at The Brooklyn Academy of Music priced at $3.00, $3.50, $4.00 and $4.50, are now on sale at the box-office.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 175,076
MAR 25 1961

Chorus Pro Musica For Carnegie Hall

The Chorus pro musica, New England's busiest choral group, will board a bus at Copley Square early Saturday morning, April 8, for Carnegie Hall in New York where it has been invited by the Boston Symphony to sing Poulenc's "Gloria."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 157,545
APR 7 1961

Symphony Notes Milestones

The Boston Symphony will climax its last Eastern tour for this season with a concert this Saturday afternoon at Carnegie Hall. The occasion is worth noticing for at least two reasons. First, it brings the orchestra to fine round numbers of seasons and concerts played in New York—75 and 700. Second, it adds one more to an already impressive list of New York premières by the Boston Symphony.

The first concert was in Steinway Hall in February of 1887, with Wilhelm Gericke conducting, three years before Carnegie Hall was built; and not a year has been missed from that time to now.

This Saturday's première will be the Poulenc "Gloria," in which the orchestra will be joined by Adele Addison and the Chorus pro Musica. Among this work's illustrious predecessors as New York "firsts" are the following:

Three important works of Richard Strauss—"Till Eulenspiegel," "Thus Spake Zarathustra," and "Death and Transfiguration."

Dukas' "The Sorcerer's Apprentice."

Mahler's Fifth Symphony.

Bruckner's Eighth Symphony.

Debussy's "La Mer."

Dr. Karl Muck, on March 19, 1908, also had the distinction of conducting the first fully American program played in New York by a major orchestra.

NEW YORK, N.Y.
POST
D. 317,264 S. 257,590
APR 10 1961

WORDS and MUSIC

By Harriett Johnson

Bostonians End Carnegie Season

Poulenc's "Gloria," which brought the Boston Symphony's 75th season here to a close Saturday afternoon in Carnegie Hall, honored more than it exalted the occasion.

This was the first local performance of the 24-minute work that is scored for soprano soloist, chorus and orchestra. It was commissioned by the Koussevitzky Foundation and had its world premiere in Boston last Jan. 21. To complete the statistics, this was the 700th N. Y. concert by the orchestra.

With Charles Munch on the podium for the Bostonians and the Chorus Pro Musica, New England Choral group, the "Gloria's" joyousness and bouyancy offered a harbinger of the spring that appears to be around the corner but has yet to come into sight. Soprano Adele Addison sang the solo part with excellent musicality and dedication.

As an expression of spiritual ecstacy, however, the "Gloria" hardly fulfilled its purpose. As most everyone knows, its text forms the second portion of the *Common* of the Mass, *Common* meaning the sections in which the words remain the same for each Sunday.

Its six short, zestful movements were more a secular expression of the pagan spirit of exuberant rebirth, while the final portion, utilizing the words *tu solus altissimus* and *cum sancto spiritu* dispersed into a Debussy-like impressionism that took us right outdoors into the mood of *plein* air painting that inspired the elder Frenchman's diffuse, sensuous harmonies and languorous, extended phrases.

Master at Setting Words

The earlier part, which eschewed such indulgence, came closer to expressing the glory of God. But even here there was a carefree nonchalance that fashioned graceful, singable phrases but didn't transfigure the text.

As Poulenc is a master at setting words, the vocal lines were always singable and lovely. His music for *Domine Deus* as sung by the solo soprano, and ending on a dramatic leap from low to high on *Deus*, was an arresting moment and was handled with sensitive artistry by Miss Addison. The expertly trained Chorus Pro Musica proved an asset throughout.

Poulenc wrote the "Gloria" between May, 1959, and June, 1960, but judging by its superficiality, the composer gave less than his best in time and sweat to its composition. The result, for one of his distinction, was more truly the product of commission than inspiration.

As a whole, this final event by the Boston Symphony rocketed no royal salute to Euterpe. Schumann's Overture to "Genoveva," which opened the program, was followed by Mendelssohn's youthful Octet for Strings in E Flat Major, Op. 20, a chamber music piece, overblown to symphonic proportions by having it played by the full string section.

Written when the composer was only 16, the Octet, while giving evidence of genius, hardly merited its place on this particular program. The most interesting movement is the feathery *Scherzo* which was played with virtuoso stealth by the ensemble. Considering its elfin charm and the breathtaking performance, it was over too soon. The movement is a gossamer precurser of the famous *Scherzo* to Mendelssohn's incidental music for "A Midsummer Night's Dream," written 18 years later.

Music Tonight . . .

Metropolitan Opera: Puccini's "La Boheme" with American soprano Dorothy Coulter making her Met debut as Musetta, Victoria de los Angeles as Mimi, Dino Formichini as Rodolfo for first time here, Frank Valentino as Marcello, Giorgio Tozzi as Colline, George Cehanovsky as Schaunard, Thomas Schippers conducting, 8.

"Belshazzar," dramatic oratorio by Handel performed by the Cantata Singers, Thomas Dunn conducting, first complete local performance, soloists include soprano Saramae Endich, mezzo-soprano Betty Allen, contralto Florence Kopleff, tenor Charles Bressler, basso Tom Paul, Albert Fuller, harpsichord, Carneigie Hall, 8:30.

Mary Bothwell, soprano, Town Hall, 8:30.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
FEB 19 1961

Boston Bringing Poulenc's 'Gloria'

By FRANCIS D. PERKINS

Although Francis Poulenc's "Gloria," which had its world premiere in Symphony Hall on Jan. 21, was originally scheduled only for Boston, it will be heard in New York in the last concert of the Boston Symphony's Carnegie Hall series on Saturday afternoon, April 8. Adele Addison, soprano, and the Chorus Pro Musica, who sang in the Boston performances, will again take part. To quote the words of the orchestra's press representative, Harry Beall, Charles Munch effected a miracle in the rearrangement of a thousand schedules to enable Poulenc's latest work to be performed here.

The composer heard the Boston production of the "Gloria," which was described as exceedingly fine in a review written for the Herald Tribune by Cyrus Durgin, music critic of "The Boston Globe." The Herald Tribune's interest in this work, Mr. Beall intimated, played a considerable part in the decision to bring it to New York.

The April date makes it unlikely that the "Gloria" will suffer the vicissitudes of its introduction to Boston, where the snowstorm made Symphony Hall virtually inaccessible, and forced the postponement of the premiere from the originally set Friday to the following afternoon.

Berliners to Return

Herbert von Karajan and Karl Boehm will share the direction of the Berlin Philharmonic Orchestra when it makes its third American tour this fall, visiting twenty-three eastern cities of this country and Canada during four weeks. Mr. von Karajan will conduct the opening concert of the tour at Carnegie Hall on Friday night, Oct. 27, and a second program here on Oct. 29. The tour, to be managed by Columbia Artists Management, will end in Baltimore Nov. 22. The Berliners' previous American visits were in 1955 and 1956.

Meanwhile the Scottish National Orchestra may visit America for the first time in the fall of 1962; negotiations to that end are now under way between its conductor, Alexander Gibson, and the Columbia management.

Harvard Travelers

With $105,000 already in hand, the Harvard Glee Club will make its first concert tour of the Far East this summer under the direction of Professor Elliot Forbes. Sixty of the club's 150 members will fly in Los Angeles on June 16 on the way to Japan for a three weeks' visit under the auspices of the Asahi newspaper chain, and will then go to Korea, Formosa, Hong Kong, the Philippines, Thailand and India, flying thence to Greece to sing in mid-August in the international music festival at Athens. The club is confident that it will not take long to raise the $25,000 necessary to complete the tour's budget.

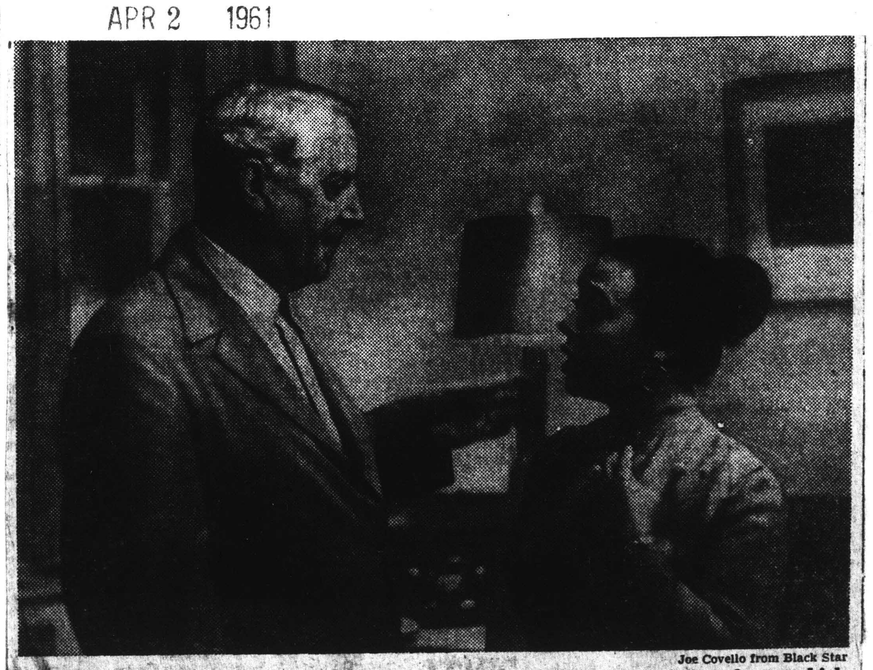
The principal purpose of the trip is to acquaint the peoples of eastern Asia with our Western musical choral tradition, and to increase mutual understanding and good will between the East and the West. Besides regular concerts, plans for the tour include informal concerts with local student choruses, discussion groups, and living with families in each country whenever possible.

The singing student tourists will also illustrate lecture demonstration seminars to be given by Mr. Forbes before local university and musical groups. Before setting out, they will be briefed in weekly seminars on Far Eastern civilization.

Critics' Views Of Recent Music

Inge Borkh, singing the title role of **"Elektra,"** was every inch of what Strauss envisaged in his score. . . . In his **Symphony No. 2**, introduced here by the **Cleveland Orchestra, Easley Blackwood** succeeded in holding the listener's attention to the end. . . . **Luigi Dallapiccola**'s Variations for Orchestra, introduced to New York by the **Boston Symphony**, are by turns grim, apocryphal and emotionally sentient. . . . **Elinor Ross**, soprano, proved to be a singer of unusual consequence and promise in last Tuesday's **Clarion Concert.**

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
APR 2 1961



Joe Covello from Black Star

POINTERS ON POULENC—Charles Munch, conductor of the Boston Symphony, which will give the first New York performance of the French composer's "Gloria" at Carnegie Hall on Saturday, discusses the choral work with the soprano soloist, Adele Addison.

165 Church Street — New York
NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
APR 10 1961

Music

Bostonians Play 'Gloria'

By LOUIS BIANCOLLI.

Though a composer of many moods, including the trivial and the frivolous, Francis Poulenc keeps gravitating towards the religious, like so many other French composers of our time.

The opera "Dialogue of the Carmelites" is by way of becoming a modern classic, and now there is a liturgical "Gloria" that will probably find its way into the repertory of every symphony orchestra.

A local premiere of the new score at the Boston Symphony concert Saturday afternoon spoke well for Poulenc's facility as craftsman and for his refreshing way of handling weighty matters lightly.

Never Pompous.

Not that the "Gloria" is all skill and glib urbanity. Poulenc takes his faith seriously, writes with depth and compassion at times and views eternity with awe. But he never grows solemn or pompous.

This is not to say that the "Gloria" is a wholly satisfactory score. Typically, it promises much in preface after preface to the six sections, only to lapse time and again into shallow commonplace.

What is good about it is the bright contrast of solo, chorus and orchestra, the lively eagerness of theme and the engaging lucidity of texture. Particularly good Saturday was the singing of Adele Addison.

I don't know when I heard that gifted soprano sing with such radiant ease and opulent tone. If Poulenc touched nobility in the solo line of this work, so did Miss Addison. It has been a proud season for Negro artists—proud for us all.

Charles Munch was unusually sensitive in conducting the Poulenc score. Commissioned two years ago, it may be deemed another feather in the capacious cap of the Koussevitzky Music Foundation. The Chorus Pro Musica brought vigor and finesse to its lines.

Sumptuous Treat.

Although Mendelssohn's "Octet" is doubtless best entrusted to eight strings, hearing it done by the entire string section of the Boston Symphony was like being invited to a small supper and then being regaled with a banquet. Who minds a fesast?

Certainly Mr. Munch and the musicians gave it sumptuous treatment. This is rich, savory writing, full of themes and counter-themes that open readily into larger servings. The crowd ate it up.

I have never known quite how to feel about the first number — Schumann's "Genoveva" overture. It strikes me as one of his brilliant near-misses—a brave misfit prelude to a misfit opera on which he wasted precious time and genius.

A weird by-product of Schumann's "Genoveva" opera is the fact that Offenbach, in his slanting Franch parody, "Genevieve de Brabant," wrote a snappy little tune that many years later became our Marine Corps Hymn.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618,802 S: 812,836
APR 10 1961

200

AT CARNEGIE HALL

Bostonians Exit On Joyous Note

By MILES KASTENDIECK

CHARLES MUNCH AND THE BOSTON Symphony ended their 75th season in New York with distinction in Carnegie Hall last Saturday afternoon. They gave the first performance here of Poulenc's "Gloria." It is a beautifully written, expressive work.

Poulenc has composed in a jubilant mood. His religious fervor is infectious, imparted with personal urgency. He adheres to tonality, yet he uses sufficient dissonance to convey contemporary feeling. Indeed the idiom is so nicely fused that the work might redeem some present-day writing from further diffuseness.

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NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
APR 9 1961

MUSIC

Boston Symphony Orchestra

CARNEGIE HALL

Conductor, Charles Munch; soloists, Adele Addison, soprano; and the Chorus Pro Musica. The program:
Overture to "Genoveva".....Schumann
Octet for Strings in E flat major, Op. 20 Mendelssohn
Gloria for Soprano Solo, Chorus and Orchestra (first N. Y. performance) Poulenc

By Paul Henry Lang

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After a good many centuries, individualism in church music, given its rope, contrived after a lot of fuss to hang itself. Now we are moving toward a uniform, stereotyped existence in which adventures will not be encouraged, and from which no living escape will be possible. There seems to be no comfort save in remembering things as they used to be.

However, if poetic sentiment and warmth of expression no longer move us, since artistic fashions have it so, the emotions themselves are constant. This able and brilliantly skillful French composer's appeal alike to the sophisticated and the simple is rendered possible only by his expression of emotions in which to a lesser or greater degree all can share. In his latest work he has once more shown a certain quality of sweet reasonableness which makes him an admirable artist with a capacity for clear and persuasive realization of his intentions.

Mr. Poulenc is not like those famous French poets of the last century who reached a stage where the sole choice that remained to them was between the cross and suicide; a thread of meditation does run through his "Gloria," but he does not write with simulated gravity, and while he is of course no mossback, his sympathy is evidently with the old ways and working craft.

Mr. Poulenc is a spontaneous composer whose chief danger lies in his facility, and one is at times conscious of the craftsman's professional gratification pure and simple without spiritual implications. But is this not true of all music, sacred or secular? The church composer is like the inveterate old bachelor who marries his housekeeper for reasons of expediency.

Theologians have always doubted whether divine transcendence can really be conceived by the human mind on the plane of esthetics. One cannot help feeling that it is perhaps frivolous to attempt with such transparent cleverness an imitation of the highest altitudes of religious art, and yet one must admit that Mr. Poulenc's "Gloria" is not only clever, beautifully made, and effective, but good music.

Mr. Munch, who seemed bored in the first half of the program, a very tepid program, came to life in the "Gloria" and with excellent support both from the orchestra and the Pro Musica Chorus, rendered the composer honest and understanding service. But the highest compliment goes to the soloist, Adele Addison, whose singing was enthralling. In the Domine Jesu the tricky vocalizations were floated with impressive skill and security, and especially her upward inflections were hauntingly beautiful as they ended on an unerringly centered high tone, pianissimo, but clearly audible in the big hall.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
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NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
APR 9 1961

POULENC'S GLORIA IN PREMIERE HERE

Religious Work Is Played at Carnegie Hall by Boston Symphony Under Munch

By HAROLD C. SCHONBERG

Religion and music may be synonymous. As far back as mankind measures itself, music has been an adjunct to worship. And, coming to our own times, composers have expressed their world in relation to the Deity in as many ways as there are composers. With Handel it was a direct, confident outburst. With Bach it could be introverted and tortured. With Fauré it was angelic, sweet and otherworldly. With Verdi it was melodramatic, fiery and passionate.

The latest composition of a celebrated composer to join that company is the Gloria of Francis Poulenc. A good portion of his output has been devoted to ecclesiastical scores. Even his most ambitious work, the "Dialogue of the Carmelites," is an opera with a religious setting. M. Poulenc's Gloria received its first New York hearing yesterday afternoon in Carnegie Hall.

The Program

BOSTON SYMPHONY, Charles Munch, conductor, with the Chorus Pro Musica and Adele Addison soprano At Carnegie Hall.
Overture to Genoveva.....Schumann
Octet for Strings.....Mendelssohn
Gloria (first New York performance) .....Poulenc

Charles Munch led the Boston Symphony and the Chorus Pro Musica in this performance. The soprano soloist was Adele Addison. Mr. Poulenc composed the Gloria as the result of a Koussevitzky Music Foundation commission. He completed it about a year ago.

It is not too long a work — slightly over twenty minutes. Four of the six sections are for chorus and two are soprano solos, though the soprano also has a brief solo entry in the concluding "Qui sedes ad dexteram Patris." There is a sharp division in mood between choruses and solos. The former are jaunty and even jolly; the latter are introspective, heartfelt and subdued.

Poulenc's idiom is conservative, and this score is full of his fingerprints, even extending to a type of melodic formula that turns up in almost everything he has written. The term "formula" is not used in a derogative sense. Every composer has his formulas; they are what makes him, and they cannot be avoided. The stronger the composer, the more pronounced his personality.

The work opens with a burst of fanfares, strongly Renaissance in feeling. A touch of Stravinsky can be felt here and there, though never to a point where one felt any specific derivation. Perhaps the heart of the work is in its two solos. The first spins a long and piercing melody, with several haunting cadences. The second opens with a rather unusual vocal line (repeated several times later on), in which the words "Domine Deus" rise almost to a shriek.

There is nothing complicated about the Gloria. It is, on the whole, simple, emotionally direct and, in its choruses, surprisingly lively for its subject. It also has those elements of sophistication, chic, and superficiality, too, never very far from Poulenc. How much staying power the score has remains to be seen. On first hearing it was an attractive and beautifully written work, with some melodic sections of unusual distinction.

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There is plenty of original music for string orchestra—the Bartók Divertimento, Elgar's Introduction and Allegro, Dvorak's Serenade in E, to mention but three—and a conductor wishing to show off his string section should turn to these, rather than to an overblown quasi-transcription that inevitably must fail.

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NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618,802 S: 812,836
APR 10 1961

AT CARNEGIE HALL

Bostonians Exit On Joyous Note

By MILES KASTENDIECK

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Octet for Strings.....Mendelssohn
Gloria (first New York performance).....Poulenc

N.Y. TIMES IV·19·61

Carter, Foss and Poulenc Works Get Music Critics Circle Awards

Lukas Foss

Francis Poulenc

Elliott Carter

Lukas Foss, Elliott Carter and Francis Poulenc are the winners of this year's awards of the Music Critics Circle of New York.

Mr. Foss' "Time Cycle" for soprano and orchestra was the winner in the orchestral category. Mr Carters String Quartet No. 2 was an easy victor in the chamber music category. M. Poulenc's "Gloria" was judged the best choral work. The Circle voted to give no award in the opera category.

The prizes were awarded this year for the best new works in an extended period that included all of 1960 and the first four and a half months of 1961. The Circle has given its awards in the past on the basis of calendar years. The extended award period represents a transition to season awards.

In spite of the longer period and the larger numbers of works under consideration, the decisions were much more clear cut than they have been in recent years. All won on the first ballot.

The Carter work, which was first performed by the Juilliard Quartet on March 25, 1960, received all the votes but one. This was cast for Ned Rorem's Trio for Flute, 'Cello and Piano. The Carter, which has been performed in New York twice since its première, was widely praised and won last year's Pulitzer Prize.

Mr. Foss' "Time Cycle" was performed by Adele Addison and the New York Philharmonic under Leonard Bernstein on Oct. 20 of last year. It was written for Miss Addison at her request on a Ford Foundation Commissioning Program grant. The work has several unusual features including a passage in which the players of the orchestra softly count out loud.

The work employs a number of different texts in different languages, all referring to time. The composer has indicated that he plans to add two more sections to it.

The Philharmonic performance also included non-vocal sections that were improvised by Mr. Foss, who is a pianist, with an instrumental ensemble. These interludes are considered by the composer to be an optional part of the work. The Circle did not take a position on whether the award referred only to the composed part or included the improvisations.

Other compositions that received votes in the orchestral category were William Schuman's Symphony No. 7, Ben Weber's Piano Concerto, Walter Piston's Symphony No. 7, George Rochberg's Symphony No. 2 and Gunther Schuller's "Spectra."

Miss Addison participated also in the first New York performance of the Poulenc "Gloria" on April 8. She sang with the Boston Symphony and the Chorus Pro Musica under Charles Munch. The only other work to receive votes in the choral category was Frank Martin's "Le Vin Herbé."

In the opera category, votes were cast for Werner Egk's "The Inspector General," Stanley Hollingsworth's "The Mother" and Poulenc's "La Voix Humaine."

NY HERALD-TRIBUNE IV·19·61

Music Critics Honor Carter, Foss, Poulenc

The New York Music Critics' Circle has chosen two American works and a French composition for its 1961 awards for music performed for the first time in New York since Jan. 1, 1960. "Time Cycle," by the German-born American composer, Lukas Foss, was the orchestral choice, and Elliott Carter's String Quartet No. 2 was selected in the chamber music category. Francis Poulenc's "Gloria" was the winning choral work. The Foss and Carter works were both chosen on the first ballot by a large majority.

Mr. Foss' "Time Cycle" was first played by the New York Philharmonic at Carnegie Hall on Oct. 20, 1960, with Leonard Bernstein conducting and Adele Addison the soprano soloist. Mr. Carter's work was introduced by the Juilliard String Quartet in the Juilliard Concert Hall on March 25, 1960, and the "Gloria," by one of France's foremost composers, was presented by the Boston Symphony Orchestra and the Pro Musica Chorus of Boston at Carnegie Hall on April 8, 1961, with Charles Munch conducting.

No awards were made in the operatic category. Since the Circle's 1960 awards were for music introduced to New York during the calendar year of 1959, those announced yesterday covered all of 1960 and the first fifteen weeks of 1961.

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Twenty-second Program

FRIDAY AFTERNOON, APRIL 14, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 15, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

HAYDN ..... Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

INTERMISSION

MAHLER ..... "Das Lied von der Erde" ("The Song of the Earth") for Tenor, Contralto, and Orchestra

I. Das Trinklied vom Jammer der Erde (The Drinking-Song of Earth's Sorrow) — Tenor
II. Der Einsame im Herbst (The Lonely One in Autumn) — Contralto
III. Von der Jugend (Of Youth) — Tenor
IV. Von der Schönheit (Of Beauty) — Contralto
V. Der Trunkene im Frühling (The Drunken One in Springtime) — Tenor
VI. Der Abschied (The Farewell) — Contralto

SOLOISTS

EUNICE ALBERTS, *Contralto* DAVID LLOYD, *Tenor*

This program will end about 4:05 o'clock on Friday Afternoon; 10:20 on Saturday Evening.

BALDWIN PIANO RCA VICT

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 190,246
APR 15 1961

Burgin Conducts Poetic 'Song of the Earth'

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 22d program of the Friday–Saturday series. Richard Burgin, concertmaster and associate conductor, presented Haydn's Symphony No. 88, in G major, and "The Song of the Earth" by Gustav Mahler. The soloists were Eunice Alberts, contralto, and David Lloyd, tenor.

By CYRUS DURGIN

Once again Richard Burgin has put us in his debt, both because he is devoted to the music of Gustav Mahler, and because he conducts it so poetically and so beautifully. This week, spelling Dr. Munch as conductor of the Boston Symphony, he has revived "The Song of the Earth." As it turns out, these performances are 11 years to the day since this unique song cycle-symphony last was heard at these concerts. Then as now, Burgin conducted it.

Having heard "The Song of the Earth" nearly a dozen times—and more than that from records—this chronicler is at a loss to understand why there are some who still dislike it. But so it is, and not a few walked out yesterday during its course — though only they could say whether social occasion rather than musical rejection prompted them to leave. Ah, well—de gustibus, etc.

"The Song of the Earth" is both musicians' and listeners' music — a fascinating and extraordinarily difficult tissue of instrumental weavings, crowned with the vocal parts that hover like a luminous halo or emerge in strength and ardor from the depths of Mahler's large orchestra. There is more than that, too, for the melodic intensity of the voices, conveying the Chinese poet's and Mahler's mood of resignation amid the unfailing rebirth of the world at Spring, is a fundamental aspect of the human spirit.

Taking it, and other late music of Mahler, in a larger sense, as Ernest Newman so perceptively did, "The Song of the Earth" may be regarded as a clairvoyant lamentation for the approaching dissolution of civilized beauty which Mahler, dying in 1911, fortunately did not remain to see. His world was consumed in the flames of the first World War, and another world was known thereafter.

But whether taken as general or personal, this unparalleled blend of art song and symphonic procedure is poetic beauty of the greatest intensity and the most profound feeling. Perhaps there never was an ideal performance of "The Song of the Earth," for while there are orchestras to play it, voices of the amplitude and richness to be heard fully with the huge Mahler orchestration, are always few.

Eunice Alberts is a musician who sings with high talent for re-creating poetry, and her voice is one of loveliness. She had some trouble with high notes, and some with the lower reaches of her part, but most of it was set forth very well, indeed. That last passionate outburst, "Die liebe Erde" brought tears to the eyes. What one missed was the power to make just discernible against the orchestra the reiterated cry of "Ewig! Ewig!"

With Lloyd it was all a matter of bright, robust tone, which came over quite well in the first song, "The Drinking Song of Earthly Sorrow." He did not muster much poetry, however, either for "Of Youth" or "The Drunken One in Spring."

In the orchestra from first measure to last, was eloquence and sheer beauty of a great orchestral sound. Burgin has a rare touch for Mahler, complete command of its emotional ebb and flow, its involved contrapuntal weavings, and of the strict balance of instruments and sections which makes this tonal fabric clear. A memorable performance by the highly esteemed associate conductor of our Orchestra!

He also is extraordinarily good with Haydn, whose Symphony No. 88, last heard in these series 15 years ago, made a perfect contrast for Mahler.

Next week, Dr. Munch will perform the entire "Romeo and Juliet" by Berlioz.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 416,486
APR 2 1961

Mahler 'Song Of the Earth'

Richard Burgin will conduct the Boston Symphony Orchestra at the next Symphony Hall concerts, Apr. 14 and 15. His program will consist of Mahler's "The Song of the Earth" and Haydn's Symphony No. 88, in G major. Soloists in Mahler will be Eunice Alberts, contralto, and David Lloyd, tenor.

This coming week conductor Charles Munch and the Orchestra will make their final trip of the season to New York and other cities.

Dr. Munch will conduct the last Sunday concert of the season at Symphony Hall Apr. 16. The program will be Schumann's Overture to "Genoveva," Mendelssohn's Octet for Strings, and the Beethoven Fourth Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
APR 12 1961

Symphony Programs

Richard Burgin will conduct the Boston Symphony this Friday afternoon and Saturday evening (2:15 and 8:30) in a program combining Haydn's Symphony No. 88 with Mahler's "Das Lied von der Erde." Eunice Alberts and David Lloyd will be contralto and tenor soloists in the latter work.

Charles Munch will return to conduct final concerts in the Sunday afternoon Symphony Hall series and at Sanders Theater Tuesday evening, April 18. His program at each will consist of Schumann's "Genoveva" Overture, Mendelssohn's Octet for Strings, and Beethoven's Fourth Symphony.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
APR 15 1961

'The Song of the Earth' at the Symphony

Mahler Cycle Revived by Burgin

By Harold Rogers

Richard Burgin can be counted on to bring us Mahler at least once a season, for which we can never praise him too highly. There is no other composer who strums the lyre of human emotions in quite the same way —a late-romantic Weltschmerz that takes us away to scenes we seem to know well, but have never really known.

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Twenty-second Program

FRIDAY AFTERNOON, APRIL 14, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 15, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

HAYDN ..... Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

INTERMISSION

MAHLER ..... "Das Lied von der Erde" ("The Song of the Earth") for Tenor, Contralto, and Orchestra

I. Das Trinklied vom Jammer der Erde (The Drinking-Song of Earth's Sorrow) — Tenor
II. Der Einsame im Herbst (The Lonely One in Autumn) — Contralto
III. Von der Jugend (Of Youth) — Tenor
IV. Von der Schönheit (Of Beauty) — Contralto
V. Der Trunkene im Frühling (The Drunken One in Springtime) — Tenor
VI. Der Abschied (The Farewell) — Contralto

SOLOISTS

EUNICE ALBERTS, *Contralto* DAVID LLOYD, *Tenor*

This program will end about 4:05 o'clock on Friday Afternoon; 10:20 on Saturday Evening.

BALDWIN PIANO RCA VICT

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 190,246
APR 15 1961

Burgin Conducts Poetic 'Song of the Earth'

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 22d program of the Friday–Saturday series. Richard Burgin, concertmaster and associate conductor, presented Haydn's Symphony No. 88, in G major, and "The Song of the Earth" by Gustav Mahler. The soloists were Eunice Alberts, contralto, and David Lloyd, tenor.

By CYRUS DURGIN

Once again Richard Burgin has put us in his debt, both because he is devoted to the music of Gustav Mahler, and because he conducts it so poetically and so beautifully. This week, spelling Dr. Munch as conductor of the Boston Symphony, he has revived "The Song of the Earth." As it turns out, these performances are 11 years to the day since this unique song cycle-symphony last was heard at these concerts. Then as now, Burgin conducted it.

Having heard "The Song of the Earth" nearly a dozen times—and more than that from records—this chronicler is at a loss to understand why there are some who still dislike it. But so it is, and not a few walked out yesterday during its course — though only they could say whether social occasion rather than musical rejection prompted them to leave. Ah, well—de gustibus, etc.

"The Song of the Earth" is both musicians' and listeners' music — a fascinating and extraordinarily difficult tissue of instrumental weavings, crowned with the vocal parts that hover like a luminous halo or emerge in strength and ardor from the depths of Mahler's large orchestra. There is more than that, too, for the melodic intensity of the voices, conveying the Chinese poet's and Mahler's mood of resignation amid the unfailing rebirth of the world at Spring, is a fundamental aspect of the human spirit.

Taking it, and other late music of Mahler, in a larger sense, as Ernest Newman so perceptively did, "The Song of the Earth" may be regarded as a clairvoyant lamentation for the approaching dissolution of civilized beauty which Mahler, dying in 1911, fortunately did not remain to see. His world was consumed in the flames of the first World War, and another world was known thereafter.

But whether taken as general or personal, this unparalleled blend of art song and symphonic procedure is poetic beauty of the greatest intensity and the most profound feeling. Perhaps there never was an ideal performance of "The Song of the Earth," for while there are orchestras to play it, voices of the amplitude and richness to be heard fully with the huge Mahler orchestration, are always few.

Eunice Alberts is a musician who sings with high talent for re-creating poetry, and her voice is one of loveliness. She had some trouble with high notes, and some with the lower reaches of her part, but most of it was set forth very well, indeed. That last passionate outburst, "Die liebe Erde" brought tears to the eyes. What one missed was the power to make just discernible against the orchestra the reiterated cry of "Ewig! Ewig!"

With Lloyd it was all a matter of bright, robust tone, which came over quite well in the first song, "The Drinking Song of Earthly Sorrow." He did not muster much poetry, however, either for "Of Youth" or "The Drunken One in Spring."

In the orchestra from first measure to last, was eloquence and sheer beauty of a great orchestral sound. Burgin has a rare touch for Mahler, complete command of its emotional ebb and flow, its involved contrapuntal weavings, and of the strict balance of instruments and sections which makes this tonal fabric clear. A memorable performance by the highly esteemed associate conductor of our Orchestra!

He also is extraordinarily good with Haydn, whose Symphony No. 88, last heard in these series 15 years ago, made a perfect contrast for Mahler.

Next week, Dr. Munch will perform the entire "Romeo and Juliet" by Berlioz.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 416,486
APR 2 1961

Mahler 'Song Of the Earth'

Richard Burgin will conduct the Boston Symphony Orchestra at the next Symphony Hall concerts, Apr. 14 and 15. His program will consist of Mahler's "The Song of the Earth" and Haydn's Symphony No. 88, in G major. Soloists in Mahler will be Eunice Alberts, contralto, and David Lloyd, tenor.

This coming week conductor Charles Munch and the Orchestra will make their final trip of the season to New York and other cities.

Dr. Munch will conduct the last Sunday concert of the season at Symphony Hall Apr. 16. The program will be Schumann's Overture to "Genoveva," Mendelssohn's Octet for Strings, and the Beethoven Fourth Symphony.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
APR 12 1961

Symphony Programs

Richard Burgin will conduct the Boston Symphony this Friday afternoon and Saturday evening (2:15 and 8:30) in a program combining Haydn's Symphony No. 88 with Mahler's "Das Lied von der Erde." Eunice Alberts and David Lloyd will be contralto and tenor soloists in the latter work.

Charles Munch will return to conduct final concerts in the Sunday afternoon Symphony Hall series and at Sanders Theater Tuesday evening, April 18. His program at each will consist of Schumann's "Genoveva" Overture, Mendelssohn's Octet for Strings, and Beethoven's Fourth Symphony.

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
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APR 15 1961

'The Song of the Earth' at the Symphony

Mahler Cycle Revived by Burgin

By Harold Rogers

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Herald (m)
BOSTON, Mass.
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APR 15 1961

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By ROBERT TAYLOR

Confronting that universal human experience, which most of us contrive to keep conveniently inarticulate—the fact of our death—Gustav Mahler distilled his feelings into one of the most astonishing symbols ever conceived by an artist: "The Song of the Earth," which received a deeply-moving performance under Richard Burgin at Symphony yesterday, with Eunice Alberts and David Lloyd as the vocal solists.

Here loomed one of the most absolute scores in the entire realm of music, perhaps the greatest work of 20th century music. Its historical significance is epochal. Never before had a composer successfully blended the lyricism of the song cycle, the emotive power of the living voice, and the architecture of the symphonic form. Never before had a basic motif so subtly infiltrated a score in so many aspects. Ernest Newman was correct in stating that Mahler's "Lied" carries Western music to its limits: it makes the tone-row idea possible.

Decade's Lapse

But in a non-technical sense this music, based on a unified narrative text of exquisite Chinese verse of the eighth century, is exceedingly personal. The listener cannot forget that Mahler, under sentence of death from his physicians, translated his sense of the transitory pleasures of life into a farewell of universal dimensions. It is his version of Donne's "Never seek to know for whom the bell tolls," but more subjectively treated.

That Richard Burgin should choose to revive the difficult cycle after a decade's lapse at Symphony, is a matter for rejoicing. His sympathy for Mahler is well-known. Seldom, however, has he shown a finer grasp of performance during his occasional appearances as guest conductor. The integration of the vocal and instrumental elements, the tempos, the coloristic detail of the inner voices, the knowledge of form, accent and the X quantity—his identification with the content of the score—resulted in a superb account. He undertook a formidable task, and he deserves bountiful praise for executing it so admirably.

Miss Alberts and Mr. Lloyd were faced with no less a challenge. Not only does "The Song of the Earth" require super-human singers (Mahler pits the orchestra against the tenor in the opening verse so that Caruso, Bjoerling and Tucker all rolled into one couldn't surmount the surge of sound), but the utmost in refined expression.

Sustained Role

Of the two, Miss Alberts received the more demanding and sustained role. She disclosed consummate musicianship, indeed. Her dark-hued contralto is an instrument of resplendent beauty through the middle of its range, where its texture of rich, ouplent color has few equals for sensuous display. Her enunciation of the German text emerged as a model of clarity; but even more impressive was her emotional production, her projection of the meaning of the work.

From the seven-fold repetition of the haunting word "ewig," which takes on an incantatory and non-rational impact at the close, to those portions of the text that in turn make the singer a dramatic actress, a Greek chorus and a detached omniscient observer, she caught each nuance. Occasionally her top notes were pinched, which is not surprising in view of the excessive strain. She proved interpretively magnificent while never creating an ugly sound.

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Next week Charles Munch returns with a complete performance of Hector Berlioz's Romeo and Juliet Symphony, Op. 17, Rosalind Elias, contralto, Cesare Valletti, tenor, and Giorgio Tozzi, baritone, are the soloists.

The Symphony

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BOSTON, Mass.
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APR 4 1961

Eunice Alberts April 14, 15, 16

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

MAY 1961

1960

* * *

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One recalls, too, the Easter performance of Bruckner's *Te Deum* with Phyllis Curtin, always so welcome in her home town, together with the Faure *Requiem,* under Charles Munch. The latter work, one of Mr. Munch's best-loved hovering places, had the moving effect of suspended animation and a reverence in tune with two worlds.

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Harold Farberman's New Arts orchestra, now at the end of its first season, gave an evening of opera, with Mozart's *Impresario* serving as prelude to the conductor's own *Medea* in its premiere. The text by Van Lennup was clean-cut, Horace Armistead's sets were suggestive, and Corinne Curry sang and acted well in the title role. Even an obdurate twelve-tonal idiom proved no hindrance to communication; indeed, it rather enhanced the extremities of the hair-tearing drama. Still, the effect was flat, possibly because the original drama, cropped with an eye on TV performance, allowed the audience little time to warm up to the horror of family-cide, so that they had to take it as melodrama.

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The Boston Fine Arts Quartet, assisted by Joseph de Pasquale, violist, gave us the six string quintets of Mozart in two beautiful concerts. These subtle and demanding pieces received spirited and knowledgeable readings at the hands of these artists, all members of the Symphony.

It is always a pleasure to enter venerable King's Chapel at Vespers on a stated Sunday and listen to a concert planned and conducted by Daniel Pinkham with his corps of professional singers and players. The latest concert offered a typical harmony within diversity by allowing the first performance of Alan Hovhaness' *From the End of the Earth* to precede music by Schuetz, Couperin, Bach, and Mozart (his effervescent *Missa Brevis in D, K. 194*). Both the music and the place have excellence and the ripe effulgence of a long past, which is still much treasured in Boston sanctums like this one.

Among recitalists this season saw its share of harpsichordists, each as individual as the fragile little instrument that they play. (Or is it 'fragile'? I've just seen a brochure from Caleb Warner, of Lexington, Massachusetts, who is making harpsichords of aluminum and plexiglass. They can be thawed out on a radiator and have a knob to turn up the volume for competition with obstreperous violins. Old music is not only here; it's already being remodeled *a l'Americaine!*) After Ralph Kirkpatrick we had the Latin effusion of Rafael Puyana and the discriminate understatements of Irma Rogell. Miss Rogell has the self-effacing good sense to allow her music to sing, dance, or plead as it will in supple phrases and tempi of settled grace. But there is not enough tattoo in her touch to stencil her music right up to the gallery. This is the sad mischance of fine *Hausmusik* which blooms so well in the living rooms of friends and seldom survives its transplant to a large hall.

Most distinguished of recent recitalists was the Dane Aksel Schiotz who gave Schubert's *Winterreise* for the New England Conservatory Scholarship Fund. Paul Ulanovsky was partner at the piano, no mean asset to a singer who had suffered severe injury in an auto accident and was forced to try out his baritone voice after years as a tenor. Maturity there was, in store, and sustained artistry. He reached us from first note to last.

The best choral performance of this period was that of Bach's *St. Matthew Passion,* done by the Chorus Pro Musica under Alfred Nash Patterson with the Cambridge Festival orchestra.

Sarah Caldwell's Opera Group offered *La Boheme*, home from tour, with Lois Marshall as Mimi. Opening night accidents marred the transport of time and place, but there was vocal sheen and keen musicianship, especially in the ensembles.

The schools are pouring tunes into the stream of music, too. The first season of the Boston Conservatory Fenway Series, now nearing completion, has provided unusual music or programming on alternate Tuesday evenings. A recent recital featured Nicholas Van Slyck, talented young composer-pianist, in a program of prismatic late Busoni and his own virulent works. The New England Conservatory Symphony under James Dixon, a protege of the late Dmitri Mitropoulos, gave an ambitious program which featured Eleanor Davis as soloist for Mahler's *Songs of a Wayfarer*. And at Boston University Adelaide Bishop and Ed Thommen staged Nicolai's *Merry Wives of Windsor* to a sparkling new translation by Joseph Blatt.

—ROBERT W. DUMM

* * *

Globe 4/9/61

Burgin Conducts Mahler Work

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Charles Munch will conduct the orchestra's final Sunday afternoon concert in Symphony Hall, at 3, Apr. 16, and the last of the Cambridge series in Sanders Theater, Tuesday, Apr. 18, at 8:30. His program will be the same for each: Schumann's Overture to "Genoveva," the Octet for Strings by Mendelssohn, and Beethoven's Fourth Symphony.

Berlioz' Dramatic Symphony, "Romeo and Juliet," to be performed complete, will make the program at Symphony Hall Friday and Saturday, Apr. 21 and 22. Soloists will be Rosalind Elias, contralto; Cesare Valletti, tenor, and Giorgio Tozzi, bass. These performances will be preceded by an Open Rehearsal Thursday evening at 7:30, Apr. 20.

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The last season concert of the Cambridge Civic Symphony under Victor Manusevitch included a first east coast hearing of Barber's *First Symphony* and a new Suite by John Bavicchi, which was praised for its expert handling of the brasses. This ensemble is now definitely past its foundling stage and is headed for a healthy future.

The Boston Fine Arts Quartet, assisted by Joseph de Pasquale, violist, gave us the six string quintets of Mozart in two beautiful concerts. These subtle and demanding pieces received spirited and knowledgeable readings at the hands of these artists, all members of the Symphony.

It is always a pleasure to enter venerable King's Chapel at Vespers on a stated Sunday and listen to a concert planned and conducted by Daniel Pinkham with his corps of professional singers and players. The latest concert offered a typical harmony within diversity by allowing the first performance of Alan Hovhaness' *From the End of the Earth* to precede music by Schuetz, Couperin, Bach, and Mozart (his effervescent *Missa Brevis in D, K. 194*). Both the music and the place have excellence and the ripe effulgence of a long past, which is still much treasured in Boston sanctums like this one.

Among recitalists this season saw its share of harpsichordists, each as individual as the fragile little instrument that they play. (Or is it 'fragile'? I've just seen a brochure from Caleb Warner, of Lexington, Massachusetts, who is making harpsichords of aluminum and plexiglass. They can be thawed out on a radiator and have a knob to turn up the volume for competition with obstreperous violins. Old music is not only here; it's already being remodeled *a l'Americaine!*) After Ralph Kirkpatrick we had the Latin effusion of Rafael Puyana and the discriminate understatements of Irma Rogell. Miss Rogell has the self-effacing good sense to allow her music to sing, dance, or plead as it will in supple phrases and tempi of settled grace. But there is not enough tattoo in her touch to stencil her music right up to the gallery. This is the sad mischance of fine *Hausmusik* which blooms so well in the living rooms of friends and seldom survives its transplant to a large hall.

Most distinguished of recent recitalists was the Dane Aksel Schiotz who gave Schubert's *Winterreise* for the New England Conservatory Scholarship Fund. Paul Ulanovsky was partner at the piano, no mean asset to a singer who had suffered severe injury in an auto accident and was forced to try out his baritone voice after years as a tenor. Maturity there was, in store, and sustained artistry. He reached us from first note to last.

The best choral performance of this period was that of Bach's *St. Matthew Passion*, done by the Chorus Pro Musica under Alfred Nash Patterson with the Cambridge Festival orchestra.

Sarah Caldwell's Opera Group offered *La Boheme*, home from tour, with Lois Marshall as Mimi. Opening night accidents marred the transport of time and place, but there was vocal sheen and keen musicianship, especially in the ensembles.

The schools are pouring tunes into the stream of music, too. The first season of the Boston Conservatory Fenway Series, now nearing completion, has provided unusual music or programming on alternate Tuesday evenings. A recent recital featured Nicholas Van Slyck, talented young composer-pianist, in a program of prismatic late Busoni and his own virulent works. The New England Conservatory Symphony under James Dixon, a protege of the late Dmitri Mitropoulos, gave an ambitious program which featured Eleanor Davis as soloist for Mahler's *Songs of a Wayfarer*. And at Boston University Adelaide Bishop and Ed Thommen staged Nicolai's *Merry Wives of Windsor* to a sparkling new translation by Joseph Blatt.

—ROBERT W. DUMM

* * *

Globe 4/9/61

Burgin Conducts Mahler Work

Richard Burgin will conduct the Boston Symphony Orchestra in the Friday-Saturday concerts this week at Symphony Hall. His program will consist of the Symphony No. 88, in G major, by Haydn, and "Das Lied von der Erde" ("The Song of the Earth") by Gustav Mahler. The two soloists will be Eunice Alberts, contralto, and David Lloyd, tenor.

Charles Munch will conduct the orchestra's final Sunday afternoon concert in Symphony Hall, at 3, Apr. 16, and the last of the Cambridge series in Sanders Theater, Tuesday, Apr. 18, at 8:30. His program will be the same for each: Schumann's Overture to "Genoveva," the Octet for Strings by Mendelssohn, and Beethoven's Fourth Symphony.

Berlioz' Dramatic Symphony, "Romeo and Juliet," to be performed complete, will make the program at Symphony Hall Friday and Saturday, Apr. 21 and 22. Soloists will be Rosalind Elias, contralto; Cesare Valletti, tenor, and Giorgio Tozzi, bass. These performances will be preceded by an Open Rehearsal Thursday evening at 7:30, Apr. 20.

Sixth Program

SUNDAY AFTERNOON, APRIL 16, *at* 3:00 *o'clock*

SCHUMANN . . . . . Overture to "Genoveva"

MENDELSSOHN . . . . . Octet for Strings, in E-flat major, *Op.* 20

I. Allegro moderato ma con fuoco
II. Andante
III. Scherzo: Allegro leggierissimo
IV. Presto

INTERMISSION

BEETHOVEN . . . . . Symphony No. 4

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

BALDWIN PIANO

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Morning Globe
BOSTON, Mass.
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APR 21 1961

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Symphony Players Mix Music, Cards, Beer Mugs

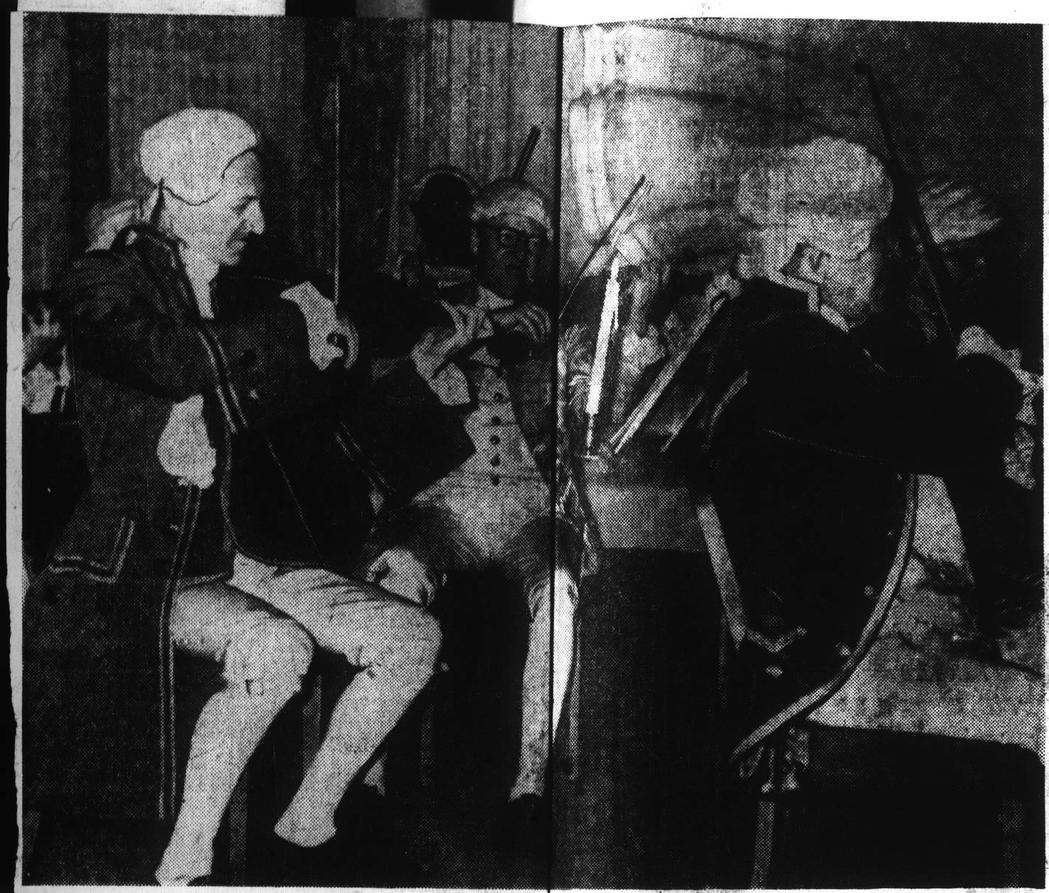
Improve on Mozart

A gracious gesture towards Boston Symphony Orchestra staffers developed into an evening of good-natured fun at the Hotel Sheraton Plaza recently.

It seems the president of the orchestra's board of trustees, Henry B. Cabot, and his wife invited the Symphony's musicians and the administrative staff to dinner.

To the surprise of the hosts, some of the players appeared in 18th century attire—satin knee pants, brocade coats, white wigs and all.

They performed Mozart's "Musical Joke." Unexpected discords are among the hilarious effects. And their ad libs, between the notes and measures, included games of cards and quaffing of beer. There were good laughs all around.



FAMILIAR SYMPHONY FACES in unfamiliar attire are, from left, George Zazofsky, Samuel Diamond (rear), Rolland Tapley, Richard Burgin and Alfred Krips.

GIN (RUMMY) AND BEER helped fill in "rest" measures for horn players Harry Shapiro (left foreground) and James Stagliano, while Rolland Tapley and Alfred Krips (rear) try repressing grins over their violins.

CONDUCTOR CHARLES MUNCH doubles over in mirth at antics of his bewigged musicians offering original "Musical Joke." To his right are Mr. and Mrs. Cabot.

ORCHESTRA MANAGER Thomas D. Perry Jr. and his wife share in the chuckles at fun-filled dinner.

LAUGHTER BURSTS from Richard Burgin, concert master and associate conductor, while Alfred Krips seems intent—perhaps on watching progress of a nearby game of cards.

STAGE MANAGER Harvey Genereux, in conventional modern clothes, lights candles on music stands with a taper.

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EIGHTIETH SEASON • NINETEEN HUNDRED SIXTY-SIXTY-ONE

Twenty-third Program

FRIDAY AFTERNOON, APRIL 21, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 22, *at* 8:30 *o'clock*

BERLIOZ ..... *Roméo et Juliette, Dramatic Symphony, *Op.* 17

Introduction: Combats — Tumult — Intervention of the Prince
Prologue (Choral Recitative with Contralto Solo)
Strophes (Contralto and Chorus)
Recitative and Scherzetto (Tenor and Chorus)

Romeo Alone — Melancholy — Concert and Ball — Festivity at the Capulets

Calm Night (with Chorus) — The Capulets' Garden Silent and Deserted — Love Scene

Scherzo: Queen Mab, or the Fairy of Dreams

INTERMISSION

Juliet's Funeral Procession (with Chorus)
Romeo in the Tomb of the Capulets: Invocation — Juliet's Awakening — Delirium of Joy — Despair — Pangs of Death
Finale: Cemetery Throng — Brawl of the Capulets and Montagues — Recitative and Aria of Friar Laurence — Oath of Reconciliation

Soloists:

ROSALIND ELIAS, *Contralto* — CESARE VALLETTI, *Tenor* — GIORGIO TOZZI, *Baritone*

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON, *Conductor*

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BALDWIN PIANO — *RCA VICTOR RECORDS

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Sunday Standard-Times
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Sunday Herald
BOSTON, Mass.
Circ. 289,111
APR 16 1961

New England Newsclip Agency, Inc.
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Morning Globe
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Munch Conducts Berlioz 'Romeo and Juliet'

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the 23rd program of the Friday-Saturday series. Dr. Charles Munch, music director, conducted the entire Dramatic Symphony, "Romeo and Juliet," by Hector Berlioz. The soloists were Rosalind Elias, contralto; Cesare Valletti, tenor, and Giorgio Tozzi, baritone. The New England Conservatory Chorus, prepared by Lorna Cooke de Varon, assisted.

By CYRUS DURGIN

Of all the great conducting Dr. Charles Munch has accomplished in Boston—and there has been much of it — the music of Hector Berlioz, his countryman of a century and more ago, has aroused him to unparalleled brilliance. The vast and formidable Requiem, the "Fantastic" Symphony, "The Damnation of Faust," the Overtures and other works have in the last dozen years excited and profoundly satisfied the Boston public.

Another such is the long Dramatic Symphony, "Romeo and Juliet," which Dr. Munch played in its entirety here, for the first time, in 1953 and repeated a year later, also recording the work. For this week's concerts, the next-to-last of the season, Dr. Munch has elected to give "Romeo and Juliet" complete again—and with the expected results.

The orchestra was alternately a source of tender, glowing sonority and a cauldron of tumult. The sound was exceedingly rich, and the response to Dr. Munch's demands, he sometimes jumping a little into the air when the music aroused him to prodigies of stress, scintillating. The percussion section, especially, with the added tympani and the effects of tambourine and finger cymbals, greatly distinguished itself.

"Romeo and Juliet" asks a great deal, not only of an orchestra, but of chorus and soloists. The New England Conservatory Chorus, prepared by its regular conductor, Lorna Cooke de Varon, was superb in its assignment. The gradations of tone, flexibility of rhythm were all that could be asked, and furthermore the words in French came over with remarkable clarity.

The trio of soloists was unquestionably the best this review ever has heard in the work. As it happened, they are all members of that other great organization which is visiting us this week—the Metropolitan Opera. Rosalind Elias with her silken contralto voice of dark color, sang most affectingly, and with utmost musical comprehension and sensibility.

Cesare Valletti, the tenor, is also a musician of the first rank, as we have known from a variety of performances in opera, art song and with symphonic orchestra. The lines of Romeo, as he sang them, were robust but always polished, never exaggerated either in style or dynamic values.

So, too, with the Friar Laurence of Giorgio Tozzi, whose fine and ample baritone never sounded better. His lines, also came over with as much clear communication upon tones lustrous and powerful.

After the concert, the press was informed of the retirement of Dr. Munch, at the end of next season, a new story which will be found elsewhere in this morning's Globe. This review, accordingly, is written in full realization that but one season remains to enjoy the French artistic qualities of Dr. Munch. He will be succeeded by a very fine artist, Erich Leinsdorf, whose qualities are proved. But I do hope that next season will be a "Berlioz" year.

New week Dr. Munch will end the 80th season with Mozart's Adagio and Fugue in C minor (K. 546) and Sinfonia Concertante in E-flat (K. 297B) with first desk wind players Gomberg, Cioffi, Walt and Stagliano as soloists; Ravel's "Le Tombeau de Couperin," and "La Mer" by Debussy.

A Look At the Arts

By E.J.D.

Last week, we were fortunate enough to be present at two musical programs of unusual interest. The first of these occurred last Sunday afternoon, in Symphony Hall, where we attended the final concert of the Boston Symphony's Sunday afternoon series.

At the end of a season, orchestras sometimes tend to become listless and somewhat jaded in their playing. Happily, this was not so in Boston. We have never seen director Charles Munch walk with a springier step or conduct with more enthusiasm, and the orchestra seemed to be affected by his contagious elan.

The program included Schumann's Overture to "Genoveva," Mendelssohn's "Octet for Strings in E Flat Major, Opus 20," and Beethoven's "Symphony No. 4." Although Schumann unhappily lacked sufficient instinct for the theater, his opera, "Genoveva," the tale of the daughter of the 13th-Century Duke of Brabant—a woman falsely accused of infidelity—had numerous performances in European opera houses in the 1870s and '80s. It has, however, rarely been performed in our century. The overture, though, is typically romantic, filled with both brooding and lively themes, and more complex in orchestration than most of Schumann's works.

EARL J. DIAS

In any event, Dr. Munch and his musicians played the work to the hilt—its romantic sonorities filling Symphony Hall with grateful and elegant sound.

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As for Beethoven's "Symphony No. 4," it marks a moment of calm and serenity between the "Eroica" and the powerful "Fifth." Berlioz called the "Fourth" by these terms—"generally lively, nimble, joyous, or of a heavenly sweetness." These qualities were underlined in the orchestra's performance—certainly a happy ending to a series of concerts that have provided Symphony Hall music lovers with a season of rewarding listening.

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TODAY

HANDEL AND HAYDEN SOCIETY, Symphony Hall, Edward Gilday conducting Dvorak's "Stabat Mater," 8:00 p.m. Soloists, Nancy Carr, soprano; Eunice Alberts, contralto; Paul Knowles, tenor; Robert Patterson, bass. Tickets at box office.

CAMBRIDGE CIVIC SYMPHONY, Victor Manusevitch, conductor, Sanders Theater, 8:30 p.m. Mozart, Bavicchi premiere, Schumann, Barber.

DIANA BEVERIDGE, soprano, with Daniel Sapochetti, trumpet, assisted by choir, organ and string quintet, Second Church in Boston, Unitarian, 5:00 p.m. Bach Cantata, Mozart and early music.

BOSTON COLLEGE GLEE CLUB, C. Alexander Peloquin, director, concert sponsored by Sacred Heart Parish Committee to aid in establishing the Greg Kelly Memorial Scholarship Fund. 8:30 p.m.

A CAPPELLA CHOIR of the N. E. Conservatory, Richard Rosewall, director, 3:30 p.m. Purcell, Byrd, Schubert, Vaughan Williams, Thompson, Martinu. Admission free.

ROCKINGHAM CHORAL SOCIETY, John D. Wicks, conductor, Talbot Gymnasium, Exeter (N. H.) High School, 8:15 p.m. Karl Legge, soprano; Margery Johns and Marion Craig, duo-pianists.

MONDAY

FRANK KNEISEL, violinist, assisted by Myron Press, pianist, B.U. Concert Hall, 857 Commonwealth Avenue, 8:30 p.m. Varied program. Admission free.

TUESDAY

VOCAL CHAMBER MUSIC SOCIETY, Jordan Hall, 8:30 p.m. Program of early Renaissance, Baroque, and recent contemporary music. Dorothy Renzi, soprano; Lee Steelman, flute; Louis Visco, clarinet; Laurence Lesser, cello; Roslyn Brogue Henning, harpsichord and piano. Works by Machaut, Wolkenstein, Monteverdi, Bach, Miss Brogue, Lester Trimble, Copland, Ravel. Tickets at box office.

MET OPERA STUDIO presents Mozart's "Cosi Fan Tutti," under auspices of the Boston University Arts Center, Concert Hall, 857 Commonwealth Avenue. Tickets at door, 2:30 p.m.

WEDNESDAY

CHAMBER MUSIC, Jordan Hall, works for wind instruments, directed by Sherman Friedland, by N. E. Conservatory students. Mozart, Jerome Rosen premiere, Fromm, Amin Schibler U. S. premiere. Admission free. 8:30 p.m.

THURSDAY

B. U. SYMPHONY ORCHESTRA, Marvin Rabin, conductor, Concert Hall, 857 Commonwealth Avenue. Guest student soloists chosen by competition. Admission free. 8:30 p.m.

FRIDAY

PRUDENCISCA BICKUS, soprano, Jordan Hall, 8:30 p.m. Presented by Baltic American Society of New England on Baltic Concert Series. Tickets at door.

SATURDAY

MANUEL ZYMELMAN, tenor, accompanied by William D. Brohn, Northeastern University Alumni Auditorium. Varied program. 8:30 p.m.

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APR 15 1961

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210

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BALDWIN PIANO — *RCA VICTOR RECORDS

[1417]

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Morning Globe
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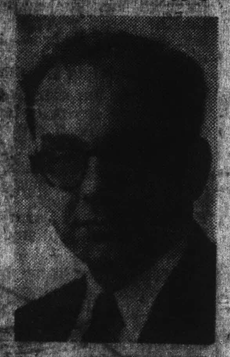

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ROCKINGHAM CHORAL SOCIETY, John D. Wicks, conductor, Talbot Gymnasium, Exeter (N. H.) High School, 8:15 p.m. Karl Lange, soprano; Margery Johns and Marion Craig, duo-pianists.

MONDAY

FRANK KNEISEL, violinist, assisted by Myron Press, pianist, B.U. Concert Hall, 857 Commonwealth Avenue, 8:30 p.m. Varied program. Admission free.

TUESDAY

VOCAL CHAMBER MUSIC SOCIETY, Jordan Hall, 8:30 p.m. Program of early Renaissance, Baroque, and recent contemporary music. Dorothy Renzi, soprano; Lee Steelman, flute; Louis Visco, clarinet; Laurence Lesser, cello; Roslyn Brogue Henning, harpsichord and piano. Works by Machaut, Wolkenstein, Monteverdi, Bach, Miss Brogue, Lester Trimble, Copland, Ravel. Tickets at box office.

MET OPERA STUDIO presents Mozart's "Cosi Fan Tutti," under auspices of the Boston University Arts Center, Concert Hall, 857 Commonwealth Avenue. Tickets at door, 2:30 p.m.

WEDNESDAY

CHAMBER MUSIC, Jordan Hall, works for wind instruments, directed by Sherman Friedland, by N. E. Conservatory students. Mozart, Jerome Rosen premiere, Fromm, Amin Schibler U. S. premiere. Admission free. 8:30 p.m.

THURSDAY

B. U. SYMPHONY ORCHESTRA, Marvin Rabin, conductor, Concert Hall, 857 Commonwealth Avenue. Guest student soloists chosen by competition. Admission free. 8:30 p.m.

FRIDAY

PRUDENCISCA BICKUS, soprano, Jordan Hall, 8:30 p.m. Presented by Baltic American Society of New England on Baltic Concert Series. Tickets at door.

SATURDAY

MANUEL ZYMELMAN, tenor, accompanied by William D. Brohn, Northeastern University Alumni Auditorium. Varied program. 8:30 p.m.

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American (e)
BOSTON, Mass.
Circ. 176,513
APR 15 1961

Munch to Conduct

Charles Munch will conduct the Boston Symphony Orchestra tomorrow at 3 p. m. in the final concert of the Boston Symphony Orchestra's Sunday afternoon series. The last concert of the Cambridge series will be given Tuesday at 8:30 p. m.

The program at both the Symphony Hall and Sanders Theater concerts will consist of Schumann's Overture to "Genoveva," the Octet for Strings by Mendelssohn and Beethoven's Symphony No. 4.

Rosalind Elias, Cesare Valletti, Giorgio Tozzi and the New England Conservatory Chorus will join Dr. Munch and the orchester in an open rehearsal of Berlioz' "Romeo and Juliet" at Symphony Hall Thursday at 7:30 p. m. The complete work will be performed at the orchestra's concerts on Friday, at 2:15 p. m. and Saturday, at 8:30.

The closing concerts of the orchestra's winter season will be given on Tuesday, April 25, and Friday-Saturday, April 28-29, and the weekend program will have an open rehearsal on Thursday, April 27.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
APR 27 1961

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: BERLIOZ "ROMEO AND JULIET"

The impending retirement of Mr. Munch brings once again to mind the place of Berlioz here on Boston Symphony programs. Prior to Mr. Munch's coming, the name Berlioz signified little else but the Symphonie Fantastique, Harold in Italy, a few excerpts from the Damnation of Faust and the Roman Carnival Overture. Then in 1953 Mr. Munch both enchanted and moved the community with the first performance of Romeo and Juliet, which was followed in fairly short order by the Damnation of Faust, the Requiem, L'Enfance du Christ and even the Nuits d'Ete. I doubt if even yet, however, many here appreciate the richness of this legacy or will apprehend their loss in the likely event that it disappears with Mr. Munch.

In any case, these thoughts were very much in my mind when, for the third time he mounted Romeo and Juliet last week-end. The work is not so commonplace yet that a resume and commentary on its structure are superfluous. It is called a dramatic symphony, but, as Berlioz himself took pains to point out, "it is neither an opera in concert form nor a cantata, but a symphony with chorus". Its scheme, typically, is unprecedented and very personal — utterly unlike the choral symphony written by Beethoven to the classical pattern. There are four movements. In the first a symphonic introduction depicts the quarrels of the Montagues and the Capulets. Thereupon a small chorus narrates the tale of the tragedy while the orchestra states themes subsequently to the developed symphonically. This movement is completed by the "Fete" section depicting the ball at the Capulet palace.

The heart of this gigantic symphony is the magnificent Love Scene, which corresponds to the slow movement and the famous "Queen Mab" Scherzo. In the Love Scene the orchestra replaces the lover's voices in an unbroken song of ardor and desire that surely must constitute one of the most subline evocations of the bittersweet of young love in the entire musical literature. The Scherzo finds Berlioz' orchestral virtuosity depicted at its very zenith. The last movement is the Finale, which comprises the second half of the piece. It is about half as long as the first three movements. Here there are three choruses, sometimes opposed, sometimes united; and the solo vocal line consists chiefly of long perorations by Friar Lawrence.

Like most of everything else that Berlioz wrote, Romeo and Juliet is extremely uneven. Despite the poignancy of the Funeral Music section, the second half is by no means the equal of the first. Friar Lawrence is nothing if not prolix; there must be five times as much for him to sing as for Romeo and Juliet combined. It is probably fair to say that had the Finale met the argument that preceded it, Romeo and Juliet would rest in the annals as one long paean to unrelieved genius. As with nearly all great prototypes — the debts to it of Wagner, Mahler and Gounod in general and specifically are unmistakable — it retains in essence unique unto itself which no subsequent emulation has ever quite succeeded in appropriating.

From the very beginning it was apparent that this was going to be a memorable occasion. The forces were superb and included the New England Conservatory Chorus, Lora Cooke de Varon, conductor, Rosalind Elias, contralto, Cesare Valletti, tenor, Giorgio Tozzi, baritone — the latter three all from the Metropolitan Opera Company. Purity of tone, clarity of diction and control of attacks and dynamics marked the singing of the Conservatory people. It was yet another in a long series of distinguished Symphony Hall appearances for this ensemble. Miss Elias and Mr. Valletti may have had a minimum amount of work to do but displayed unmistakable beauty of voice and impeccability of technique in carrying out their assignments. As for Mr. Tozzi, he succeeded in making Friar Lawrence over from a windy bore into a consistently interesting and sometimes even arresting figure, which is no mean alchemy. And finally there was Mr. Munch, who yet again demonstrated his mastery with Berlioz and who was the catalyst in bringing off a powerful and exciting performance.

This week-end's concert is the last of the season. Mr. Munch will conduct works of Mozart, Ravel and Debussy.

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Herald (m)
BOSTON, Mass.
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APR 22 1961

The Symphony

"Romeo and Juliet" A Notable Event

By ROBERT TAYLOR

It was not the dramatic secret of Charles Munch's retirement a year hence that made yesterday's Symphony concert an eloquent event. More simply, he conducts the music of Berlioz better than anyone in the world.

Dr. Munch knew that he was about to disclose his forthcoming retirement from his post, which casts a veil of sadness around the concert in retrospect. Yet this did not wholly account for the fire, passion and beauty with which he unfolded the complete "Romeo and Juliet." For the first time, too, in dealing with the colossal score he knows so intimately, he had real voices at his disposal.

They were Rosalind Elias, contralto, Cecare Valletti, tenor, and Giorgio Tozzi, baritone. On the previous two occasions in which the musical metaphor of Shakespeare's tragedy was mounted here, the soloists were musical, but lacking in the tessitura, the richness and expressivity of these artists from the Metropolitan Opera.

Less Extensive

Actually, the solo roles are less extensive in the vocal symphony than either the instrumental element (the BSO responded superbly) or the choral (the New England Conservatory Chorus, drilled to a point of keen lyric discipline by Lorna Cooke deVaron, showed a silver clarity of texture in its reduced scale during the first half, and an impressive sonority during the massed strength of the funeral music). But the solo voices are vital to the entire scheme.

Cesare Valletti, the tenor, has little to do, for instance, considering the total architecture. The Queen Mab aria, however, must be sung with extreme and fastidious artistry in order to convey the crystalline delicacy of its pictorial images. That Mr. Valletti was willing to undertake such a subordinate part, make a flawless cameo out of it, and contribute mightily to the refinement and grace of this pre-Impressionist segment, speaks volumes for his imaginative talents.

Sombre Grandeur

The work of Miss Elias and of Mr. Tozzi, who had more extensive opportunities, was no less compelling. The opulence of her tone and the crisp intelligence of her phrasing provided a thrilling vocal experience; and as for Mr. Tozzi I am easily persuaded he is the finest baritone we have. His Friar Laurence was resonant, soaring, and inspired by a complete knowledge of the textual demands; and one never lost a French vowel or ceased to admire his fluency, his projection, the sombre grandeur of his tonal weight and thrust.

I should like to commend the chorus at greater length for their precision and for their dynamic range as well as their texture. This, however, was Charles Munch's afternoon, his the conception, his the shaping force. To the instrumental balance he brought unerring precision, to the musical dimensions the vigor and logic of coherent proportions and tempos, and to the detail structure of the work, a wealth of inner voices and shadings. He endowed "Romeo and Juliet" with rare emotion—*Cette poesie, elie - meme, Dont Shakespeare lui soul eut si secret supreme.* Not only Shakespeare hold the supreme secret, but Dr. Munch yesterday — the secret of the transcendent Berlioz music.

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, offered the 23rd program of the 80th season at Symphony Hall yesterday. Rosalind Elias, contralto, Cesare Valletti, tenor, Giorgio Tozzi, baritone, were the soloists. The New England Conservatory Chorus was prepared under the direction of Lorna Cooke de Varon. The program will be repeated tonight at 8:30:

Romeo et Juliette, Dramatic Symphony, Op. 17 ..... Berlioz

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Sunday Globe
BOSTON, Mass.
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APR 16 1961

Berlioz 'Romeo And Juliet' By Symphony

Charles Munch will conduct the Boston Symphony Orchestra today at 3 p.m. in the final concert of the Boston Symphony Orchestra's Sunday afternoon series. The last concert of the Cambridge series will be given Tuesday at 8:30 p.m. The program for both will consist of Schumann's Overture to "Genoveva," the Octet for Strings by Mendelssohn, and Beethoven's Symphony No. 4.

Rosalind Elias, Cesare Valletti, Giorgio Tozzi and the New England Conservatory Chorus will join Dr. Munch and the Orchestra in an Open Rehearsal of Berlioz' "Romeo and Juliet" at Symphony Hall Thursday at 7:30 p.m. The complete work will be performed at the Orchestra's concerts Friday at 2:15, and Saturday at 8:30.

The closing concerts of the Orchestra's Winter season will be given Tuesday, Apr. 25, and Friday-Saturday, Apr. 28-29. The week-end program will have an Open Rehearsal Thursday, Apr. 27.

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LOWELL, Mass.
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211 20

Music

Need of Another Open Symphony Rehearsal

By Alfred Burke

LOWELL — We can think of no better reason for the Boston Symphony orchestra adding an extra open rehearsal to the regular season list than that of Thursday evening, which brought to a near capacity house, Hector Berlioz's dramatic symphony "Romeo and Juliet."

Dr. Charles Munch and his artistically armed cohorts were superbly supported by three well-voiced members from the Metropolitan opera company and the New England Conservatory chorus. The singers who were the soloists included Rosalind Elias, Cesare Valetti, tenor, and Giorgio Tozzi, bass.

Giorgio Tozzi

One noted musicalogist claims that the Berlioz is a sadly neglected piece of music. Following Thursday's performance we feel that such a statement was far under emphasized. The Romeo and Juliet, if anything, is a masterpiece of both vocal and instrumental writing.

The orchestra was all to the good. The individual sections performed with yeoman service and if this were not enough, provided the assisting vocalists with an accompaniment of the highest order.

Miss Elias is well suited to this music. It rests within the contralto, a section of the voice register that actually favors her.

Mr. Valetti provided a sound musicianship and a pleasing vocal effect. His is one of the fine tenor voices of present day opera.

ACTUALLY, vocal honors went to Mr. Tozzi, who is not only a magnificent singer but a musician of remarkable gift. His singing of the Friar Laurence passages provided a performance of near brilliance.

The large chorus failed to enjoy its customary success. It would have been more in keeping if the ensemble had endeavored to provide the conductor not only with complete attention, but with sufficient musical basics to assure the presentation a full medium of expression. It was also unfortunate that the element of sound vocal structure was absent. This medium is fundamental and one that by this time every member of the chorus should adhere to by instinct.

The coming production of "Kiss Me Kate" to be presented in May at Lowell State college by the MENC should provide a real tops in light entertainment. The production is well under way and the affair has much promise.

However, as a final note, it seems that the music department at the college should encourage the performance of works of classic mein and those writings that produce musicians of delicate nature and gracious as well as authoritative understanding.

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Circ. 175,076
APR 13 1961

Pheum Theater.

BSO Open Rehearsal Schedule Changed

The Boston Symphony Orchestra Open Rehearsal originally scheduled for this evening has been changed to Thursday evening April 20 at 7:30 p.m. Unreserved seats are available at the box office prior to the rehearsal.

COOPERATION: Last summer, Charles Munch decided he wanted to do the complete Berlioz "Romeo and Juliet" with the Boston Symphony this season. He also decided that the singers he wanted were Rosalind Elias, Cesare Valletti and Giorgio Tozzi. They were willing to sing, but when the orchestra's management set about trying to engage them, it had difficulties getting them all at the same time.

Starting in October, there was one snag after another. But someone realized that in the week of April 16 all three would be available, because that is when the Metropolitan Opera will be here for its annual spring visit. Rudolf Bing, when he heard of the orchestra's previous difficulties, agreed to help out. He will see that the three singers are not cast in operatic performances the nights of April 21 and 22, so they will be free to sing with the orchestra.

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Morning Globe
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APR 13 1961

Open Rehearsal Thursday, Apr. 20

There will not be an Open Rehearsal by the Boston Symphony Orchestra at Symphony Hall tonight. The next Open Rehearsal will be Thursday, Apr. 20, at 7:30 p.m. Dr. Charles Munch then will rehearse Berlioz' dramatic symphony, "Romeo and Juliet."

duct

ston Symphony final concert on

winter season will Tuesday, April 25, Saturday, April 28- e weekend program n open rehearsal on April 27.

...ding Best Picture, at last ...n's San Francisco Film Fes... Hannes Messemer, who co... with de Sica, received a Char... homage award at Venice ... and conduct the Boston Symphony today at 3:00 p.m. in the final concert of the Orchestra's Sunday Afternoon Series. The last concert of the Cambridge series will be given Tuesday at 8:30 p.m. The programs at both the Symphony Hall and Sanders Theater concerts will consist of Schumann's Overture to "Genoveva," the Octet for Strings by Mendelssohn and Beethoven's Symphony No. 4.

Rosalind Elias, Cesare Valletti, Giorgio Tozzi and the New England Conservatory Chorus will join Charles Munch and the orchestra in an open rehearsal of Berlioz' "Romeo and Juliet" at Symphony Hall on Thursday at 7:30 p.m. The complete work will be performed at the concerts on Friday, at 2:15, and Saturday, at 8:30.

The closing concerts of the Orchestra's winter season will be given next week on Tuesday, April 25, and Friday-Saturday, April 28-29. The weekend program will have an open rehearsal on Thursday, Apr. 27.

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Record (m)
BOSTON, Mass.
Circ. 373,012
APR 14 1961

MUNCH TO CONDUCT FINAL CONCERTS

Charles Munch will conduct the Boston Symphony Orchestra in the final concert of the Boston Symphony Orchestra's Sunday afternoon series, Sunday. The last concert of the Cambridge series will be given Tuesday (April 18) at 8:30 p. m. The programs at both the Symphony Hall and Sanders Theater concerts will consist of Schumann's Overture to "Genoveva," the Octet for Strings by Mendelssohn and Beethoven's Symphony No. 4.

Rosalind Elias, Cesare Valletti, Giorgio Tozzi and the New England Conservatory Chorus will join Charles Munch and the orchestra in an open rehearsal of Berlioz' "Romeo and Juliet" at Symphony Hall Thursday (April 20, 1:30 p. m.).

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Christian Science
Monitor (e)
BOSTON, Mass.
Cir. 156,267
APR 22 1961

212

Munch Condu

Elias, Valleti, and Tozzi Heard as Berlioz Soloists

By Harold Rogers

It would be difficult to imagine Charles Munch's state of mind as he conducted Berlioz' "Romeo et Juliette" yesterday afternoon at Symphony Hall. He knew, as almost all his listeners did not, that a press conference had been scheduled in the conductor's room immediately after the concert. He knew that his retirement —and his successor—would be announced at that time.

His reasons for desiring to retire at the end of next season, as later explained to Henry B. Cabot, president of the orchestra's trustees, were due to his age and his feeling that he could no longer sustain the heavy schedule to which the music director of the Boston Symphony is committed. He will be succeeded by Erich Leinsdorf. Complete details will be found in the story on Page 2.

Now that we are in possession of these facts, we can more easily understand why the "Romeo et Juliette" of yesterday did not measure up to Dr. Munch's performance of 1953 and 1954. It was as if we were seeing it reflected in a pool over which a breeze was playing just lightly enough to blur the outlines from time to time. Even when the image became crystalline, as it often did, it was still a reflection.

The New England Conservatory Chorus, oddly enough, was not always the precise body of singers that we have enjoyed in the past. Insufficient rehearsal may be the answer here. But if the true reasons were known, they might well embrace the possibility that Dr. Munch's attention was deflected by the imminent announcement of his retirement.

Three superb singers appeared in the solo roles, however — Rosalind Elias (who first sang with the Boston Symphony while she was still a student at the New England Conservatory); Cesare Valletti (who had far too little to do in this Berlioz score); and Giorgio Tozzi (whose characterization of Friar Laurence was truly magnificent.)

Afterward in the conductor's room Dr. Munch, 69, and Mr. Leinsdorf, 49, embraced in wordless emotion. The news of Dr. Munch's retirement is mitigated only partly by the fact that we will have him with us at least one more year.

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Ninth Program

TUESDAY EVENING, APRIL 25, *at* 8:30 *o'clock*

MENDELSSOHN ..... Octet for Strings, in E-flat, *Op.* 20

I. Allegro moderato ma con fuoco
II. Andante
III. Scherzo: Allegro leggierissimo
IV. Presto

PAGANINI ..... Violin Concerto in D major
(Transcribed by Fritz Kreisler)

INTERMISSION

BEETHOVEN ..... Symphony No. 4, in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

SOLOIST
NOAH BIELSKI

BALDWIN PIANO

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Herald (m)
BOSTON, Mass
Circ. 175,076

APR 26 1961

MUSIC

Amazing Pyrotechnics In Paganini Concerto

By JULES WOLFFERS

Once again Charles Munch threw the spotlight on one of his players when he brought Noah Bielski forward last night in the Paganini Violin Concerto for the Boston Symphony Orchestra's season finale of the Tuesday evening Series at Symphony Hall.

With pardonable pride and, no doubt, as a stimulus, Mr. Munch has frequently drawn soloists from his ranks for the Friday-Saturday series and the Berkshire concerts in addition to the Tuesday programs.

Mr. Bielski showed that he deserved the honor by his technical proficiency in Fritz Kreisler's reworking of the Concerto with which the composer was wont to beat his hearers into stupefied submission.

And perhaps by the very nature of the work Mr. Bielski approximated the same result. He negotiated the difficult leaps with ease, dazzled with the speed of his scales, double-stopped with gymnastic ability, and used his bow with the rapier-like speed and surety of a master technician. In other words it was a brilliant pyrotechnic display and who doesn't like some fireworks now and then?

Emerges Unscathed

Having chosen the Paganini, the soloist committed himself to exactly this type of performance and effect. It is greatly to his credit that he emerged comparatively unscathed on the other side bearing the even more difficult cadenza, so to speak, triumphantly in his teeth.

With so much physical effort and musical tightrope walking at play it is not surprising that the intonation was occasionally less than perfect or that a few notes became disperesed in the general din and bustle. Nor was it surprising that the tone became scratchy once or twice.

Actually, I suppose, we should look upon the Paganini as a piece of well-sounding musical jugglery with some slower parts mixed in for contrast. From this point of view it's fun to listen to and it must be fun to do—for those who can do it.

As usual, Mr. Munch, master accompanist that he is, provided encouraging and sympathetic orchestral assistance and the players responded in full measure.

Mendelssohn's Octet for Strings and the Beethoven Symphony No. 4, both heard at recent Friday-Saturday concerts, provided the rest of the fare for a receptive audience.

THE PROGRAM

The ninth and final program of the Boston Symphony Orchestra Tuesday Evening Series this season was presented at Symphony Hall last night. Noah Bielski was violin soloist. Charles Munch conducted the following program:

Octet for Strings, in E-flat, Op. 20 ..... Mendelssohn
Violin Concerto in D Major (Transcribed by Fritz Kreisler) ..... Paganini
Symphony No. 4 ..... Beethoven

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Morning Globe
BOSTON, Mass.
Circ. 190,246

APR 26 1961

Violin Soloist Bielski In Brilliant Performance

THE BOSTON SYMPHONY ORCHESTRA, under direction of Charles Munch, gave a concert last night at Symphony Hall. The program: Octet for Strings, in E-flat, Op. 20, Mendelssohn: Violin Concerto in D major (Transcribed by Fritz Kreisler), Paganini, with Noah Bielski as soloist; and the Symphony No. 4 in B-flat major, Op. 60, Beethoven.

By KEVIN KELLY

With Dr. Munch on the podium and Noah Bielski as soloist, the Boston Symphony gave a brilliant performance last night of the Paganini Violin Concerto in D Major as transcribed by Fritz Kreisler.

Despite the textural exposition by the orchestra, the focus of attention in this difficult concerto belongs to the soloist and Bielski was no less than extraordinary. He played the concerto with an unrelenting belief in its worth, with a continuous display of musicianship that unravelled the complexities and projected the entire work with suave, unflurried bowing.

Bielski, a member of the orchestra since 1955, is an unerring musician. His tone has solidity and sweetness; his finger work is deft; and the intonation of his instrument is truly beautiful. The fiendish edge of Paganini, who seems to hope that no musician ever would be able to match his own technical display as a violinist gives no apparent trouble to Bielski. He went through the fearsome cadenza with stunning skill, untroubled by double stops and commanding everything before him in a note-perfect interpretation.

The orchestral accompaniment was clean, wtih considerable imagination in dynamics and phrasing. Dr. Munch gave it clarity and depth and the sound was big and impressive.

The concert opened with Mendelssohn's Octet for strings, which gave ample testimony to the finely-meshed playing of the orchestra's strings, and it closed with the Fourth Symphony of Beethoven in a strongly accented yet beautifully proportioned performance.

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Sunday Herald
BOSTON, Mass.
Circ. 289,111

APR 23 1961

Music Events This Week

The Boston Symphony Orchestra's 80th season will conclude this week. Concerts are scheduled for Tuesday evening at 8:30, Friday afternoon at 2:15, Saturday evening at 8:30. An open rehearsal will be held on Thursday evening at 7:30.

Charles Munch has invited Noah Bielski to be soloist at the Tuesday concert in a performance of Paganini's Violin Concerto in D major. Mr. Bielski, a member of the orchestra since 1955, studied at the Curtis Institute, Philadelphia, with Efrem Zimbalist, and has been soloist with the Philadelphia Orchestra. The concert will also include Mendelssohn's "Octet for Strings" and the Symphony No. 4 by Beethoven.

Doctor Munch will conduct Ravel's "Le Tombeau de Couperin" rather than the originally announced "Printemps" by Debussy at the Friday-Saturday concerts. The concerts, which will have an open rehearsal at 7:30 p.m. Thursday, will include Mozart's Adagio and Fugue for Strings and his Sinfonia Concertante in which Ralph Gomberg, Gino Cioffi, Sherman Walt and James Stagliano, all first desk men of the orchestra, will be soloists, plus Debussy's "La Mer."

TODAY

ANDRES SEGOVIA, guitar, Jordan Hall, 3:30 p.m., presented by Aaron Richmond. Program includes Milan, de Visee, Sor, Bach, Haydn Mendelssohn, Albeniz, folk arrangements. Remaining seats at box office.

FINE ARTS CHAMBER ORCHESTRA, Eleftherios Eleftheraki's, conductor, Cary Hall, Lexington, 8:30 p.m. On Boston Arts Festival Community Series. Admission free.

VESPER CONCERT with Wellesley College Choir and Yale University Apollo Glee Club, Houghton Memorial Chapel, Wellesley campus, 8:00 p.m. Moxart's Requiem Mass in D minor.

CHARLES MAGNANTE, accordionist, Somerset Hotel, 1:45 p.m. Followed by workshop for students and teachers.

TUESDAY

B.U. GLEE CLUB, James R. Houghton, conductor, with Seminary Singers of School of Theology, Concert Hall, 857 Commonwealth Avenue, 8:30 p.m. Admission free.

DOWELL MCNEIL, organist, St. Mary's Church, Cambridge, 8:00 p.m. Assisted by brass and percussion for Kag-Elert Trilogy. Public invited.

WEDNESDAY

GREAT MUSIC SERIES continues with Allen Lannom, illustrated lecture, Brahms choral works. Room 12, B. U. College of Liberal Arts, 7:15 p.m. Public invited.

CLAUDE HILL, harpist, Jordan Hall, 8:30 p.m. Presented by N. E. Conservatory. Admission free.

LUDWIG BERGMANN directs vocal repertoire recital with B. U. School of Fine and Applied Arts students. Concert Hall, 8:30 p.m. Admission free.

THURSDAY

QUINCY SYMPHONY ORCHESTRA, Armand Vorce, conductor, North Quincy High School, 8:30 p.m. Mahler Ibert, Dvorak. Frances Trisorio, contralto soloist. Admission free.

BEAUX ARTS TRIO of New York, Newton High School auditorium, 8:30 p.m. Season's finale for Newton Community Concerts Association.

FRIDAY

HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, Elliot Forbes, conductor, Sanders Theater, Cambridge, 8:30 p.m. Annual Spring concert. Tallis, Schutz, Stravisnky, Schumann, Forbes, Crawford, Sessions. Tickets Harvard Coop, or KI 7-4115.

SATURDAY

VIOLIN-PIANO RECITAL with Dorothy Bales and Gregory Tucker, Jordan Hall, 8:30 p.m. Brahms, Debussy and Mr. Tucker's Suite No. 1 in Boston premiere. Felix Viscuglia clarinet, assisting in Bartok "Contrasts." Tickets at box office.

Sternberg Named

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
APR 26 196

-Noel

Ninth Program

TUESDAY EVENING, APRIL 25, *at* 8:30 *o'clock*

MENDELSSOHN ..... Octet for Strings, in E-flat, *Op.* 20

I. Allegro moderato ma con fuoco
II. Andante
III. Scherzo: Allegro leggierissimo
IV. Presto

PAGANINI ..... Violin Concerto in D major
(Transcribed by Fritz Kreisler)

INTERMISSION

BEETHOVEN ..... Symphony No. 4, in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

SOLOIST
NOAH BIELSKI

BALDWIN PIANO

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Herald (m)
BOSTON, Mass
Circ. 175,076

APR 26 1961

MUSIC

Amazing Pyrotechnics In Paganini Concerto

By JULES WOLFFERS

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With pardonable pride and, no doubt, as a stimulus, Mr. Munch has frequently drawn soloists from his ranks for the Friday-Saturday series and the Berkshire concerts in addition to the Tuesday programs.

Mr. Bielski showed that he deserved the honor by his technical proficiency in Fritz Kreisler's reworking of the Concerto with which the composer was wont to beat his hearers into stupefied submission.

And perhaps by the very nature of the work Mr. Bielski approximated the same result. He negotiated the difficult leaps with ease, dazzled with the speed of his scales, double-stopped with gymnastic ability, and used his bow with the rapier-like speed and surety of a master technician. In other words it was a brilliant pyrotechnic display and who doesn't like some fireworks now and then?

Emerges Unscathed

Having chosen the Paganini, the soloist committed himself to exactly this type of performance and effect. It is greatly to his credit that he emerged comparatively unscathed on the other side bearing the even more difficult cadenza, so to speak, triumphantly in his teeth.

With so much physical effort and musical tightrope walking at play it is not surprising that the intonation was occasionally less than perfect or that a few notes became disperesed in the general din and bustle. Nor was it surprising that the tone became scratchy once or twice.

Actually, I suppose, we should look upon the Paganini as a piece of well-sounding musical jugglery with some slower parts mixed in for contrast. From this point of view it's fun to listen to and it must be fun to do—for those who can do it.

As usual, Mr. Munch, master accompanist that he is, provided encouraging and sympathetic orchestral assistance and the players responded in full measure.

Mendelssohn's Octet for Strings and the Beethoven Symphony No. 4, both heard at recent Friday-Saturday concerts, provided the rest of the fare for a receptive audience.

THE PROGRAM

The ninth and final program of the Boston Symphony Orchestra Tuesday Evening Series this season was presented at Symphony Hall last night. Noah Bielski was violin soloist. Charles Munch conducted the following program:

Octet for Strings, in E-flat, Op. 20 ..... Mendelssohn
Violin Concerto in D Major (Transcribed by Fritz Kreisler) ..... Paganini
Symphony No. 4 ..... Beethoven

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Morning Globe
BOSTON, Mass.
Circ. 190,246

APR 26 1961

Violin Soloist Bielski In Brilliant Performance

THE BOSTON SYMPHONY ORCHESTRA, under direction of Charles Munch, gave a concert last night at Symphony Hall. The program: Octet for Strings, in E-flat, Op. 20, Mendelssohn; Violin Concerto in D major (Transcribed by Fritz Kreisler), Paganini, with Noah Bielski as soloist; and the Symphony No. 4 in B-flat major, Op. 60, Beethoven.

By KEVIN KELLY

With Dr. Munch on the podium and Noah Bielski as soloist, the Boston Symphony gave a brilliant performance last night of the Paganini Violin Concerto in D Major as transcribed by Fritz Kreisler.

Despite the textural exposition by the orchestra, the focus of attention in this difficult concerto belongs to the soloist and Bielski was no less than extraordinary. He played the concerto with an unrelenting belief in its worth, with a continuous display of musicianship that unravelled the complexities and projected the entire work with suave, unflurried bowing.

Bielski, a member of the orchestra since 1955, is an unerring musician. His tone has solidity and sweetness; his finger work is deft; and the intonation of his instrument is truly beautiful. The fiendish edge of Paganini, who seemed to hope that no musician ever would be able to match his own technical display as a violinist, gives no apparent trouble to Bielski. He went through the fearsome cadenza with stunning skill, untroubled by double stops and commanding everything before him in a note-perfect interpretation.

The orchestral accompaniment was clean, wtih considerable imagination in dynamics and phrasing. Dr. Munch gave it clarity and depth and the sound was big and impressive.

The concert opened with Mendelssohn's Octet for strings, which gave ample testimony to the finely-meshed playing of the orchestra's strings, and it closed with the Fourth Symphony of Beethoven in a strongly accented yet beautifully proportioned performance.

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Sunday Herald
BOSTON, Mass.
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APR 23 1961

Music Events This Week

The Boston Symphony Orchestra's 80th season will conclude this week. Concerts are scheduled for Tuesday evening at 8:30, Friday afternoon at 2:15, Saturday evening at 8:30. An open rehearsal will be held on Thursday evening at 7:30.

Charles Munch has invited Noah Bielski to be soloist at the Tuesday concert in a performance of Paganini's Violin Concerto in D major. Mr. Bielski, a member of the orchestra since 1955, studied at the Curtis Institute, Philadelphia, with Efrem Zimbalist, and has been soloist with the Philadelphia Orchestra. The concert will also include Mendelssohn's "Octet for Strings" and the Symphony No. 4 by Beethoven.

Doctor Munch will conduct Ravel's "Le Tombeau de Couperin" rather than the originally announced "Printemps" by Debussy at the Friday-Saturday concerts. The concerts, which will have an open rehearsal at 7:30 p.m. Thursday, will include Mozart's Adagio and Fugue for Strings and his Sinfonia Concertante in which Ralph Gomberg, Gino Ciofi, Sherman Walt and James Stagliano, all first desk men of the orchestra, will be soloists, plus Debussy's "La Mer."

TODAY

ANDRES SEGOVIA, guitar, Jordan Hall, 3:30 p.m., presented by Aaron Richmond. Program includes Milan, de Visee, Sor, Bach, Haydn, Mendelssohn, Albeniz, folk arrangements. Remaining seats at box office.

FINE ARTS CHAMBER ORCHESTRA, Eleftherios Eleftheratkis, conductor, Cary Hall, Lexington, 8:30 p.m. On Boston Arts Festival Community Series. Admission free.

VESPER CONCERT with Wellesley College Choir and Yale University Apollo Glee Club, Houghton Memorial Chapel, Wellesley Campus, 8:00 p.m. Mozart's Requiem Mass in D minor.

CHARLES MAGNANTE, accordionist, Somerset Hotel, 1:45 p.m. Followed by workshop for students and teachers.

TUESDAY

B.U. GLEE CLUB, James R. Houghton, conductor, with Seminary Singers of School of Theology, Concert Hall, 857 Commonwealth Avenue, 8:30 p.m. Admission free.

DOWELL MCNEIL, organist, St. Mary's Church, Cambridge, 8:00 p.m. Assisted by brass and percussion for Kag-Elert Trilogy. Public invited.

WEDNESDAY

GREAT MUSIC SERIES continues with Allen Lannom, illustrated lecture, Brahms choral works. Room 12, B. U. College of Liberal Arts, 7:15 p.m. Public invited.

CLAUDE HILL, harpist, Jordan Hall, 8:30 p.m. Presented by N. E. Conservatory. Admission free.

LUDWIG BERGMANN directs vocal repertoire recital with B. U. School of Fine and Applied Arts students, Concert Hall, 8:30 p.m. Admission free.

THURSDAY

QUINCY SYMPHONY ORCHESTRA, Armand Vorce, conductor, North Quincy High School, 8:30 p.m. Mahler Ibert, Dvorak. Frances Trisorio, contralto soloist. Admission free.

BEAUX ARTS TRIO of New York, Newton High School auditorium, 8:30 p.m. Season's finale for Newton Community Concerts Association.

FRIDAY

HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, Elliot Forbes, conductor, Sanders Theater, Cambridge, 8:30 p.m. Annual Spring concert. Tallis, Schutz, Stravinsky, Schumann, Forbes, Crawford, Sessions. Tickets Harvard Coop. or KI 7-4115.

SATURDAY

VIOLIN-PIANO RECITAL with Dorothy Bales and Gregory Tucker, Jordan Hall, 8:30 p.m. Brahms, Debussy and Mr. Tucker's Suite No. 1 in Boston premiere. Felix Viscuglia clarinet, assisting in Bartok "Contrasts." Tickets at box office.

Sternberg Named

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Christian Science
Monitor (e)
BOSTON, Mass.
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APR 26 196

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Noel Bielski Soloist at the Symphony

Violinist Displays Skill In Paganini Concerto

By Louis Chapin

The Paganini D major Violin Concerto serves as impressively to display its performer's technique as the 1812 Overture-cum-cannon to show off a high fidelity system, and with roughly the same musical result.

Noah Bielski played the Kreisler first-movement transcription with his colleagues of the Boston Symphony last night, and left no doubt in our minds as to his prodigious technical resources. The cadenza-festooned piece fell from his fingers like so much confetti. He seemed as much at home with Paganini's operatic cantabile theme as with his rippling and slithering passage-work, and his Symphony Hall audience was delighted to hear such virtuosity.

Near the beginning Mr. Bielski wavered slightly in intonation, and in one or two brief instances he and Charles Munch let go of their usual concurrence, but otherwise the performance came about on a high productive level.

If we can grade Mr. Bielski A for technique, his mark for musicianship must remain Incomplete. We would like to be able to answer for his interpretive insight, but Paganini's music simply doesn't ask him the right questions. Its slight stature was emphasized by being placed on the program between Mendelssohn's Octet for Strings and Beethoven's Fourth Symphony, both of which were carried over from earlier weekend concerts. Mendelssohn's consummate taste and Beethoven's conceptual power make demanding company on any program, and as a piece of music the Paganini virtually disappeared in the spaces between.

Mr. Bielski's technical prowess distinctly qualifies him to return, when he can, to show us his skill as an interpreter.

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APR 29 1961

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 28, *at* 2:15 *o'clock*

SATURDAY EVENING, APRIL 29, *at* 8:30 *o'clock*

MOZART ..... Adagio and Fugue for Strings, in C minor, K. 546

MOZART ..... Sinfonia Concertante, in E-flat, K. 297b

I. Allegro
II. Adagio
III. Andantino con variazioni

Oboe: RALPH GOMBERG *Bassoon:* SHERMAN WALT
Clarinet: GINO CIOFFI *Horn:* JAMES STAGLIANO

INTERMISSION

RAVEL ..... "Le Tombeau de Couperin," Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

DEBUSSY ..... *La Mer (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
II. Jeux de vagues (The Play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

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BALDWIN PIANO *RCA VICTOR RECORDS

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Morning Globe
BOSTON, Mass.
Circ. 191,991
APR 29 1961

Munch Ends Symphony Season With 'La Mer'

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By CYRUS DURGIN

The magnolias are in full blossom, the trees in the Public Garden have greened out in the past two days; it is really Spring at last, and that signals the end of the Boston Symphony season.

When music director Dr. Charles Munch appeared no stage at Symphony Hall yesterday for the final Friday concert, the Orchestra rose in greeting, and the audience stood likewise. It is a charming courtesy for the public to do this, at season's beginning and end, an amenity which, I believe, began years ago during the regime of the late Serge Koussevitzky.

For his concluding program Dr. Munch had chosen a felicitous program of Mozart and the two French Impressionists Ravel and Debussy. None of the pieces was of extraordinary length or weight, those by Mozard were relatively unfamiliar, and the French music a ravishment of cunning and jewelled orchestration.

A fugue by Mozart is almost a curiosity, because he wrote so few of them compared with the large bulk of his work. The C minor for strings is a first-rate one, solidly fugal and based upon a melodic subject hard as a rock; much more severe and consequently less graceful and less "symphonic" than that marvel which is the finale of Mozart's "Jupiter" Symphony.

The C minor is also a most impressively dramatic episode, with a certain mountainous grandeur, and a rhythmic pulse and a driving energy exceptionally powerful for Mozart. The adagio which precedes the fugue is as remarkable, with its chromaticism and touches of dissonance. As we can perceive this music now, from a point in time which was the distant future for Vienna of the 1780's, the Adagio and Fugue seem to have looked ahead to Bethoven and in a way even to Wagner.

Dr. Munch's performance yesterday was firm of outline, steady in pulse and passionate in feeling. Usually he does not give much of a loose rein to a bass line, but for once, most happily, the deepest and largest strings of the orchestra were permitted to sound the eloquence peculiar to them.

Mozart of the Sinfonia Concertante was equally captivating, both for the totatl ensemble and the extremely fine solo playing. Here is consistent symphonic interplay of the orchestral and the solo instruments, a beautiful sunlit musical texture animated and lighthearted; in the adagio, a weaving of supernal melody.

The oboe of Ralph Gomberg, the clarinet of Gino Cioffi; Sherman Walt's bassoon playing and that upon the horn by James Stagliano were virtuoso performances to remember, not alone for the individual mastery and deft grace of phrase, but for the most sensitive interaction of each solo part with the others. These first-desk gentlemen of their respective sections were most cordially applauded.

Ravel's "Tombeau" went very well, light and sparkling, and "La Mer" was even better. Those who find tone painting naive, old-fashioned, who deprecate musical suggestion of Nature in basic aspects, would do well to give a keen ear to this wonderful score.

There are both inner and outward aspects of "La Mer," the inner one of selective imagination and stylized imagery, and the outward depiction of the sea itself. Anyone with an eye and an ear, who has contemplated the surge of ocean, or the surface response in a bay, or the glitter of a calm and silent sea, will find it all in "La Mer." There was a great deal of it in Dr. Munch's performance.

Symphony Program Exceptionally Fine

By ROBERT TAYLOR

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But there was Dr. Munch, belying his 69 years, and, as always reluctant to prolong the instant of emotion beyond its worth. He has never looked better and, as it turned out, given a more persuasive account of his powers. These are still at their height; he will be leaving us at the full crest, which, no doubt, should be the course of wisdom. Nevertheless, it did not avert a pang.

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The Symphony

The Boston Symphony Orchestra, Charles Munch conducting presented the 24th program of the 80th season yesterday in Symphony Hall. Assisting in semi-solo capacity were Ralph Gomberg, oboe, Gino Cioffi, clarinet, Sherman Walt, bassoon, and James Stagliano, horn. The program will be repeated tonight at 8:30.

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"Le Tombeau de Couperin," Suite ..... Ravel
"Le Mer," Three Symphonic Sketches ..... Debussy

Dr. Munch prefers to take the opening movement slower than usual, but not to the point of languor: his tempos had the effect of heightening the color. Aside from the musical values, the chamber quartet of winds informs the audience with a rare glimpse into the actual mechanics of performance—the careful paying-out of breath by the oboist, the phrasing of the bassoonist who is generally lost in a forest of instruments, the clarinetist's attack and tone, and the embouchure of the horn player. All were first-rate.

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Stage Plays

218

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Munch Sails Through 'La Mer'

4-61

Symphony Season Closing In Superlative Fashion

By Harold Rogers

When Charles Munch first mounted the podium yesterday afternoon, his Symphony Hall listeners rose to give him a warm welcome. After he conducted the final crashing chords of "La Mer," his cheering audience called him again and again to the stage. What happened between ovations was musically superlative. The Boston Symphony may have equaled this level of performance, but certainly has never exceeded it.

Dr. Munch was in rare form. The ordeal of announcing his retirement is already fading into the past, having occurred a week ago. He conducted as a man carefree, his vacation imminent, his heart singing. He made no attempt to close with a traditional program, a Beethoven Fifth or Ninth, or a Brahms First. He just played what he wanted to, what he enjoys—Mozart, Ravel, Debussy. No better way to close a season. Nobody wept. Neither Beethoven nor Brahms was missed.

And of Mozart? The magnificent Adagio and Fugue in C minor for Strings, with each voice biting into the theme as called upon. Mozart's Sinfonia Concertante, K. 297b, also brought four of the first-chair men forward for a dazzling individual and collective tour de force—Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn.

And of Ravel? The graceful dances of "Le Tombeau de Couperin," in which he poured his impressionistic mix into the moulds of antique forms—suave, shimmering, scintillating.

And he closed with Debussy's "La Mer," the masterpiece of all musical seascapes, its changeling moods as varied and as subtle as the sea itself.

Dr. Munch sailed through them all with baton flying, and many of us were doubtless comforted by the knowledge that he will steer the ship for at least one more year.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
APR 15 1961

BSO To Conclude

BOSTO N(UPI) — The Boston Symphony Orchestra will complete its 1960 - 1961 season with concerts April 21 - 22, it was announced Friday.

Arthur Fiedler will begin the 76th season of Pops concerts at Symphony Hall on May 2.

Bernard Lajarrige as Arnolphe.

Herald 4/23/61

Music Events This Week

The Boston Symphony Orchestra's 80th season will conclude this week. Concerts are scheduled for Tuesday evening at 8:30, Friday afternoon at 2:15, Saturday evening at 8:30. An open rehearsal will be held on Thursday evening at 7:30.

Charles Munch has invited Noah Bielski to be soloist at the Tuesday concert in a performance of Paganini's Violin Concerto in D major. Mr. Bielski, a member of the orchestra since 1955, studied at the Curtis Institute, Philadelphia, with Efrem Zimbalist, and has been soloist with the Philadelphia Orchestra. The concert will also include Mendelssohn's "Octet for Strings" and the Symphony No. 4 by Beethoven.

Doctor Munch will conduct Ravel's "Le Tombeau de Couperin" rather than the originally announced "Printemps" by Debussy at the Friday-Saturday concerts. The concerts, which will have an open rehearsal at 7:30 p.m. Thursday, will include Mozart's Adagio and Fugue for Strings and his Sinfonia Concertante in which Ralph Gomberg, Gino Cioffi, Sherman Walt and James Stagliano, all first desk men of the orchestra, will be soloists, plus Debussy's "La Mer."

TODAY

Somerset Hotel, 1:45 p.m. workshop for students

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
APR 20 1961

Last BSO Concerts Of Season This Week

The Boston Symphony Orchestra's 80th season will conclude this week. Concerts are scheduled for tomorrow at 2:15 p.m. and Saturday evening at 8:30. An open rehearsal will be held tonight at 7:30.

Doctor Munch will conduct Ravel's "Le Tombeau de Couperin" rather than the originally announced "Printemps" by

Continued on Page Three

Last BSO Concert

Continued from Page One

Debussy at the Friday - Saturday concerts. The concerts, which will have an open rehearsal tonight, will include Mozart's Adagio and Fugue for Strings and his Sinfornia Concertante in which Ralph Gomberg, Gino Cioffi, Sherman Walt and James Stagliano all first desk men of the Orchestra, will be soloists, plus Debussy's "La Mer."

New England Newsclip Agency, Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
MAY 4 1961

219

BSO in Final Concert of Season

By PETER DAVISON

Last Saturday night the Boston Symphony Orchestra gave its final concert of the 1960-61 season. It was an elegantly selected program — Mozart, Ravel and Debussy; and its execution showed both the best and the worst of the man who, once next season is completed, will step down as conductor after thirteen years.

Physically, Charles Munch, like most conductors, is muscular and vigorous. His conducting gestures often resemble those of a man pitching hay. He is, of course, noted for his interest in French music, and his performances of Berlioz and Debussy are his pride. I have always felt that he must be a person of strong tactile sensitivity, and this was borne out by the way he conducted last Saturday's concert.

In the opening piece, Mozart's C Minor Adagio and Fugue for Strings, Mr. Munch, as he so often does, sacrificed form to color. In the grave and pensive Adagio, as in the Fugue, the qualities he emphasized in the music were the grandeur and sensuousness of a Roman Bath rather than the proportion and wholeness of a Greek temple. In the Fugue, with its ornate piling up of strettos, its intricate interplay of countersubjects at the conclusion, the massive role of the basses in supporting the whole fugal design kept the music together despite Dr. Munch's occasional liberties with the tempo.

The Mozart Sinfonia Concertante in E-flat was not so successful. It is a dulcet and ingratiating piece, although the young Mozart here is still occasionally heavy-footed. It is written for solo oboe, clarinet, horn, bassoon and small orchestra. Unfortunately the solo wind instruments (first-chair musicians from the orchestra) did not play together well, nor were they helped by Dr. Munch's annoying habits of altering the tempo to suit his whim — or perhaps the demands of his tactile sense.

In the first movement the musicians played out of time. In the second, their intonation (particularly that of the horn) went sour as well. This was a pity — the elegiac quality of this movement is so lovely, with the strings as accompaniment for the lyric interchange of the soloists. By the third movement, the musicians had recovered their balance, for even Dr. Munch had by now become aware that the group was having trouble keeping time.

After the intermission, Dr. Munch returned to conduct French music of this century. A classical style more in keeping with Dr. Munch's temperament than Mozart's is that of Ravel. The conductor brought to Ravel's suite, Le Tombeau de Coupern, his palate for color, his taste for nuance, his penchant for rubato, his disregard of structural complexity, his reverence for the deliciousness of the present moment in music, his savor of the evanescence of color and tone. It was charmingly played.

And finally, in Debussy's La Mer, Dr. Munch was in his element — the dreamlike play of light and shadow. La Mer is an unconscionable feat of musical imagination — the attempt to recreate one of the elements — to see the sea unseen, a sea that had never floated a ship or nursed a fish; a sea of light and color and sound and sensation; a disembodied matrix of the senses. Such is Dr. Munch's tactile quality as a conductor that, in listening to his performance of La Mer, one felt as though he personally had modeled and sculptured every wave. I have heard La Mer better performed, but only by Dr. Munch himself.

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American (e)
BOSTON, Mass.
Circ. 165,763
APR 29 1961

Symphony Finale

The Boston Symphony Orchestra's 80th season will conclude tonight with Charles Munch conducting a program of Mozart, Ravel and Debussy selections.

Mozart's Adagio and Fugue for Strings, in C minor, K. 546 and his Sinfonia Concertante, in E-flat, K. 297b, with soloists Gomberg, Cioffi, Walt and Stagliano, will be heard in the first half of the program.

Ravel's Le Tombeau de Couperin and Debussy's La Mer, Three Symphonic Sketches, will make up the latter half.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 287,665
MAY 7 1961

Last Week on the Aisle

THEATER: "Caligula," by Camus, at Harvard's Dunster House "surmounted the obstacles most creditably."

SCREEN: "The Fiercest Heart" at the Pilgrim was "handsome and colorful." The State Theater's experimental films, "The Savage Eye," and "Private Property," were interesting and stimulating. "Black Sunday" at the Paramount needed "complete suspension of disbelief."

MUSIC: The Civic Symphony's premiere of "Alexander Nevsky" at Jordan Hall made the concert a "notable event." The Boston Symphony's season finale was "an exceptionally fine program." The Harvard Glee Club and Radcliffe Choral Society achieved artistic results at Sanders Theater. "Astonishing" was the verdict for the Jordan Hall program of the Greater Boston Youth Symphony Orchesra. The same hall housed an "interesting" violin-piano program by Dorothy Bales and Gregory Tucker. And Arthur Fiedler opened Pops at Symphony Hall with customary eclat.

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THE BOSTON HERALD, SATURDAY, APRIL 22, 1961

END OF AN ERA—Charles Munch, Music Director of the Boston Symphony Orchestra, yesterday announced his retirement at the close of the 1961-62 season through Henry B. Cabot, president of the Orchestra Board of Trustees, right. Erich Leinsdorf, left, will be Dr. Munch's successor.

Dr. Munch to Retire in '62, Erich Leinsdorf Successor

By ROBERT TAYLOR

An era of the Boston Symphony Orchestra came to a close yesterday afternoon. Charles Munch, the Orchestra's music director for 12 years, announced his retirement at the close of next season through Henry B. Cabot, the president of the Board of Trustees. His successor will be Erich Leinsdorf, now conductor and musical consultant with the Metropolitan Opera Association.

The announcement, which immediately followed yesterday's concert, took most observers of the Boston musical scene by surprise. Although reports of Dr. Munch's retirement had been rife for several seasons—he will turn 70 this year—he had repeatedly expressed satisfaction in his work here. The reason given for his decision, however, was advancing age.

Both Mr. Leinsdorf and Dr. Munch were present at the official announcement. Sitting side by side, they appeared grave yet composed. Dr. Munch, who had just finished the complete "Romeo and Juliet" of Berlioz minutes before, betrayed no sign of fatigue as he smoked a cigarette and waved at

(Continued on Page Three)

Munch Retiring, Leinsdorf Named

(Continued from First Page)

acquaintances crowding into the conductor's dressing room.

As soon as platoons of photographers, sensing a significant statement, finished taking pictures, Henry Cabot rose and revealed the news he had guarded for more than a month.

"About six weeks ago," he said, "our great conductor, Charles Munch, came to me and stated that in view of his age and the vast responsibilities of the Boston Symphony Orchestra, he felt obliged to announce his retirement. I am sorry to say that next season will be his last here.

"His successor will be Erich Leinsdorf. At the end of next season Dr. Munch will finish the second-longest term in the history of the Boston Symphony. I hope and trust that Mr. Leinsdorf will be equally fortunate; and that Charles Munch will return to the orchestra many times as our guest."

FINAL PHASE

Thus did the distinguished reign of one of the world's supreme musical artists reach its final phase in Boston. Henry Cabot's tone was quiet as he made the statement, but no less conscious of its poignant implications. It was a hushed and emotion-packed scene.

Mr. Leinsdorf said that his immediate plans involved a journey to Europe to record in Rome during June. In July he will open the Hollywood Bowl concerts. This summer he plans to visit Tanglewood, and next March he will appear as guest conductor in Symphony Hall, besides conducting several of Wagner's Ring Cycles with the Metropolitan Opera in the winter.

He said that Rudolph Bing, the Metropolitan's general manager had been "most gracious" about the appointment. Mr. Leinsdorf's letter of acceptance of the Boston Symphony post lay on Mr. Cabot's desk.

DAZZLING EPOCH

Dr. Munch remained silent, and indeed there was little to add after the fact of his retirement and his congratulations to his successor. The last immediate link with the Koussevitzky epoch, one of the most dazzling in all symphony history, had been severed. Moreover, the conductor had undergone the severe strain of a massive concert on the grand scale prior to the important moment.

But he might have taken satisfaction in the distinctions he had brought to the Symphony in his own right. Five New York Critics Circle Awards for new music introduced by the Boston Symphony; nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde; 77 first Boston performances, 48 U.S. premieres, 32 world premieres.

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NOT A STRANGER

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

JUN 4 1961

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I. K.

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Herald 4/24/61

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Neither Boston nor the Orchestra will be quite the same after he steps down. But thanks to his fine stewardship the B.S.O. is as vital today as it has ever been. The new director, Mr. Erich Leinsdorf, will inherit an instrument of rare power and beauty with which to start our next musical era.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY CIRC. NOT AVAIL.
JUN 1961

New York.—Richard Korn, ~~musical~~ director of The Orchestra of America, will initiate two new policies next season. In addition to American music of the past and present, the repertoire will be expanded to include the music of Canada and the Latin American countries. In cooperation with the 600,000 members of the National Federation of Music Clubs, the orchestra will, each season, present as soloist a winner of the Federation's annual award. Among the soloists for the coming season are Maureen Forrester in a song cycle written for her by one of Canada's leading contemporary composers; Aldo Parisot in a work for cello and orchestra by Villa-Lobos; Whittemore and Lowe in the first New York performance of Spencer Norton's Partita for 2 Pianos; Robert Rudié, concertmaster of the orchestra, in the Violin Concerto of John Weinzweig, Canadian composer; and Claudette Sorel, who will play Harold Morris' Piano Concerto.

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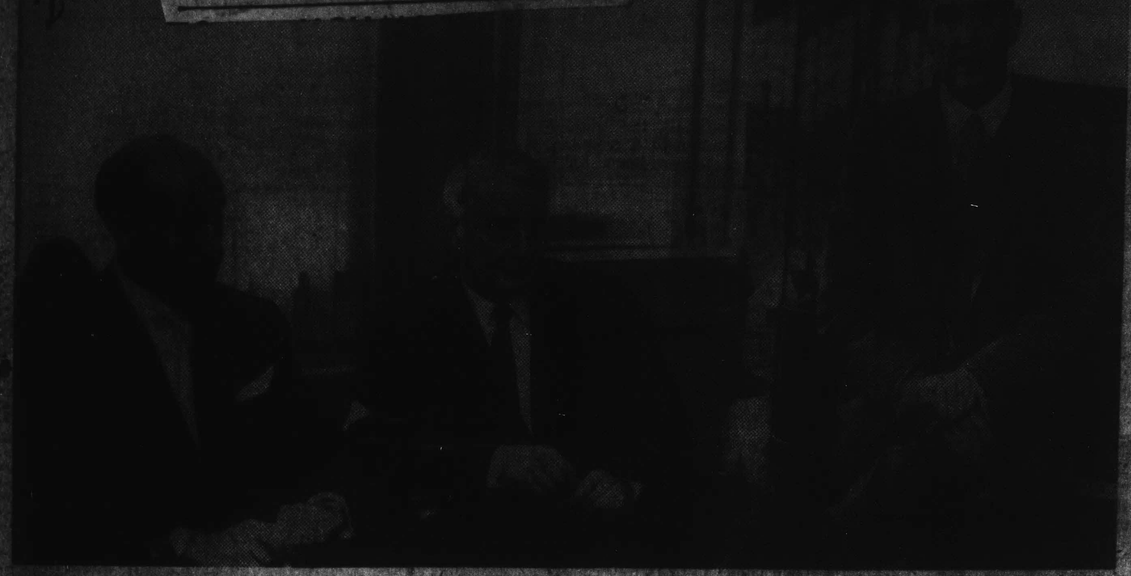
THE BOSTON HERALD, SATURDAY, APRIL 22, 1961



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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

JUN 4 1961

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ETTYSBURG
IMES
7,167
MAY

Boston Baton To Change Hands

By Harold Rogers
Music Critic of The Christian Science Monitor

Erich Leinsdorf will be the new conductor of the Boston Symphony Orchestra.

After Charles Munch had conducted Berlioz's "Romeo et Juliette" Friday afternoon at Symphony Hall, reporters and photographers were invited to his room, where they found him seated next to Mr. Leinsdorf. The faces of both men were animated with smiles.

Then Henry B. Cabot, president of the orchestra's trustees, said that Dr. Munch first began to discuss the possibility of retiring several years ago, but that six weeks ago he reached the conclusion that he definitely wished to retire at the end of next season—1961-62.

Mr. Cabot explained that Serge Koussevitzky was head of the orchestra for 25 years, that Dr. Munch did not come to the orchestra young enough to fulfill a term of that length, but that with his 13-year tenure he now holds second place in length of service among the Boston Symphony's conductors.

As Mr. Cabot spoke, Dr. Munch's face lost its smile and was soon veiled in sadness. Mr. Cabot recommended that the reporters ask him no questions owing to the rigorous performance he had just completed. Mr. Leinsdorf and Dr. Munch then embraced, both too overcome with emotion to speak.

Guest in February

Mr. Leinsdorf first conducted the Boston Symphony as a guest in February of this year. After these concerts he went to London for six programs with the BBC Symphony, followed by engagements in Florence and Milan.

Next month he will return to Amsterdam to conduct the Concertgebouw in the final concerts of its Beethoven cycle and for his fourth engagement at the Holland Festival. He will include appearances at the Hollywood Bowl, New Orleans, Boston, and at the Metropolitan Opera in New York (conducting several "Ring" cycles) before he comes to Boston permanently in the autumn of 1962.

A native of Vienna (Feb. 4, 1912), Mr. Leinsdorf received his early training at the Vienna Gymnasium. In 1934 he was chosen by Bruno Walter as his assistant at the Salzburg Festival; he was also chief assistant to Toscanini at the 1935, 1936, and 1937 festivals. In 1937, on Toscanini's recommendation, Mr. Leinsdorf joined the conducting staff of the Metropolitan Opera.

After six seasons at the Met, he signed a three-year contract, to begin in 1943, as conductor of the Cleveland Orchestra. Almost immediately, however, he was drafted into the United States Army, and upon his discharge became director of the Rochester Philharmonic.

Nine years later he resigned from the Rochester post to become director of the New York City Opera, and in 1957 he rejoined the Metropolitan as a conductor and musical consultant to the general manager.

Mr. and Mrs. Leinsdorf reside in Larchmont, N.Y., with their five children: David, 18; Gregor, 16; Joshua, 15; Hester, 12, and Jenny, 9.

Many Honors Won

Dr. Munch has brought many honors to the Boston Symphony. Five New York Music Critics Awards were given to compositions introduced by him to New York. The orchestra received two American-International Music Fund Awards.

Dr. Munch received the National Academy of Recording Arts and Sciences Award, as well as nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde. During the first 10 years of his tenure he presented works by 31 American composers, 77 first Boston performances, 48 United States première's, and 82 world premières.

Dr. Munch has taken the orchestra on three foreign tours—to Europe in 1952 at the invitation of the Congress for Cultural Freedom; again to Europe in 1956, when the Boston Symphony was the first Western Orchestra to be heard in the Soviet Union; and an eight-week tour of the Far East, Australia, and New Zealand in 1960.

Dr. Munch's book, "I Am a Conductor," was published in Paris in 1954 and subsequently in translation in New York in 1955; London, 1956; Zurich, 1957; and Moscow, 1960. He was also responsible for inaugurating the open rehearsals in Boston 10 years ago.

Lyman W. Fisher, Staff Photographer

Erich Leinsdorf and Charles Munch

Munch to Retire; Leinsdorf Named

Erich Leinsdorf, noted Metropolitan Opera conductor, will succeed Charles Munch as music director of the Boston Symphony Orchestra beginning with the season of 1962-63. Henry B. Cabot, president of the orchestra's trustees, announced at Symphony Hall that Dr. Munch intends to retire at the end of next season.

Dr. Munch will have served 13 years as music director, thus chalking up the second longest tenure in the orchestra's history. Koussevitzky held the post for 25 years.

"We hope and pray," said Mr. Cabot, "that Mr. Leinsdorf will remain with us equally as long."

Story: Page 2.

End of an Era Approaching With Retirement of Munch

Accounting of Season Which Like 11 Before, Had French Quality

By CYRUS DURGIN

The Boston Symphony season recently concluded was, like its 11 predecessors during the regime of Charles Munch, prevailingly French in character. That is to say, the percentage of music of French origin has been substantial, and the nature of performance which has governed the repertory, has been French. This season we had 15 French works, all of them presented by Dr. Munch. They made a fraction over 19 percent of the total repertory of 78 compositions.

DURGIN

MUNCH

★ ★ ★

When Dr. Munch retires at the end of the 1961-62 season, an era in our musical life and the history of the orchestra will have been concluded. The incoming music director, Mr. Erich Leinsdorf, is a man of Central European background. His choice of repertory and his way of performance is bound to be different. To some extent, we have a notion of his musical personality, by virtue of his two weeks as guest conductor at Symphony Hall last February.

Credit to Trustees

Let it be said, and not merely as a parenthetical remark, that while the announcement of Dr. Munch's retirement, and the engagement of Mr. Leinsdorf, took the musical world by surprise, it followed the good form and most orderly procedure for which the orchestra's trustees have been noted.

The Boston Symphony trustees, indeed, deserve the utmost credit for their function in the continuing ministrations of this organization, and I, for one, hope that the general public recognizes the fact. It has been said, and I think correctly, that these trustees quite properly determine all the broad and basic policies of the Boston Symphony, without interferring in its operations of business or conduct of artistry.

If there is an ideal situation in this world, here surely is one. Not since the troubles of World War I and the strike of 1920 has the Boston Symphony been wracked by problems which have affected other orchestras of the country from time to time. Beyond question, this is a most remarkable record, aind musical Boston has been phenomenally fortunate.

Opinion Stands

We also have been fortunate in the trustees' choice of conductors since the board was established after the withdrawal of Maj. Higginson as the sole support of the orchestra. In 1948, when the news came that Charles Munch would succeed Dr. Serge Koussevitzky, this chronicler was firm in his belief that the French musician was at that time perhaps the one individual who could assume the post and not suffer by comparisons with the brilliance of Koussevitzky. That opinion still stands. We owe much to Dr. Munch for what he has given us ever since.

The season of 1960-61 was typical of his regime, and rather better in is overall level of playing, than the season preceding. Dr. Munch never has been a man to include a notably large amount of new music in his repertory here. For the most part he has inclined to the standard repertory and to revivals of neglected older music. At the same time, his programs have not lacked new works.

This season we have heard just six compositions in either first performance or first local presentation: Samuel Barber's "Die Natali;" Three New England Sketches by Walter Piston; the choral Gloria by Francis Poulenc; the late Florent Schmitt's Symphony No. 2; the Symphony No. 7 by William Schuman, and the Symphonic Prayer by Alexander Tcherepnin.

Three Best

The latter was a small score, not of the gifted composer's most impressive work. The outstanding new pieces, which in this writer's belief merit consistent re-hearing, were those of Piston, Poulenc and Schuman. Poulenc's Gloria, one may point out, was honored with the award of the New York Music Critics Circle.

The soloist new to Boston who proved most interesting was pianist Alexander Uninsky, with French pianist Monique Haas next in order. Both are musicians of extraordinary equipment and magnetism.

THE BOSTON SUNDAY GLOBE—MAY 7, 1961

In the matter of soloists, let us not overlook the pleasure given us by various first desk men of the Orchestra—violist Joseph De Pasquale, in Bartok's Concerto; Messrs Gomberg, Cioffi, Walt and Stagliano in Mozart's Sinfonia Concertante at the season's final concerts. In the Tuesday series, luster was added by organist Berj Zamkochian, and violinists Roger Shermont, Joseph Silverstein and Noah Bielski.

Enjoy CYRUS DURGIN in the daily Globe, too. To have the morning or evening Globe home delivered, call AVenue 8-8000 any time.

GETTYSBURG, PA.
TIMES
D. 7,167
MAY 23 1961

CHOSEN — Conductor Erich Leinsdorf, 49, has been named to lead the Boston Symphony Orchestra when Charles Munch retires at the end of the group's 1962 season.

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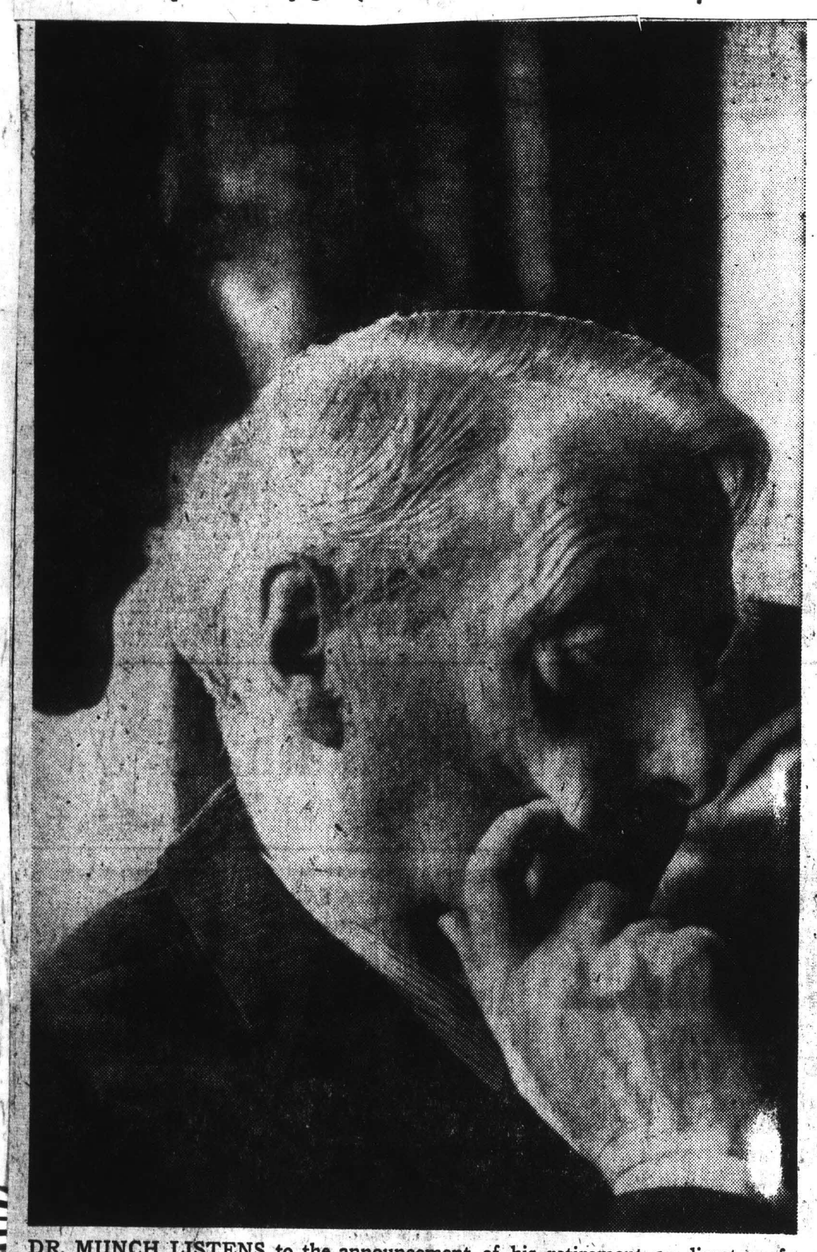

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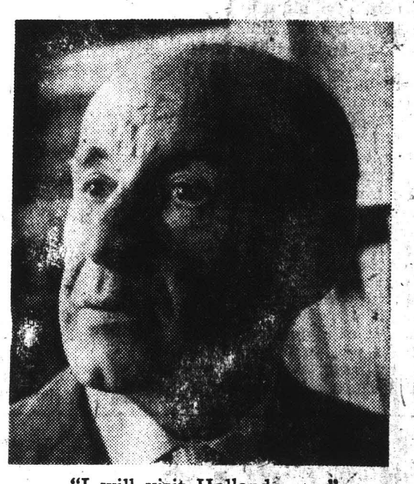

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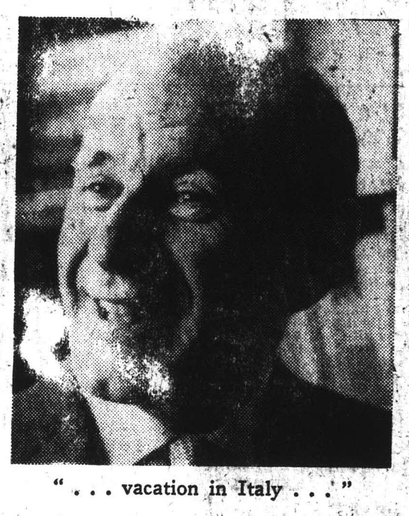

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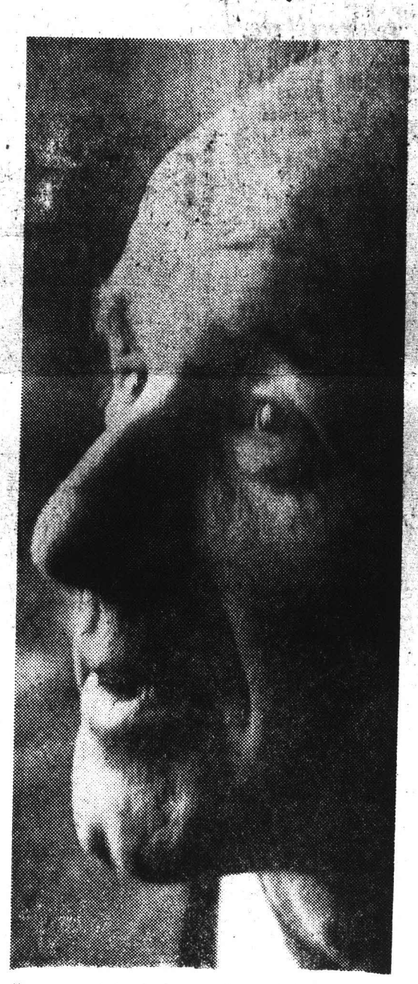

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Globe-UPI Photo Essay by Ed Fitzgerald

Dr. Munch, 70 Next September, Retiring After One More Season

DR. MUNCH

Continued from the First Page

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"Dr. Serge Koussevitzky, whom Dr. Munch succeeded in the season of 1949-50, was with us for 25 years. Unfortunately Dr. Munch did not begin here young enough to spend 25 years at the head of our orchestra. I wish he had. But his term of 13 years will be the second longest in the history of the Boston Symphony.

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Christian Science Monitor (e)
BOSTON, Mass.
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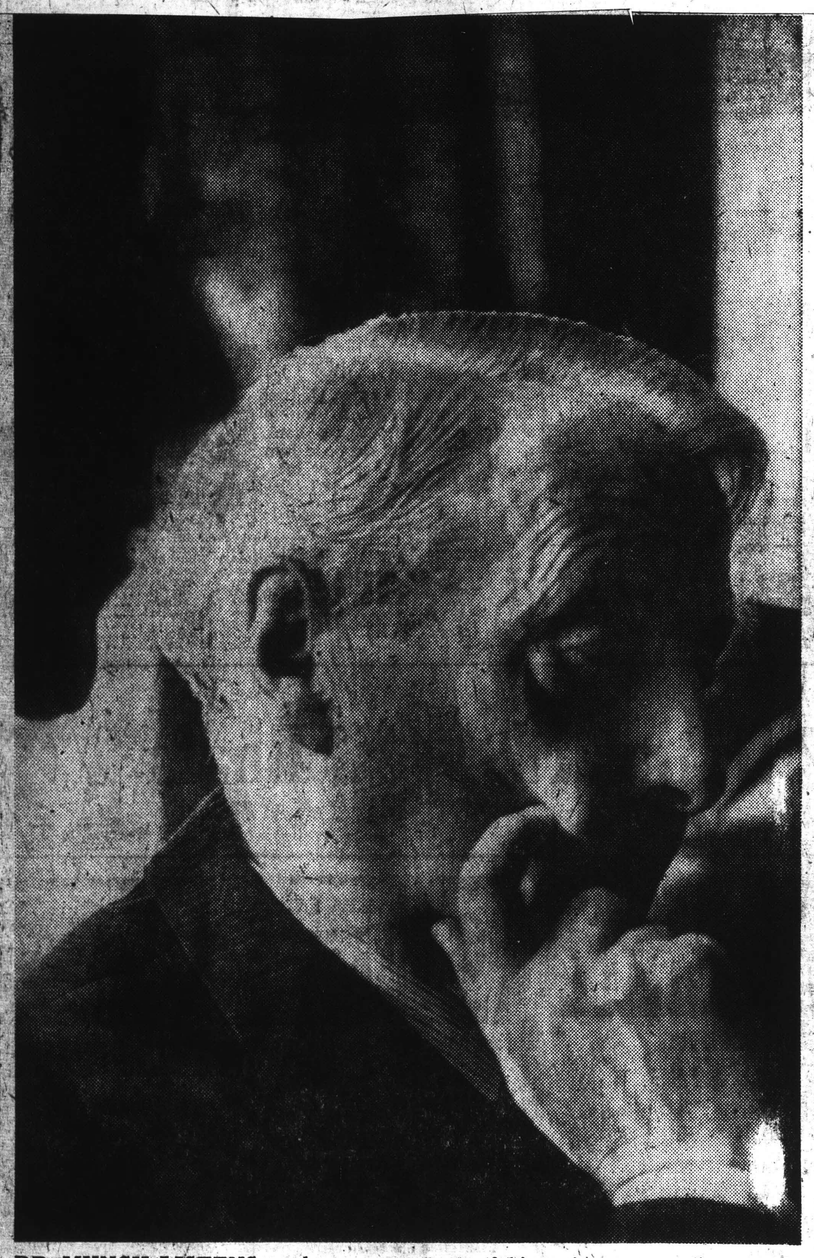

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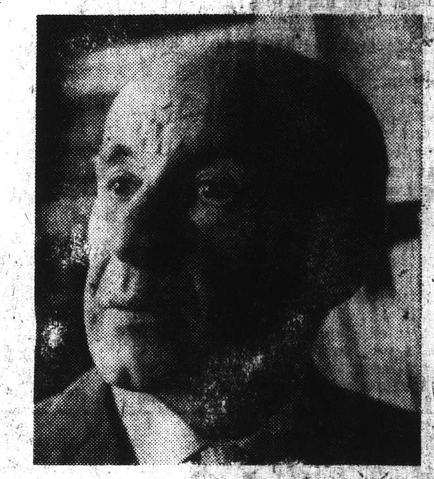

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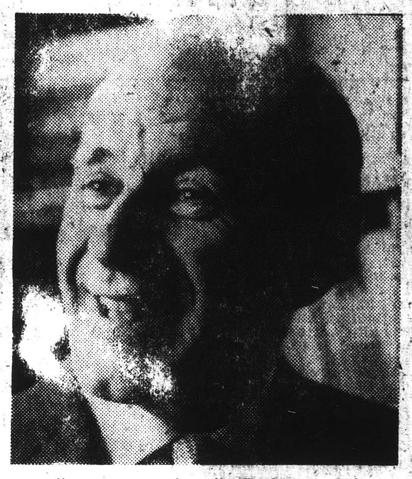

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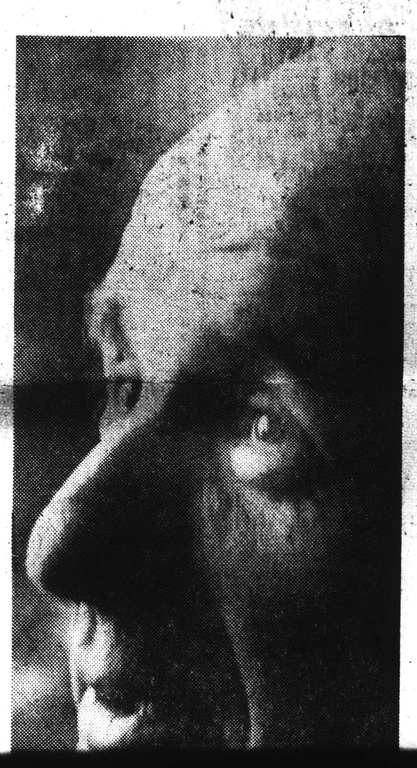

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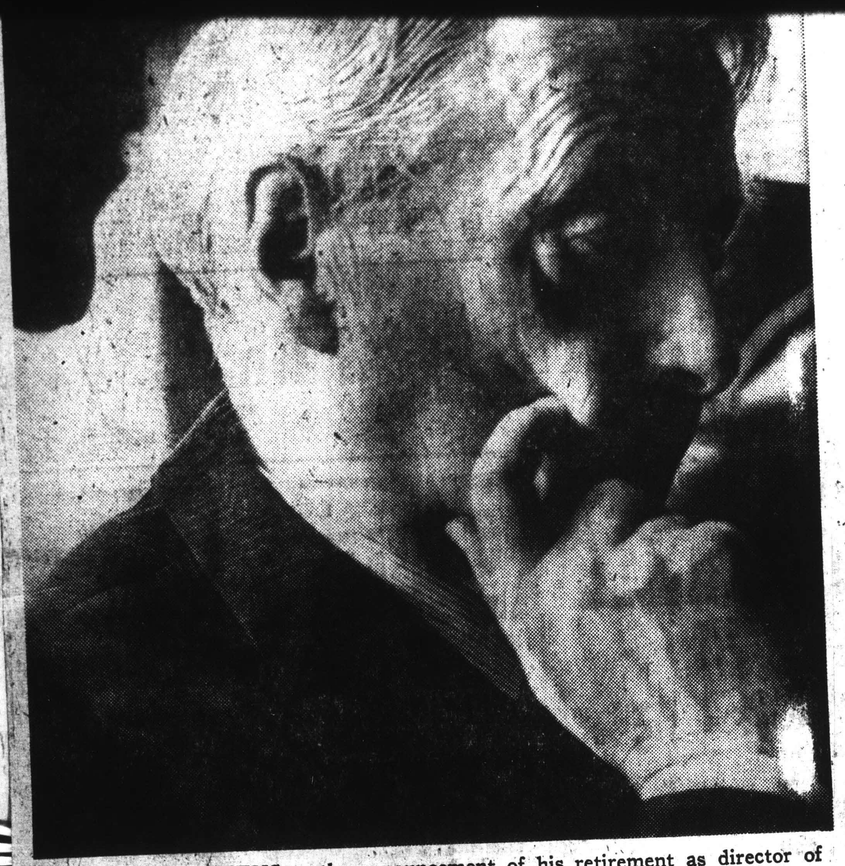

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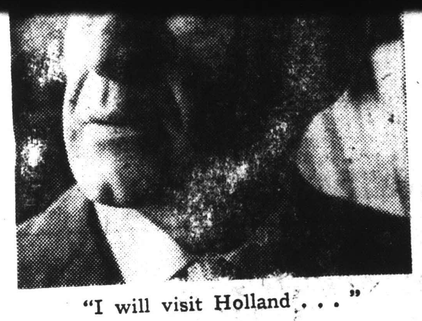

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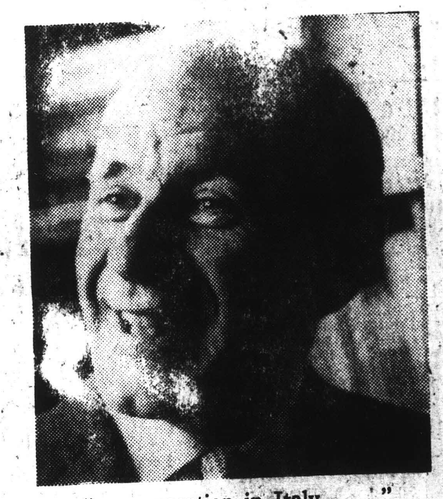

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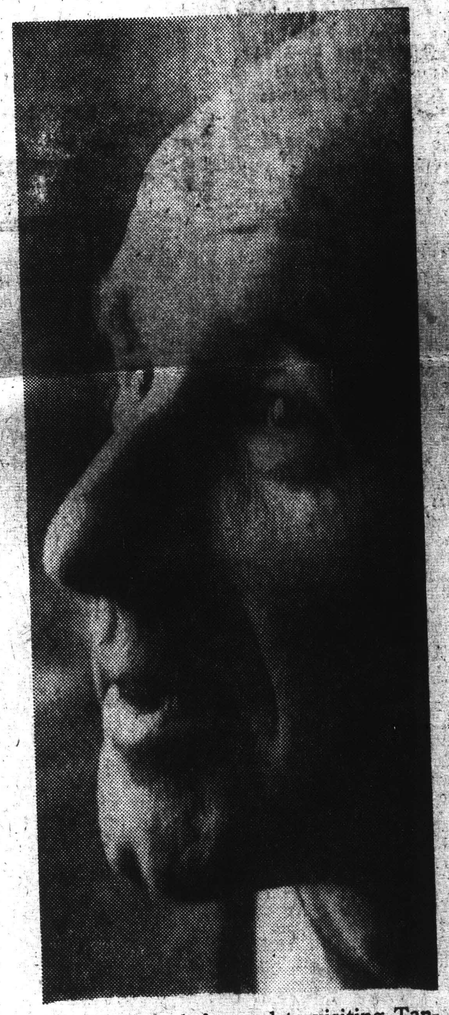

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Herald 4/3/61

Vintage Season For Conductors

By ROBERT TAYLOR

It is impossible to view the Boston Symphony season just past other than in the light of Charles Munch's projected retirement. But we should be doing both the music and Dr. Munch a disservice if we attempted to cram a survey of The Munch Years together with an appraisal of the 80th season. So let us, for now, merely salute the great conductor at the close of his penultimate year, and turn to the music he presented.

The statistics are in last Friday's program book: the total, 78 works by 41 composers. They contain a number of surprises. For example, criticism of Dr. Munch in the past has often hinged on the fact that he was presumed to push French composition at the expense of the classical favorites.

Cold integers, nevertheless, speak differently. The composer who was more popular at the concerts of the Boston Symphony Orchestra in the 80th season than any other was Beethoven. No less than seven Beethoven scores were offered — and surely this is enough to satisfy even the staunchest traditionalist.

'Gloria' Tops

The second most-played composers are also hallowed by tradition: Mozart and Brahms (5 each). Bach comes next, with four compositions. Only when we reach the next rank do we discorer a French name, Poulenc, who had two out of his three works played for the first time at the Friday-Saturday series, one being a world premiere.

In fact, 13 compositions were introduced at this series. Not all were "new" music, such as the 12 Beethoven Contra-Dances and the Verdi overture to "Forza del destino." There were seven works by contemporary or reasonably contemporary writers like Florent Schmitt. Three were world premiers (Barber's "Die Natali" Chorale Preludes, Poulenc's "Gloria," and Schuman's Symphony No. 7) while the Schmitt Symphony No. 2 was a U.S. "first."

Of the new music Poulenc's "Gloria" stood out clearly from the rest as a deeply-felt, haunting religious evocation, a synthesis of medieval modes and modern rhythms. It received the award recently of the Music Critics Circle of New York as the best choral piece of the season, and deservedly so.

I did not hear the Samuel Barber "Die Natali," but Jules Wolffers, reporting for The Herald, found it a jingly concotion of Yuletide folk tunes. Dallapiccola's Variations for Orchestra struck me as a finely-wrought dodecaphonic utterance. The Piston "Three New England Sketches" proved slight but charming and unpretentious — a series of local portraits in tone that did not seem without affinities to MacDowell. William Schuman's Symphony No. 7 was beautifully calibrated in its instrumentation — and lacked emotional urgency. Tcherepnin's Symphonic Prayer was equally adroit and more compelling yet minor in force and scale.

Of the solo artists I particularly liked Byron Janis whose treatment of both Liszt Piano Concertos was too steely-fingered or some tastes, but who lent the music a rare propulsive vitality. I also thought the Belgian duo-pianists, Henry Piette and Janine Reding, offered an exceptionally stylish reading of Martinu's Two Piano Concerto; that Alexander Uninsky caught the essential romantic spirit of Prokofieff's Piano Concerto No. 3, and that Leonid Kogan, the Soviet virtuoso, gave a glowing account of Beethoven's Violin Concerto. Mr. Wolffers hailed Joseph DePasquale, the BSO violist, for his Bartok Concerto, another memorable performance.

Soloists, Guests

The local choruses were represented: Chorus Pro Musica, New England Conservatory and Harvard-Radcliffe, as properly they should be. I thought the Pro Musica shone unforgettably in the Poulenc as did soprano, Adele Addison. The other vocalist who was singularly impressive was the bass - baritone, Giorgio Tozzi, in the recent "Romeo and Juliet."

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JUN 1961

THE ARTS

Munch to Step Down

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During his 13 seasons at the head of the group, he has taken it on three foreign tours, conducted extensive concert series in this country, introduced many new works, and won innumerable awards for himself and the Boston Symphony, including nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

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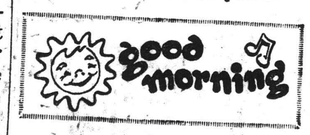
He will be the 11th man to hold the Boston post. Among his predecessors were Artur Nikisch, Karl Muck, Pierre Monteux, and Serge Koussevitzky, whose 25 years in Boston gave the orchestra its characteristic elegance of style. At the time of his retirement Mr. Munch, now 69, will have been with the orchestra 13 years.



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CHICAGO DAILY TRIBUNE: SATURDAY, APRIL 22, 1961

225

ORCHESTRAS:

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Arnold Eagle

* * *

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* * *

The Hartford Times
48
Saturday, Apr. 29, 1961

For Boston Symphony

Munch's Record Notable; Leinsdorf's Is Promising

CHARLES MUNCH, who will retire as music director and conductor of the Boston Symphony Orchestra in August, 1962, has brought many honors to this orchestra which many persons consider the world's greatest.

At 71 when he retires he will have served 13 seasons, longer than any of his predecessors in the orchestra's 80 years except Serge Koussevitzky, who held the baton 25 years.

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IN THOSE YEARS of Dr. Munch's service five New York Music Critics Circle Awards have been given to compositions introduced by him to New York: Martinu's Symphony No. 6, Piston's Viola Concerto, Leo Smit's Symphony No. 1, Poulenc's Gloria and the Haieff Piano Concerto.

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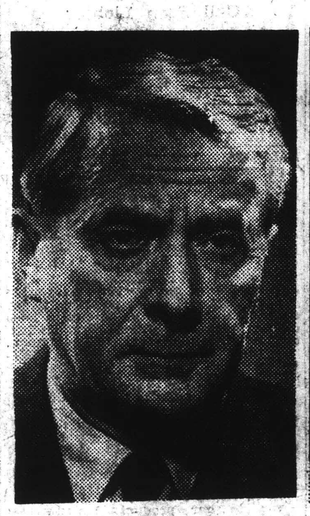
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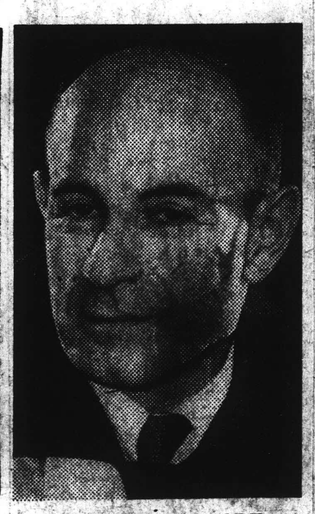
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Herald 4/30/61

Vintage Season For Conductors

By ROBERT TAYLOR

It is impossible to view the Boston Symphony season just past other than in the light of Charles Munch's projected retirement. But we should be doing both the music and Dr. Munch a disservice if we attempted to cram a survey of The Munch Years together with an appraisal of the 80th season. So let us, for now, merely salute the great conductor at the close of his penultimate year, and turn to the music he presented.

The statistics are in last Friday's program book: the total, 78 works by 41 composers. They contain a number of surprises. For example, criticism of Dr. Munch in the past has often hinged on the fact that he was presumed to push French composition at the expense of the classical favorites.

Cold integers, nevertheless, speak differently. The composer who was more popular at the concerts of the Boston Symphony Orchestra in the 80th season than any other was Beethoven. No less than seven Beethoven scores were offered — and surely this is enough to satisfy even the staunchest traditionalist.

'Gloria' Tops

The second most-played composers are also hallowed by tradition: Mozart and Brahms (5 each). Bach comes next, with four compositions. Only when we reach the next rank do we discover a French name, Poulenc, who had two out of his three works played for the first time at the Friday-Saturday series, one being a world premiere.

In fact, 13 compositions were introduced at this series. Not all were "new" music, such as the 12 Beethoven Contra-Dances and the Verdi overture to "Forza del destino." There were seven works by contemporary or reasonably contemporary writers like Florent Schmitt. Three were world premiers (Barber's "Die Natali", Chorale Preludes, Poulenc's "Gloria," and Schuman's Symphony No. 7) while the Schmitt Symphony No. 2 was a U.S. "first."

Of the new music Poulenc's "Gloria" stood out clearly from the rest as a deeply-felt, haunting religious evocation, a synthesis of medieval modes and modern rhythms. It received the award recently of the Music Critics Circle of New York as the best choral piece of the season, and deservedly so.

I did not hear the Samuel Barber "Die Natali," but Jules Wolffers, reporting for The Herald, found it a jingly concoction of Yuletide folk tunes. Dallapiccola's Variations for Orchestra struck me as a finely-wrought dodecaphonic utterance. The Piston "Three New England Sketches" proved slight but charming and unpretentious — a series of local portraits in tone that did not seem, without affinities to MacDowell. William Schuman's Symphony No. 7 was beautifully calibrated in its instrumentation — and lacked emotional urgency. Tcherepnin's Symphonic Prayer was equally adroit and more compelling yet minor in force and scale.

Of the solo artists I particularly liked Byron Janis whose treatment of both Liszt Piano Concertos was too steely-fingered for some tastes, but who lent the music a rare propulsive vitality. I also thought the Belgian duo-pianists, Henry Piette and Janine Reding, offered an exceptionally stylish reading of Martinu's Two Piano Concerto; that Alexander Uninsky caught the essential romantic spirit of Prokofieff's Piano Concerto No. 3, and that Leonid Kogan, the Soviet virtuoso, gave a glowing account of Beethoven's Violin Concerto. Mr. Wolffers hailed Joseph DePasquale, the BSO violist, for his Bartok Concerto, another memorable performance.

Soloists, Guests

The local choruses were represented: Chorus Pro Musica, New England Conservatory and Harvard-Radcliffe, as properly they should be. I thought the Pro Musica chose unforgettably in the Poulenc as did soprano, Adele Addison. The other vocalist who was singularly impressive was the bass - baritone, Giorgio Tozzi, in the recent "Romeo and Juliet."

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good morning

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CHICAGO DAILY TRIBUNE, SATURDAY, APRIL 22, 1961

The Hartford Times
48
Saturday, Apr. 29, 1961

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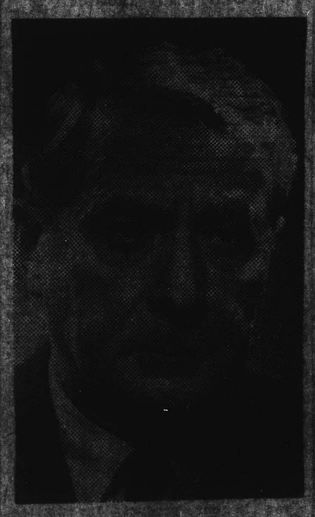
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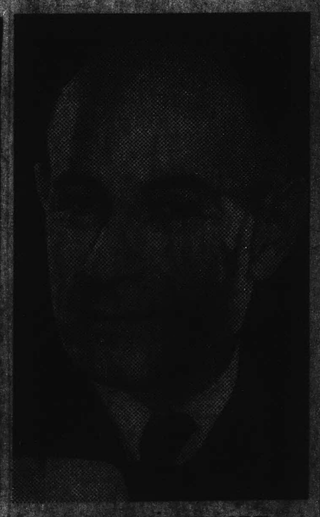
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Continued on Second Page

Munch Laying Down Baton in 1962; Will Be Succeeded by Erich Leinsdorf

BOSTON (UPI)—Charles Munch announced Friday he is retiring as conductor of the Boston Symphony Orchestra. He will be succeeded in August 1962 by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera.

[The change will become effective immediately following the Tanglewood season at Lenox.]

The announcement o fMunch's retirement came through an orchestra official during an emotional news conference at the conclusion of the Boston Symphony's regular Friday afternoon concert.

'Great Burden'

Leinsdorf, in Boston this week for the Met's annual tour, sat quietly beside the 70 - year - old Munch as Henry B. Cabot, president of the board of trustees of the symphony, told newsmen that Munch had decided to retire because of the "great burden" imposed by one of the music world's most prestigious posts.

Munch, a handsome, tousle-haired man whose offstage shyness is in striking contrast to his energetic performance on the podium, took over as 10th conductor of the 80 - year - old Boston Symphony in October 1949. He succeeded the near - legendary Serge Koussevitzky, whose autocratic methods during his 25-year reign had built the orchestra to one of the world's finest.

Global Tours

A native of Alsace - Lorraine, Munch gradually expanded the Boston Symphony's season until now it performs 50 weeks a year. But his greatest triumph was in taking the 105 - member orchestra on several globe - girdling tours, including one to Moscow in 1960 the first time any western orchestra had performed in the Soviet capital. The precedent-shattering tours also included triumphal trips to Japan, Australia and New Zealand and most of the nations outside the Iron Curtain in Europe.

Leinsdorf, 49, is a native of Vienna and a protege of Arturo Toscanini. He has been with the Met for the past three seasons and has also served as conductor or assistant conductor of the Florence, Italy, and Salzburg, Austria music festivals.

Married and the father of five, Leinsdorf made his first guest appearance with the Boston Symphony in February of this year. A graduate of the Austrian State Academy of Music, he has been conductor of opera and symphony at Bologna, Trieste and San Remo, Italy.

Leinsdorf first came to the United States in 1937, serving with the Met, then conducting in Cleveland, St. Louis, Los Angeles and at Rochester, N. Y. He was director of the New York City Opera Company in 1956 before moving to the Met.

He said he accepted the offer at Boston "36 hours after it was made." Asked about his plans for the Symphony, he said, "I accepted the appointment so recent-

Munch Retiring
Continued on Page 3

CHANGING DIRECTORSHIP of the Boston Symphony Orchestra in 1962 was announced at conclusion of concert in Boston yesterday afternoon. Charles Munch, right, conductor and music director 13 years, will be succeeded by Eric Leinsdorf, left, conductor of the Metropolitan Opera orchestra. Munch gave as his reason for leaving, the "great burden" of the post. *(Associated Press Photo)*

EAGLE - Apr 22, 1961

Munch Retiring

Continued From First Page

ly I have not had enough time to absorb the emotional shock and haven't had time to make plans."

Hard To Get

Cabot said that Munch had approached the symphony's board of trustees about six weeks ago, asking that it begin a search for a successor in the arduous post. Munch had suffered a heart seizure a few years ago.

Cabot said that when the board had decided on Leinsdorf, members had to visit New York several times to persuade Met manager Rudolph Bing to release the conductor.

The change of conductors was expected to touch off a wholesale chain reaction of appointments and successions in the world of music. Met officials in New York gave no indication immediately who would take Leinsdorf's place.

Enervating Duties

When Munch steps down next year, he will have served as music director (his formal title) of the Boston Symphony for 13 years, longer than any other conductor except Koussevitzky.

During that time, the duties of the post have expanded until at present it is a year-round job. Besides having the longest concert season of any American orchestra, the Boston Symphony also operates the Berkshire Music School, the Berkshire Music Festival and the annual Tanglewood concerts at Lenox.

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Leinsdorf to Take Dr. Munch Baton

Dr. Charles Munch, 69, conductor of the Boston Symphony Orchestra for more than 11 years, yesterday announced he will retire in August, 1962. He is to be succeeded by Erich Leinsdorf, 49-year-old conductor and musical consultant of the New York Metropolitan Opera, who first conducted the Boston Symphony as a guest last February.

Leinsdorf, born in Vienna, was only 23 when he became chief assistant to the great Arturo Toscanini. He served during World War II in the Army, giving up his post as conductor of the Cleveland Symphony Orchestra.

After the war he became conductor of the Metropolitan Opera Company. In both this country and in Europe, he has auditioned scores of young singers, many of whom became famous stars. He has recently conducted in London, Florence and Milan. He lives in Larchmont, L. I., with his wife and their five children.

Dr. Munch, an Alsatian, was of the Paris Conservatory Orchestra and the Paris Philharmonic when he was chosen by Boston Symphony Orchestra directors to succeed Dr. Serge Koussevitsky at the start of the 1949 season.

The tall, silver-haired conductor had been guest conductor of symphonies in New York, Chicago, Montreal, Cleveland,

Erich Leinsdorf — Charles Munch

in Texas and on the Pacific Coast.

Under Dr. Munch's leadership, the Boston Symphony's musical style was changed from the somber, sonorous interpretations of the Koussevitsky era to the bright, clear resonant tones preferred by its French conductor.

Always noted as one of the premier orchestras of the world, the Symphony enchanced even that sterling reputation when Munch took it on a tour of Europe in 1952 and Russia, in 1956, first time it had ever performed outside the U. S.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
APR 22 1961

MUNCH IS LEAVING BOSTON SYMPHONY

Leinsdorf to Succeed Him as Director in 1962

Special to The New York Times.

BOSTON, April 21—Charles Munch will retire as musical director of the Boston Symphony Orchestra at the end of the 1961-62 season. He will be succeeded by Erich Leinsdorf, conductor and musical consultant of the Metropolitan Opera Association.

The retirement of Dr. Munch was announced at the end of today's concert by Henry B. Cabot, president of the orchestra's trustees. It will take effect in August, 1962, at the close of the annual Berkshire Festival at Tanglewood, Lenox.

Dr. Munch will become 71 years old in September, 1962. He was appointed director of the Boston Symphony in 1949 at the retirement of Dr. Serge Koussevitzky at the end of his twenty-fifth season.

Mr. Cabot said that Dr. Munch had first mentioned retiring several years ago. He said the resignation now was accepted with regret by the trustees. Noting that Dr. Munch's length of tenure was second only to Dr. Koussevitzky's, Mr. Cabot commented that "we are sorry he was not younger when he took over so that he, too, might be retiring after twenty-five years."

The announcement was made in Dr. Munch's dressing quarters. The Boston conductor remained silent throughout. He sat next to Mr. Leinsdorf during a brief press conference. Then he arose embraced Mr. Leinsdorf, shook hands silently with one veteran Boston music critic and with bowed head walked into an inner room.

Orchestra Won Awards

Under Dr. Munch the orchestra has received many awards. Among them were five New York Music Critics Circle awards and two American-International Music Fund awards and nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde. Dr. Munch personally received the National Academy of Recording Arts and Sciences Award for his recording with the orchestra of Debussy's "Images."

In addition to extensive concerts in this country, Dr. Munch has taken the orchestra on three foreign tours—to Europe in 1952 to the Soviet Union in 1956 and to the Far East, Australia and New Zealand in 1960. He is the author of "I Am a Conductor," published in Paris in 1954.

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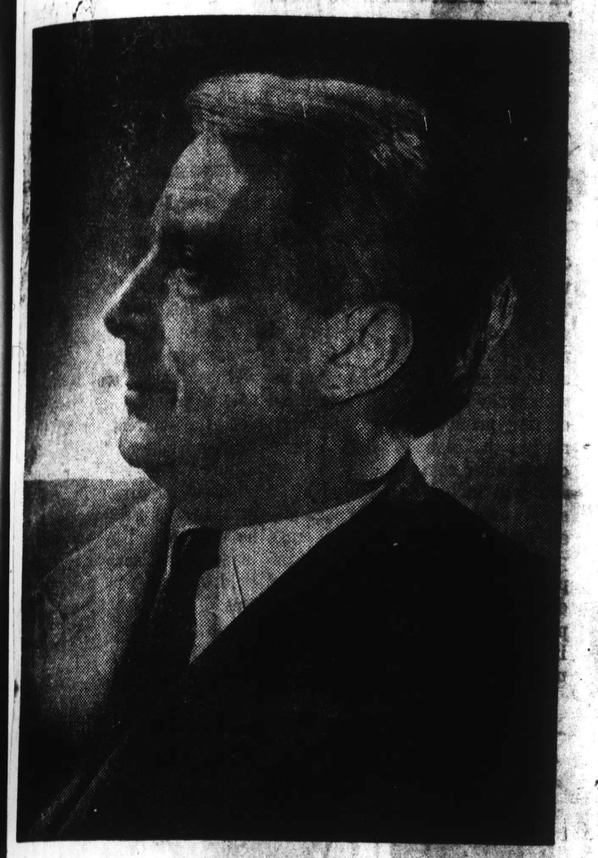

CHARLES MUNCH

Munch Here Next Season, Perhaps for Last Time

The announcement last week that Charles Munch will retire as musical director of the Boston Symphony in August, 1962, means that his appearance in next season's Bushnell Symphony Series will bring his final bow to a Hartford audience.

Munch, a favorite here through the numerous Boston Symphony concerts, has conducted on the Bushnell stage since he succeeded Serge Koussevitzky a dozen years ago.

He is stepping out a month before his 71st birthday. He will be succeeded in Boston by Erich Leinsdorf, who has performed here as conductor of the Rochester Philharmonic.

Maestro Munch is scheduled to direct his final Hartford concert next February 19, the fourth event in the 1961-62 Bushnell series by world-famous visiting orchestras. He will have as guest soloist in that concert the French 'cellist, Andre Navarra, who is professor of the 'cello at the Paris Conservatory and who has performed with most of Europe's top-ranking orchestras.

Other concerts in the Bushnell series next season, for which ticket applications are now being accepted at the Bushnell box office, will be performed by:

The Detroit Symphony with Paul Paray conducting and the young American pianist Lorin Hollander as guest artist; the Boston Symphony in a December concert under the baton of Europe's celebrated Ernest Ansermet; the Cleveland Orchestra with George Szell conducting and Italy' 19-year-old Maurizio Pollini, winner of the International Chopin Piano Competition, as soloist; the Philadelphia Orchestra with Eugene Ormandy conducting.

Dr. Munch has brought many honors to his orchestra, at least have been given it by the New York Music Critics Circle for compositions it introduced to New York. The orchestra has received two American-International Music Fund awards, and nine Grand Prix de Disques as well as the Medal of the Vienna Mozartgemeinde for outstanding recordings.

STARTS WED., MAY 17th

The Providence Sunday Journal, May 7, 1961

'Blankety-Blank' Leinsdorf

By DELOS SMITH

NEW YORK — (UPI) — In case the musicians of the Boston Symphony are not yet aware of what is in store for them when Erich Leinsdorf takes over as their music director and conductor, this will give them an idea.

When looking down upon rehearsing musicians from his conductorial podium, nothing reassures Leinsdorf more than torrents of musicianly sweat. These torrents show the boys are putting their hearts into their work, and he figures it is the conductor's job to stimulate the flow.

"I want musicians to go home from my rehearsals and say angrily but wearily to their wives, 'That Leinsdorf is a blank-blank blankety-blank,' " he once told this writer.

"Then, after they've relaxed over a bottle of beer, I want them to modify the characterization somewhat. I want them to say, 'Leinsdorf is a blank-blank blankety-blank but he is a musician.' "

The maestro was exaggerating, of course. This writer knows of no musician who has ever played under him who'd apply a blank-blank to him (he's truly a nice guy) — or who doesn't give him the full credit of being a musician to his very marrow, dedicated and even obsessed.

Great concerts, great performances, fully realized music — these so-called musical "miracles" — are never accidents compounded of inspiration and the states of musicianly digestions, in his opinion.

They're made — they're always made, said this man who believes solid, constructive work is the answer to just about any challenge. They're made by the toil and sweat of rehearsing when players and conductor get the feel of one another and unify their ideas of what their labors are all about.

ERICH LEINSDORF

Leinsdorf will succeed Charles Munch at the helm of one of the world's finest orchestras at the beginning of the 1962-1963 season. When Munch steps down he will be 71 years old and will have completed 13 glorious seasons with the Bostonians.

His successor will then be only 50 years old, with his energies not only bounding but increasing. No one quite understands how he manages to get all his work done since there is so much of it but the only possible answer is an incredible personal efficiency.

He is not the type of musician who exalts conversationally over music. His approach is matter-of-fact, entirely practical. He displays no more esthetic fervor orally than does a businessman over the day-by-day staples of his business.

As a conductor he straddles the musical field as few ever had. As an opera conductor, he is pre-eminent. Next season he will conduct the four operas of Wagner's "Ring" three times at the Metropolitan, for instance. But let no one say he is a "Wagnerian conductor" in his presence. Such a sayer gets sat upon. And justly. He conducts any opera with marvelous clarity and comprehension.

The repertoire of the symphony orchestra is no less fully at his command. You can be carried away by his realizations of the fine-spun esthetics of the Mozart scores and be quite persuaded that they represent his particular affinity, only to be amazed at his next concert by the sense and beauty which he draws from some contemporary atonalist who until then had always seemed on the turbid side.

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MAY 1 1961
SAN DIEGO, CALIFORNIA
a-18 EVENING TRIBUNE Monday, May 1, 1961
Movies ... Entertainment ...

CURTAIN CALL

- Bowl to Mark Anniversary
- Hollywood 9-Week Season Due
- Leinsdorf to Conduct Opener

By BRUNO USSHER

LOS ANGELES—Major plans for the Hollywood Bowl season have been arranged. It will be the 40th series of "Symphonies Under the Stars" in succession and will open July 6 under the baton of Erich Leinsdorf, conductor and musical consultant of the Metropolitan Opera Association. Met soprano Inge Borkh will be soloist. The orchestra will be the Los Angeles Philharmonic.

USSHER

During the nine-week season, Tuesday and Thursday concerts, Saturday "pops" and outstanding Friday features will be presented, according to George A. Kuyper, general director of the Hollywood Bowl Association.

Kuyper announced that the symphony (Tuesday and Thursday nights) will be conducted, in addition to Leinsdorf, by William Steinberg, music director of the Pittsburgh Symphony Orchestra, Alfred Wallenstein, former music director of the Los Angeles Philharmonic; Zubin Mehta, music director of the Montreal Symphony; Walter Hendl, associate conductor of the Chicago Symphony; Howard Mitchell, principal director, Washington, D.C. National Orchestra, and Andre Kostelanetz of the New York Philharmonic.

All the conductors except Mehta have had previous bowl experience. Mehta, a native of Bombay, India, made his Pacific Coast debut with the Los Angeles Philharmonic last winter. Details of Friday and Saturday programs, Kuyper promised, will be announced shortly.

CHANGE IN CONDUCTORS: Retirement of Charles Munch as music director of the Boston Symphony has been announced. It will be effective in September, 1962, at the close of the orchestra's annual Berkshire Festival at Tanglewood. Dr. Munch will be succeeded by Leinsdorf.

Dr. Munch inaugurated the orchestra's open rehearsals in Boston, which in the last 10 years have increased from five to 10 during the winter season. It was announced recently that the orchestra, which already has the longest season of any in the country, will extend it to 50 weeks in 1961-62.

Leinsdorf has filled important conducting engagements in this country since the early 1930s. He made his debut with the Boston Symphony in February. Next month he will return to the Concertgebouw at Amsterdam to conduct the final concerts of the Beethoven cycle and for his fourth engagement at the Holland festival.

Today Leinsdorf ranks as one of the most versatile baton figures in this country and abroad. It is to be hoped that the Boston Symphony will share his genius with the country as a whole through radio, if not television.

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Traveler (e)
BOSTON, Mass.
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APR 22 1961

Munch News Surprises Music World

The retirement of Charles Munch, musical director of the Boston Symphony Orchestra, at the end of next season has taken the Boston music scene by surprise.

He will be replaced by Eric Leinsdorf, now conductor and musical consultant with the Metropolitan Opera Asso.

Henry B. Cabot, president of the orchestra's board of trustees, made the announcement after yesterday's concert.

Munch held the position for 12 years, succeeding Dr. Serge Koussevitsky, who died in 1949.

Munch, now 70, will have finished the second-longest term in the symphony's history next season.

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Variety
NEW YORK, N. Y.
Weekly Amusements

MAY 3 1961

Leinsdorf Vice Munch at Boston

Boston, May 2.

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Munch waves his baton for the last time in August, 1962, at the close of the annual Berkshire Festival at Tanglewood, Lenox, Mass. He will be 71 in September, 1962. He was appointed director of the Boston Symphony in 1949 at the retirement of Dr. Serge Koussevitzky at the end of his 25th season.

The conductor's retirement was disclosed by Henry B. Cabot, prexy of the orch's trustees at the close of Friday (21) concert in Symphony Hall. Munch's length of tenure was second only to Koussevitzky's Cabot said: "We're sorry he was not younger when he took over so that he, too, might be retiring after 25 years.

Cabot revealed that Dr. Munch had first mentioned retiring several years ago. He said the resignation now was accepted with regret by the trustees.

Under Munch, the Boston Symphony has won five New York Music Critics Circle awards and two American-International Music Fund awards, the Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde. Munch personally received the National Academy of Recording Arts & Sciences Award for his recording with the orch of Debussy's "Images."

THE GUARDIAN. FRIDAY. JUNE 2.

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by Neville Cardus

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The performances were good enough. Miss Tureck's fingers are quick to respond to her finely musical mental promptings, though something of geniality was missing in the allegro finale of the Brandenburg piece. It is perhaps a pity that Miss Tureck is rather inclined to become obsessed by Anglo-Teutonic persistent uncritical obeissance to Bach. She recently played the E flat concerto of Beethoven in London with an imaginative range, technical strength, and sensibility, proving that she can cope with music of humane and manifold variety of expression. Criticism of Bach in this part of the world is, of course, regarded as blasphemy. In fact Samuel Butler cast the only critical stone thrown in a lifetime at Bach, when he wrote—"Bach wriggles (and Wagner writhes)." The persistent rosalia in Bach's instrumental music is certainly often more than tedious in my ears.

This concert was given as "a tribute to Serge Koussevitzky," and was opened with a performance of an "Elegy" to the famous conductor, composed by Howard Hanson—a pleasantly scored sequence of funerary musical platitudes—"poor fellow—but he's gone to a better place"—into which cheerfulness didn't really break for a moment. Koussevitzsky died ten years ago almost to the day. But are we to be given an "elegy" or "requiem" marking each decade after a famous musician's passing,—adding a new terror to death, and to existence in our concert halls?

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TIMES 6/2/61

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The most personal tribute came at the start of the programme in Howard Hanson's Elegy in Memory of Serge Koussevitzky, Op. 44, a work commissioned jointly by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the orchestra's seventy-fifth birthday, and first performed under Mr. Munch in 1956.

As Hanson and Koussevitzky were close friends as well as colleagues, this music springs from human feeling first and foremost. Its idiom is tonal rather than experimental, at times (though not consistently) recalling Vaughan Williams in the spiritual vein of the fifth symphony. To end the programme there was Roussel's third symphony in G minor, which was written for the fiftieth anniversary of the Boston Symphony Orchestra and given its premiere under Koussevitzky in 1930.

Typically French in its impersonal, sophisticated emotion, this symphony is nevertheless a riot of rhythmic life and orchestral colour; it needs a virtuoso performance, and it certainly came as near to receiving one as was in Mr. Munch's power to solicit from his players. His vital, fluid beat and the elastic agility of his whole body in the bigger climaxes (at times he seemed about to become airborne at any minute) made it almost impossible to believe the programme-book's claim that he entered the world in 1891.

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MAY 1 1961

a-18 EVENING TRIBUNE SAN DIEGO, CALIFORNIA Monday, May 1, 1961

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BOSTON, Mass.
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Weekly Amusements

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229

165 Church Street — New York
ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
D. 126,055 S. 184,493
APR 22 1961

Leinsdorf Tenure Here 'Maturing Period'

By HARVEY SOUTHGATE
Democrat and Chronicle Music Critic

A steady rise in prestige, which began in his early 20s, has brought Erich Leinsdorf to the leadership of the Boston Symphony Orchestra, one of the world's most important musical posts.

Along the way of a career that began under the influence of the great Toscanini, his eight-year service as conductor of the Rochester Philharmonic was, as he often said here, a "maturing period." Since he left here in December, 1955, to become general director of the New York City Opera Company, he has held one important post after another, leading to his recent assignment as conductor and musical consultant of the Metropolitan Opera.

Leinsdorf took over the Rochester Philharmonic post in 1947, succeeding Jose Iturbi, who had also served an eight-year tenure. He was impressed at once, he said, by the quality of the Rochester orchestra, and he took pride in the spring tours which brought it to the attention of other cities. He took it to New York's Carnegie Hall a number of times, the last in March, 1954. He was credited with bringing about a marked development of the orchestra.

After leaving Rochester Leinsdorf was with the New York City Opera about a year, then filled numerous engagements as guest conductor here and abroad before settling down with the Metropolitan Opera conducting department. Many notable recordings of operatic and orchestral works have been made under his direction.

Born in Vienna in 1912, Leinsdorf came into national notice in 1937 when he stepped in at short notice to conduct a Metropolitan Opera performance as substitute for Artur Bodansky. He became chief conductor of the Wagnerian operas, the youngest ever to fill that post. He was conductor of the Cleveland Orchestra for two seasons until called for military srevice in 1943.

In Boston Leinsdorf succeeds some of the most illustrious figures in musical history, such as Munch, Serge Koussevitzky, Pierre Monteux and Artur Nikisch.

Recently the orchestra society decided to extend the symphony season to 50 weeks, of 221 concerts, thus making it virtually a year-round institution. This was done, according to President Henry B. Cabot, to permit the orchestra members to "concentrate on musical matters without the problems common to most symphony orchestra players of finding extra and sometimes non-musical means to support themselves."

RED BANK, N.J.
REGISTER
D. 11,917
MAY 11 1961

CHOSEN — Conductor Erich Leinsdorf, 49, has been named to lead the Boston Symphony Orchestra when Charles Munch retires at the end of the group's 1962 season.

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Hour (e)
NORWALK, Conn.
Circ. 18,407
MAY 4 1961

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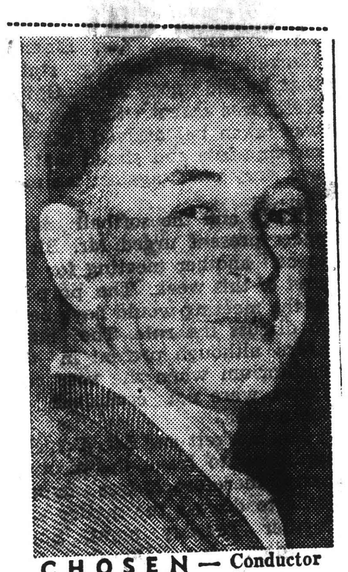
165 Church Street — New York
OGDENSBURG, N.Y.
JOURNAL
D. 5,460
MAY 8 1961



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at present it is a year round job. Besides having the longest concert season of an American orchestra, the Boston Symphony also operates the Berkshire Music School, the Berkshire Music Festival and the annual Tanglewood concerts at Lenox, Mass.

accused of operating under the influence of liquor, 2, and summonses issued, 14.

Statistics in Worcester: Cars stopped, 442; summonsed for speeding, 1; equipment tags, 3, and summonsed for driving without license or registration, 3.

Sgt. Halstead Taylor supervised a detail of 14 patrolmen in

CHICAGO, ILL.
CHICAGO'S AMERICAN
D: 443,586 S: 557,767
APR 24 1961
ROGER DETTMER

San Francisco Opera Votes Cancelation

WHILE BARGAINING BETWEEN the Metropolitan opera and several

next season reportedly is dead-

229°

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Gazette (e)
WORCESTER, Mass.
Circ. 92,367

APR 22 1961

(AP Wirephoto)
ERICH LEINSDORF
Coming to Boston

Leinsdorf Heads Boston Symphony

BOSTON (UPI) — Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the conclusion of the 1961-62 season.

Dr. Munch, who has directed the symphony for 12 seasons, will be succeeded by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera. Munch is almost 70 years old.

Both announcements were made late Friday by Henry B. Cabot, president of the board of trustees at a news conference after the symphony's regular Friday afternoon concert.

Under Munch, who succeeded the famed Serge Koussevitzky, the symphony rose to its greatest heights.

The handsome, tousel - haired conductor whose offstage shyness is a striking contrast to his energetic direction from the podium, took the 105-member orchestra on several globe girdling tours, including one to Moscow in 1960. It was the first time any western orchestra had performed in the Soviet capital. The orchestra also visited Japan, Australia and New Zealand and most of the nations outside the Iron Curtain in Europe.

Toscanini Protege

Leinsdorf, 59, is a native of Vienna and a protege of Arturo Toscanini. He has been with the Met for the past three seasons and has also served as conductor or assistant conductor of the Florence, Italy and Salzburg, Austria music festivals. He lives in Larchmont, N.Y.

New England Newsclip Agency, Inc.
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Sunday Republican
WATERBURY, Conn.
Circ. 48,322

MAY 7 1961

New Boston Maestro Likes To See Musicians Sweat

By DELOS SMITH

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"Then, after they've relaxed over a bottle of beer, I want them to modify the characterization somewhat. I want them to say, 'Leinsdorf is a blank-blank blankety-blank but he is a musician.' "

The maestro was exaggerating, of course. This writer knows of no musician who has ever played under him who'd apply a blank-blank to him (he's truly a nice guy)— or who doesn't give him the full credit of being a musician to his very marrow, dedicated and even obsessed.

Great concerts, great performances, fully realized music—these so-called musical "miracles" —are never accidents compounded of inspiration and the states of musicianly digestions, in his opinion.

They're made —they're always made, said this man who believes solid, constructive work is the answer to just about any challenge. They're made by the toil and sweat of rehearsing when players and conductor get the feel of one another and unify their ideas of what their labors are all about.

Leinsdorf will succeed Charles Munch at the helm of one of the world's finest and most respected orchestras at the beginning of the 1962-1963 season. When Munch steps down he will be 71 years old and will have completed 13 glorious seasons with the Bostonians.

His successor will then be only 50 years old, with his energies not only bounding but increasing. No one quite understands how he manages to get all his work done since there is so much of it but the only possible answer is an incredible personal efficiency.

He is not the type of musicinan who exalts conversationally over music. His approach is matter - of - fact, entirely practical. He displays no more aesthetic fervor verbally than does a business man over the day-by-day staples of his business.

As a conductor he straddles the musical field as few ever had. As an opera conductor, he is pre-eminent. Next season he will conduct the four operas of Wagner's "Ring" three times at the Metropolitan Opera, for instance But let no one say he is a "Wagnerian conductor" in his presence. Such a sayer gets sat upon. And justly. He conducts any opera with marvelous clarity and comprehension.

The repertoire of the symphony orchestra is no less fully at his command. You can be carried away by his realizations of the fine-spun aesthetics of the Mozart scores and be quite persuaded that they represent his particular affinity, only to be amazed at his next concert by the sense and beauty which he draws from some contemporary atonalist who until then had always seemed on the turbid side.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Circ. 165,763
APR 22 1961

Dr. Munch Retirement Announced

The Boston Symphony Orchestra's annual Berkshire Festival at Tanglewood in August, 1962, will mark the last appearance of Charles Munch, 69, as the orchestra's musical director.

At the time of his retirement, Dr. Munch will have conducted the orchestra for 13 seasons, the longest tenure of any conductor in the orchestra's history with the exception of Serge Koussevitsky, who retired after 25 years.

In announcing Dr. Munch's retirement, Henry B. Cabot, president of the Boston Symphony Orchestra Trustees, said his successor would be Erich Leinsdorf, 49, conductor and musical director of the New York Metropolitan Opera.

CHICAGO, ILL.
CHICAGO'S AMERICAN
D: 443,586 S: 557,767
APR 24 1961

ROGER DETTMER

San Francisco Opera Votes Cancelation

WHILE BARGAINING BETWEEN the Metropolitan opera and several unions over an next season reportedly is dead-locked, as reve the San Francisco opera has carried its threat season. Negotiations between the com-

d A.G.M.A., singers and down over ployment in- on to a

ion,

JUST IN CASE you missed the week-end announcement, Erich Leinsdorf will succeed Charles Munch as music director of the Boston Symphony orchestra is September, 1962—a conductor not in the Russo-French tradition that has dominated Boston for 40 years, but in the earlier line of Gericke, Nikisch, Max Fiedler, and the revered Karl Muck.

WASHINGTON, D.C.
POST & TIMES HERALD
D. 393,718 S. 446,764
APR 22 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 92,367
APR 22 1961

(AP Wirephoto)
ERICH LEINSDORF
Coming in Boston

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Republican
WATERBURY, Conn.
Circ. 48,322
MAY 7 1961

New Boston Maestro Likes To See Musicians Sweat

By DELOS SMITH

NEW YORK (UPI)—In case the musicians of the Boston Symphony are not yet aware of what is in store for them when Erich Leinsdorf takes over as their music director and conductor, this will give them an idea.

When looking down upon rehearsing musicians from his conductorial podium, nothing reassures Leinsdorf more than torrents of musicianly sweat. These torrents show the boys are putting their hearts into their work, and he figures it is the conductor's job to stimulate the flow.

"I want musicians to go home from my rehearsals and say sweatily but happily ..."

Maestro Munch to Quit Podium in August, 1962

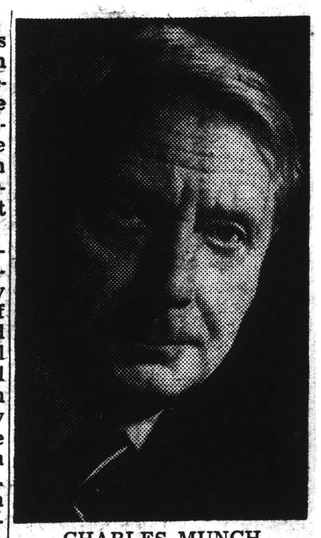
By Paul Hume

Charles Munch, for 12 years the conductor of the Boston Symphony Orchestra, will retire in August, 1962, at the close of the Orchestra's summer season at Tanglewood. He will be succeeded by Erich Leinsdorf, who appeared during the present season as guest conductor.

The announcement, long rumored, was made late yesterday afternoon in Boston by Henry B. Cabot, president of the Boston Symphony Board of Trustees. Munch, who will be 71 when he retires, will have conducted the Boston Symphony longer than any other conductor except Serge Koussevitsky, whose term lasted from 1924 until 1949.

Leinsdorf is at present a conductor for the Metropolitan Opera and holds the title of musical adviser to Rudolf Bing, the Met's general director.

In taking over Munch's position, Leinsdorf will become conductor of the orchestra which has the longest contract of any symphony in the United States, one for 52 weeks of the year. Its concert series in Boston and Cambridge have been sold out by subscription for several years.



CHARLES MUNCH
. . . retirement set

The Orchestra's final concerts under Munch in Washington will take place during the forthcoming series of the National Symphony next Nov. 16 and April 5.

at present it is a year round job. Besides having the longest concert season of an American orchestra, the Boston Symphony also operates the Berkshire Music School, the Berkshire Music Festival and the annual Tanglewood concerts at Lenox, Mass.

22910

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Bulletin (m)
NORWICH, Conn.
Circ. 26,618
APR 22 1961

Charles Munch, 69-year-old conductor of the Boston Symphony orchestra, will retire at the end of the 1962 season, Henry B. Cabot, president of the orchestra trustees, said in Boston. Munch was appointed conductor in 1949, succeeding the late Serge Koussevitzky.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Gazette (e)
HAVERHILL, Mass.
Circ. 12,961
APR 22 1961

Symphony Orchestra Leader To Retire

BOSTON (UPI) — Dr. Charle Munch, brilliant conductor o the world famed Boston Sym phony Orchestra, will retire a the conclusion of the 1961-6 season.

Dr. Munch, who has directed the symphony for 12 seasons, will be succeeded by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera. Munch is almost 70 years old.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Circ. 10,342
APR 24 1961

LEINSDORF TO SUCCEED MUNCH AS DIRECTOR

Charles Munch will retire as musical director of the Boston Symphony Orchestra at the end of the 1961-62 season. He will be succeeded by Erich Leinsdorf, conductor and musical consultant of the Metropolitan Opera Assn.

The retirement of Dr. Munch will take effect in August, 1962, at the close of the annual Berkshire Festival at Tanglewood, Lenox.

Dr. Munch will be 71 years old in September, 1962. He was appointed director of the Boston Sym-

Munch Conducts 'Romeo and Juliet'

Elias, Valleti, and Tozzi Heard as Berlioz Soloists

By Harold Rogers

It would be difficult to imagine Charles Munch's state of mind as he conducted Berlioz' "Romeo et Juliette" yesterday afternoon at Symphony Hall. He knew, as almost all his listeners did not, that a press conference had been scheduled in the conductor's room immediately after the concert. He knew that his retirement —and his successor—would be announced at that time.

His reasons for desiring to retire at the end of next season, as later explained by Henry B. Cabot, president of the orchestra's trustees, were due to his age and his feeling that he could no longer sustain the heavy schedule to which the music director of the Boston Symphony is committed. He will be succeeded by Erich Leinsdorf. Complete details will be found in the story on Page 2.

Now that we are in possession of these facts, we can more easily understand why the "Romeo et Juliette" of yesterday did not measure up to Dr. Munch's performance of 1953 and 1954. It was as if we were seeing it reflected in a pool over which a breeze was playing just lightly enough to blur the outlines from time to time. Even when the image became crystalline, as it often did, it was still a reflection.

The New England Conservatory Chorus, oddly enough, was not always the precise body of singers that we have enjoyed in the past. Insufficient rehearsal may be the answer here. But if the true reasons were known, they might well embrace the possibility that Dr. Munch's attention was deflected by the imminent announcement of his retirement.

Three superb singers appeared in the solo roles, however — Rosalind Elias (who first sang with the Boston Symphony while she was still a student at the New England Conservatory); Cesare Valletti (who had far too little to do in this Berlioz score); and Giorgio Tozzi (whose characterization of Friar Laurence was truly magnificent.)

Afterward in the conductor's room Dr. Munch, 69, and Mr. Leinsdorf, 49, embraced in wordless emotion. The news of Dr. Munch's retirement is mitigated only partly by the fact that we will have him with us at least one more year.

Leinsdorf, 49, is a native of Vienna and a protege of Arturo Toscanini. He has been with the Met for the past three seasons and has also served as conductor or assistant conductor of the Florence, Italy and Salzburg, Austria music festivals. He lives in Larchmont, N.Y.

Burrelle's
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165 Church Street – New York

CHICAGO, ILL.
TRIBUNE
D. 869,958 S. 1,186,625
APR 22 1961

Munch Retires; Name Leinsdorf Conductor of Boston Orchestra

Charles Munch retires as conductor of the Boston Symphony orchestra in August, 1962, at the end of the Berkshire Festival summer, and Erich Leinsdorf takes over the post when the 1962-63 season opens in Boston's Symphony hall. This was announced in Boston yesterday by Henry B. Cabot, president of the board of trustees of the orchestra which will end its 80th season next week.

Mr. Leinsdorf

Mr. Leinsdorf, who was 49 in February, may find that his lucky month. He first conducted the Boston orchestra last February, the same month in which he returned for a second pinch-hitting success with the Chicago Symphony Orchestra in Orchestra hall. The first had been last October when he stepped in for the ailing Fritz Reiner to rescue the concert and recording introducing Sviatoslav Richter, the Russian pianist, to America.

Born in Vienna, Leinsdorf at 22 was assistant conductor at Salzburg festivals under the direction of Bruno Walter and Arturo Toscanini. He came to the United States in 1938 as a conductor for New York's Metropolitan Opera, and since then has been conductor of the Cleveland and Rochester orchestras, and director of the New York City Opera. In 1957 he rejoined the Metropolitan as conductor and musical consultant to Rudolf Bing, the general manager. He has had many guest engagements in this country and in Europe, where he returns next month to conduct the Concertgebouw in Amsterdam.

He will be the 11th man to hold the Boston post. Among his predecessors were Artur Nikisch, Karl Muck, Pierre Monteux, and Serge Koussevitzky, whose 25 years in Boston gave the orchestra its characteristic elegance of style. At the time of his retirement Mr. Munch, now 69, will have been with the orchestra 13 years.

4/23/61 K Arts—Entertainment THE CHRISTIAN SCIENCE MONITOR, S

Munch Conducts 'Romeo and Juliet'

Elias, Valletti, and Tozzi Heard as Berlioz Soloists

By Harold Rogers

It would be difficult to imagine Charles Munch's state of mind as he conducted Berlioz' "Romeo et Juliette" yesterday afternoon at Symphony Hall. He knew, as almost all his listeners did not, that a press conference had been scheduled in the conductor's room immediately after the concert. He knew that his retirement—and his successor—would be announced at that time.

His reasons for deciding to retire at the end of [illegible] season, as later explained [illegible] Henry B. Cabot, president [illegible] trustees, wer[illegible] his age when the image became crystalline, as it often did, it was still a reflection.

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165 Church Street – New York
CHICAGO, ILL.
TRIBUNE
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APR 22 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bulletin (m)
NORWICH, Conn.
Circ. 26,618
APR 22 1961

Charles Mench, 69-year-old conductor of the Boston Symphony orchestra, will retire at the end of the 1962 season, Henry B. Cabot, president of the orchestra trustees, said in Boston. Mench was appointed conductor in 1949, succeeding the late Serge Koussevitzky.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
HAVERHILL, Mass.
Circ. 12,961
APR 22 1961

Symphony Orchestra Leader To Retire

BOSTON (UPI) — Dr. Charle Munch, brilliant conductor o the world famed Boston Symphony Orchestra, will retire a the conclusion of the 1961-62 season.

Dr. Munch, who has directed the symphony for 12 seasons, will be succeeded by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera. Munch is almost 70 years old.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 10,342
APR 24 1961

LEINSDORF TO SUCCEED MUNCH AS DIRECTOR

Charles Munch will retire as musical director of the Boston Symphony Orchestra at the end of the 1961-62 season. He will be succeeded by Erich Leinsdorf, conductor and musical consultant of the Metropolitan Opera Assn.

The retirement of Dr. Munch will take effect in August, 1962, at the close of the annual Berkshire Festival at Tanglewood, Lenox.

Dr. Munch will be 71 years old in September, 1962. He was appointed director of the Boston Symphony in -1949 at the retirement of Dr. Serge Koussevitsky at the end of his 25th season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press (m)
BURLINGTON, Vt.
Circ. 31,793
APR 22 1961

Munch To Retire As Conductor Of Boston Symphony

BOSTON (AP)—Charles Munch, 69-year-old conductor of the Boston Symphony Orchestra, will retire at the end of the 1962 season, Henry B. Cabot, president of the orchestra trustees, said Friday.

Munch was appointed conductor in 1949, succeeding the late Serge Koussevitzky.

Erich Leinsdorf, 49, conductor of the Metropolitan Opera Orchestra, was named to succeed Munch. Leinsdorf, a native of Vienna, Austria, lives in Larchmont, N. Y., with his wife and five children.

Munch's retirement will be effective at the conclusion of the 1962 Berkshire Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Tribune (e)
WALTHAM, Mass.
Circ. 15,538
APR 22 1961

Charles Munch to Retire As Symphony Conductor

BOSTON (UPI)—Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the conclusion of the 1961-62 season.

Dr. Munch, who has directed the symphony for 12 seasons, will be succeeded by Erich Leinsdorf, [illegible] music cons[illegible] Metropolitan [illegible] Munch is almost 70 y[illegible]

Both anno[illegible] were made late Friday by Henry B. Cabot, president of the board of tru[illegible] a news conference [illegible] the symphony's regular Friday afternoon concert.

Under Munch, who succeeded the famed Serge Kousevitsky, the symphony rose to its greatest heights.

The handsome, tousel-haired conductor whose offstage shyness is a striking contrast to his energetic direction from the podium, took the 105-member orchestra on several globe girdling tours, including one to Moscow in 1960.

It was the first time any western orchestra had performed in the Soviet capital. The orchestra also visited Japan, Australia and New Zealand and most of the nations outside the Iron Curtain in Europe.

Leinsdorf, 59, is a native of Vienna and a protege of Arturo Toscanini.

of the post have expanded until at present it is a year round job. Besides having the longest concert season of an American orchestra, the Boston Symphony also operates the Berkshire Music School, the Berkshire Music Festival and the annual Tanglewood concerts at Lenox, Mass.

229

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,000
APR 27 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 42,413
APR 22 1961

Leinsdorf To Succeed Munch As BSO Music Director In '62

Dr. Munch To Retire After Conducting Here For 13 Seasons

Henry B. Cabot, president of the Boston Symphony Orchestra Trustees, has announced that Charles Munch will retire as the Orchestra's music director in August, 1962, at the conclusion of the Orchestra's annual Berkshire Festival at Tanglewood. Doctor Munch's successor will be Erich Leinsdorf.

Doctor Munch, who will be 71 years of age in September 1962, was appointed Music Director in 1949 upon the retirement of Serge Koussevitzky. At the time of his retirement, Doctor Munch will have conducted the Orchestra for thirteen seasons, the longest tenure of any conductor in the Orchestra's history except for Serge Koussevitzky who retired at the end of his 25th season.

Charles Munch has brought many honors to the Boston Symphony Orchestra. Five New York Music Critics Circle Awards have been given to compositions which were introduced by him to New York: Martinu's Symphony No. 6, Piston's Viola Concerto, Leo Smit's Symphony No. 1, Poulenc's Gloria and the Haieff Piano Concerto. The Orchestra has received two American-International Music Awards, for Blackwood's Symphony No. 1 and the Haieff Symphony No. 2. Doctor Munch received the National Academy of Recording Arts and Sciences Award for his recording with the Boston Symphony Orchestra of Debussy's Images. During his tenure the Orchestra has received 9 Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

For the Orchestra's 75th anniversary season (1955-1956) Charles Munch and the Orchestra commissioned works from Barber, Bernstein, Copland, Dutilleux, von Einem, Hanson, Ibert, Martinu, Milhaud, Petrassi, Schuman, Sessions, and Villa-Lobos. In the first 10 years of Doctor Munch's tenure his programs presented works by 31 American composers, 77 first Boston performances, 48 U.S. premieres and 32 world premieres.

In addition to extensive concert series in this country, Doctor Munch has taken the Orchestra on three foreign tours: to Europe in 1952 at the invitation of the Congress for Cultural Freedom; a second European tour in 1956 when the Boston Symphony Orches-

Continued on Page Eight

13

Dr. Munch, Boston Symphony Leader, To Retire in '62

BOSTON. — (UPI) — Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the conclusion of the 1961-62 season.

Dr. Munch, who has directed for 12 seasons, will be succeeded by Erich Leinsdorf, conductor and music consulant of the Metropolitan Opera.

Both announcements were made late yesterday by Henry B. Cabot, president of the board of trustees at a news conference after the symphony's regular Friday afternoon concert.

Under Munch, who succeeded the famed Serge Koussevitzky, the symphony rose to its greatest heights.

The handsome, tousel-haired conductor whose offstage shyness is a striking contrast to his energetic direction from the podium, took the 105-member orchestra on several globe girdling tours, including one to Moscow in 1960.

Leinsdorf, 59, is a native of Vienna and a protege of Arturo Toscanini. He has been with the MET for the past three seasons and has also served as conductor or assistant conductor of the Florence, Italy and Salzburg, Austria music festivals. He lives in Larchmont, N. Y.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
BRIDGEPORT, Conn.
Circ. 69,258
APR 23 1961

MET CONDUCTOR GETS MUNCH'S POSITION

BOSTON, (AP)—Erich Leinsdorf, 49-year-old conductor of the Metropolitan Opera orchestra, will become conductor of the Boston Symphony orchestra at the end of the 1962 season.

His appointment followed the announcement that Charles Munch, 69, wil retire as conductor of the famed Boston Orchestra at the end of next season.

Munch was appointed conductor in 1949, succeeding the late Serge Koussevitzky.

Leinsdorf, a native of Vienna, Austria, lives in Larchmont, N. Y., with his wife and five children. He has conducted in Cleveland and Rochester, N.Y.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
Circ. 10,547
APR 22 1961

Munch To Leave Boston Symphony

BOSTON —UPI— Charles Munch announced today he is retiring as conductor of the Boston Symphony Orchestra. He will be succeeded in August, 1962, by Erich Leinsdorf, conductor and musical consultant of New York's Metropolitan Opera.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
NEW BRITAIN, Conn.
Circ. 30,482
APR 22 1961

Boston Symphony Leader Retiring

BOSTON (UPI) —Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the conclusion of the 1961-62 season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Circ. 12,228
APR 22 1961

Leinsdorf Is Named Orchestra Conductor

BOSTON, April 22 (AP)—Erich Leinsdorf, 49-year-old conductor of the Metropolitan Opera Orchestra, will become conductor of the Boston Symphony Orchestra at the end of the 1962 season.

His appointment followed an-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 45,338
APR 22 1961

Munch To Retire As Conductor Of Symphony

BOSTON (UPI) — Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the con-

Leinsdorf, 59, is a native of Vienna and a protege of Arturo Toscanini. He has been with the Met for the past three seasons and has also served as conductor or assistant conductor of the Florence, Italy and Salzburg, Austria music festivals. He lives in Larchmont, N.Y.

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Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 45,338
APR 22 1961

Munch To Retire As Conductor Of Symphony

BOSTON (UPI) — Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the conclusion of the 1961-62 season.

Decided To Retire

Dr. Munch, who has directed the symphony for 12 seasons, will be succeeded by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera.

Both announcements were made late yesterday by Henry B. Cabot, president of the board of trustees at a news conference after the symphony's regular Friday afternoon concert.

"It is with great sorrow that I have to say that Dr. Munch has decided to retire at the end of the next Boston symphony season," Cabot said. "He has done so in view of the burdens of rehearsals and concert giving and of his age. He will be 70 next September."

Under Munch, who succeeded the famed Serge Koussevitzky, the symphony rose to its greatest heights.

The handsome, tousel-haired conductor whose offstage shyness is a striking contrast to his energetic direction from the podium, took the 105-member orchestra on several globe girdling tours, including one to Moscow in 1960. It was the first time any Western orchestra had performed in the Soviet capital. The orchestra also visited Japan, Australia and New Zealand and most of the nations outside the Iron Curtain in Europe.

Came To U.S.

Leinsdorf, 59, is a native of Vienna and a protege of Arturo Toscanini. He has been with the Met for the past three seasons and has also served as conductor or assistant conductor of the Florence, Italy and Salzberg, Austria music festivals. He lives in Larchmont, N.Y.

A father of five, Leindorf first came to the United States in 1937, serving with the Met, then conducting in Cleveland, St. Louis, Los Angeles and at Rochester, N.Y. He was director of the New York City Opera Company in 1956 before moving to the Met.

Cabot said Munch asked that a successor be found about six months ago. He suffered a heart seizure a few years ago and decided to retire soon after that.

When he steps down next year, he will have served as music director for 13 years, longer than any other conductor except Koussevitzky who held the post 25 years.

During Munch's time, the duties of the post have expanded until at present it is a year round job. Besides having the longest concert season of an American orchestra, the Boston Symphony also operates the Berkshire Music School, the Berkshire Music Festival and the annual Tanglewood concerts at Lenox, Mass.

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Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Circ. 12,228
APR 22 1961

Leinsdorf Is Named Orchestra Conductor

BOSTON, April 22 (AP)—Erich Leinsdorf, 49-year-old conductor of the Metropolitan Opera Orchestra, will become conductor of the Boston Symphony Orchestra at the end of the 1962 season.

His appointment followed announcement last night that Charles Munch, 69, will retire as conductor of the famed Boston orchestra at the end of next season.

Munch was appointed conductor in 1949, succeeding the late Serge Koussevitzky.

Leinsdorf, a native of Vienna, Austria, lives in Larchmont, N. Y., with his wife and five children. He has conducted in Cleveland and Rochester, N. Y.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
GLOUCESTER, Mass.
Circ. 9,273
APR 22 1961

Munch Retiring From Symphony

By JOHN F. McDONOUGH

BOSTON (UPI)—Charles Munch announced Friday he is retiring as conductor of the Boston Symphony Orchestra. He will be succeeded in August 1962 by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera.

The announcement of Munch's retirement came through an orchestra official during an emotional news conference at the conclusion of the Boston Symphony's regular Friday afternoon concert.

Leinsdorf, in Boston this week for the Met's annual tour, sat quietly beside the 70 - year - old Munch as Henry B. Cabot, president of the board of trustees of the symphony, told newsmen that Munch had decided to retire because of the "great burden" imposed by one of the music world's most prestigious posts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (e)
NEW BRITAIN, Conn.
Circ. 30,482
APR 22 1961

Boston Symphony Leader Retiring

BOSTON (UPI) —Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the conclusion of the 1961-62 season.

Dr. Munch, who has directed the symphony for 12 seasons, will be succeeded by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera. Munch is almost 70 years old.

Both announcements were made late Friday by Henry B. Cabot, president of the baord of trustees at a news conference after the symphony's regular Friday afternoon concert.

Rose to Great Heights

Under Munch, who succeeded the famed Serge Koussevitzky, the symphony rose to its grreatest heights.

The handsome, tousel - haired conductor whose offstage shyness is a striking contrast to his energetic direction from the podium, took the 105-member orchestra on several globe girdling tours, including one to Moscow in 1960. It was the first fime any western orchestra had performed in the Soviet capital. The orchestra also visited Japan, Australia and New Zealand and most of the nations outside the Iron Curtain in Europe.

Leinsdorf, 59, is a native of Vienna and a protege of Arturo Toscanini. He has been with the Met for the past three seasons and has also served as conductor or assistant conductor of the Florence, Italy and Salzburg, Austria music festivals. He lives in Larchmont, N.Y.

Morning Union Leader
MANCHESTER, N. H.
Circ. 46,510
APR 24 1961

Munch To Retire

BOSTON — UPI — Charles Munch announced yesterday he is retiring as conductor of the Boston Symphony Orchestra. He will be succeeded in August, 1962, by Erich Leinsdorf, conductor and musical consultant of New York's Metropolitan Opera.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Apr 27 1961
Weekly Circ. 18,500

Leinsdorf To Succeed Munch As BSO Music Director In '62

Dr. Munch To Retire After Conducting Here For 13 Seasons

Henry B. Cabot, president of the Boston Symphony Orchestra, announced Friday that Leinsdorf will succeed Dr. Munch, who has directed the Boston Symphony Orchestra for 12 seasons, in the fall of 1962.

Leinsdorf is a native of Vienna, Austria, and has been with the Metropolitan Opera for the past three seasons. He has also served as conductor or assistant conductor of the Florence, Italy and Salzburg, Austria music festivals. He lives in Larchmont, N.Y.

Leinsdorf, who has been director of the Boston Symphony Orchestra, will be at the conclusion of the 1961-62 season.

Blackwood's Symphony No. 1 and the Haieff Symphony No.

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 42,413
APR 28 1961

Dr. Munch, Boston Symphony Leader, To Retire in '62

BOSTON. — (UPI) — Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the conclusion of the 1961-62 season.

Dr. Munch, who has directed

the symphony rose to its greatest heights.

The handsome, tousel-haired conductor whose offstage shyness is a striking contrast to his energetic direction from the

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

APR 22 1961

Munch Retiring, Leinsdorf To Lead Boston Symphony

The Berkshire Festival and the Berkshire Music Center at Tanglewood, Lenox, will have a new director next year.

Charles Munch announced in Boston yesterday that he is retiring as music director of the Boston Symphony Orchestra because of the "great burden" of his duties.

He will be succeeded in August, 1962, by Erich Leinsdorf, conductor and musical consultant of New York's Metropolitan Opera.

Plans Announced

Munch announced his retirement through a symphony official at an emotional news conference in Boston after he conducted the regular Friday afternoon concert of one of the nation's most famous orchestras.

Leinsdorf, sitting quietly beside the tall, white-haired, 70-year-old Munch, heard symphony president Henry B. Cabot announce:

"The board of trustees has regretfully accepted Mr. Munch's resignation which will take affect at the close of next season. We also are glad to announce that Mr. Leinsdorf will succeed Mr. Munch as musical director."

Munch succeeded the near-legendary Serge Koussevitzky when he became 10th conductor of the prestigious Boston Symphony in October, 1949.

A native of Alsace-Lorraine, Munch took the Boston Symphony on several globe-girdling tours, including a precedent-shattering and triumphal trip to Japan and Russia. He also presided as the 105-member orchestra's season was steadily expanded until now it performs 50 weeks a year.

Toscanini Protege

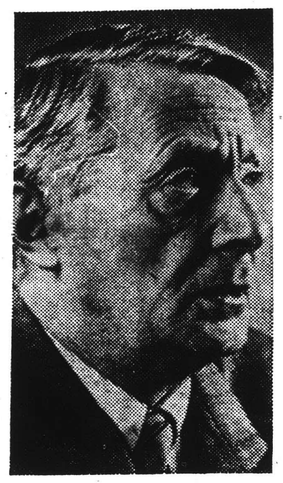
Leinsdorf, a protege of Toscanini who has been with the Met the past three seasons, was in Boston as the group's conductor for its annual tour.

He is a native of Vienna and a graduate of Austrian State Academy of Music. He has served as conductor or assistant conductor at the Florence, Italy, and Salzburg, Austria, festivals and was conductor of opera and symphony at Bologna, Trieste and San Remo in Italy.

He first came to the United States in 1937, serving with the Met, and then conducted in Cleveland, St. Louis, Los Angeles and at Rochester, N. Y.

He was director of the New York City Opera Co. in 1956 before moving to the Met.

The change was expected to touch off a wholesale chain reaction of appointments and successions in the musical world. Met officials in New York were surprised at the change and there was no indication who would take Leinsdorf's place there.



CHARLES MUNCH

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ESS CLIPPING BUREAU
Church Street – New York

VSWEEK
V YORK, N.Y.
1,391,2''

MAY 1 1961

CHESTRAS:

w Man for the Boston

ıring the past 37 years the Boston hony has had only two permanent ictors: The late Serge Koussevitzky harles Munch, its present director. ely Symphony Hall on Huntington one afternoon last week, the of trustees announced that when retires in August of 1962, the second oldest orchestra (the ork Philharmonic predates it) will aded by Vienna-born Erich rf. At 49 he is one of the Metro- Opera's leading maestros and the ork company's music consultant. ugh the stocky, balding Leinsdorf ducted most of the world's finest as he took over the Boston Sym- podium for the first time only ruary. He scored an immediate in so doing beat out four or er world-famous conductors who ter what many people consider he country's top musical post.

Arnold Eagle

Vienna and a protege of Arturo Toscanini. He has been with the Met for the past three seasons and has also served as conductor or assistant conductor of the Florence, Italy and Salzburg, Austria music festivals. He lives in Larchmont, N.Y.

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Sunday Globe
BOSTON, Mass.
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MAY 14 1961

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

APR 22 1961

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Plans Announced

Munch announced his retirement through a symphony official at a traditional news conference in Boston after he conducted the regular Friday afternoon concert of 1960-61 of the nation's most famous orchestras.

Leinsdorf, sitting quietly beside the tall, white-haired, 70-year-old Munch, heard symphony president Henry B. Cabot announce:

"The board of trustees has gratefully accepted Mr. Munch's resignation which will take affect at the close of next season. We also are glad to announce that Mr. Leinsdorf will succeed Mr. Munch as musical director."

Munch succeeded the near-legendary Serge Koussevitzky when he became 10th conductor of the prestigious Boston Symphony in

CHARLES MUNCH

2290

Vice President Johnson Got Him Into This Country

Symphony's New Conductor First "U.S. Trained"

By CYRUS DURGIN

NEW YORK—When Erich Leinsdorf assumes command of the Boston Symphony in the Autumn of 1962, our city will experience something new.

Though a Vienna-born (in 1912) and bred, Leinsdorf will be the first conductor in the history of the orchestra whose career has developed principally in the United States.

To be sure, his musical orientation originally was Central European, but he was only 26 when in 1938 he arrived in New York to assist Artur Bodanzky in conducting the Wagner operas at the Metropoltian.

Even then there was something particularly American about the circumstances of his coming.

His visa had been fouled up, and there was difficulty about his entering the United States. That something peculiarly American lay in the fact that Leinsdorf had a friend who was a Texan. The friend appealed to a freshman congressman from the Lone Star State, whose efforts promptly smoothed the difficulties, and after a trip to Havana, Erich Leinsdorf was welcomed in his country.

The freshman congressman's name was Lyndon Baines Johnson.

Over the years that followed —at the Metropolitan Opera, as conductor of the Cleveland and Rochester symphonies, as general director of the New York City Opera and lately back at the Metropolitan as both conductor and musical consultant, Leinsdorf's musical ministrations were based in the Unted States.

Of no other man who has been at the head of Boston's musical glory can that be said. While an Austrian is several hundred miles from being a German, both are Teutonic. In that light, Leinsdorf belongs to the numerical majority in the matter of ancestral blood.

Georg (later Sir George) Henschel, the first conductor in 1881, was a German. So were Karl Muck (who served two terms) and Max Fiedler. Wilhelm Gericke (also two terms) and Emil Paur were Austrian, the latter from Bukovina; Henri Rabaud, Pierre Monteux and Charles Munch were/are French. Arthur Nikisch was Hungarian and Serge Koussevitzky Russian.

★ ★ ★

It is only natural that 23 years of living in this country, the majority of them as a citizen and many as a resident of New York's suburb of Larchmont, should considerably have Americanized Erich Leinsdorf.

He speaks English like a native, and knows American slang. As the father of five American children — whose mother was born in New York City of a mother from Albany and a father out of Frankfort, Germ., many years before — Erich Leinsdorf would not look puzzled if you mentioned hot dogs and cereal shot out of a gun.

In consequence, Boston will receive, 18 months hence, a musician grounded in the European tradition (he was a protege of both Bruno Walter and Arturo Toscanini); of international fame (he has guest-conducted operas and concerts all over the place), but in many aspects, including his ready and bubbling humor, virtually an American.

★ ★ ★

"I tell you right now," Leinsdorf quipped during a conversation in the Manhattan apartment of his personal representative, Walter Surovy, "you will know who runs the Leinsdorf household when you find out where we have decided to live in Boston.

"My wife leans to a house in the suburbs, so it may be a corner in Brookline. But I don't want to live too far from Symphony Hall, because I think that too many people waste too much time nowadays getting to work and home again. Frankly, I'd like to live right in Boston. We'll see."

The declaration, half serious, half joking, did more than reveal the essential thoughtfulness which obviously is an important of the Leinsdorf character.

He has both high intelligence and intellect. A lengthy talk with him yields numerous impressions which, though varied, seems to draw the outline of a whole and consistent man.

★ ★ ★

At three months over 49, Leinsdorf is small, thin, balding, with a face which suddenly can light in a smile of enthusiasm or settle into contemplation. He will tell you frankly that there is time in life only for things which are important to a person; not a minute to waste on trivialities.

Music is his passion and his life. But he does not carry his job with him every waking hour. He can and does relax and he is sociable up to a degree.

"Erich likes small dinner parties," said George Marek, R.C.A.-Victor vice-president, who has been associated with Leinsdorf in a half-dozen major operatic recordings.

"My wife and I have gone to his house, and he and his wife have come to our house. I think my wife is an admirable hostess, but Mrs. Leinsdorf is an even more resourceful and interesting one. They have a real family life, too, and Leinsdorf youngsters pitch in and help at their parties," Marek adds.

★ ★ ★

Another impression which this writer gained of Leinsdorf when he was Boston Symphony guest conductor last February, was of the deepest dedication to music, and an exceedingly strong will.

This was borne out by Marek's testimony.

"Erich has the strongest will of any man I know," Marek continued. "No one can make him do what he does not want to do. Musically I think he is not opinionated but if you suggest something which he does not consider correct, he will firmly tell you so. On the other hand, if he agrees with your idea, he will pick it up just like that.

"He is among all the conductors the one I most like to work with. I have more enjoyment working with him than anyone else. He is tireless, and extremely patient. Just once have I seen him lose his temper, and that was when we were recording "Don Giovanni" in Vienna.

"That was because, after 37 tries the mandolin player couldn't get the notes right in the accompaniment to "Deh Dieni Alla Fenestra." In Vienna, everybody is a "Herr Professor," and she, being a woman, was a "Frau Professor," in some official position or other.

"The Vienna Philharmonie is a tough orchestra to deal with, but Erich had them cooperating like lambs after a few hours of work. The Rome Opera House Orchestra is not the best in the world — they are inclined to play sloppily—but Erich soon had them in fine shape.

"Here is something else you may quote me on," added Marek with emphasis. "If I were to cease in my position here, I think that out of the 100-odd artists to whom I have been of service, Erich would continue to be my friend."

LEINSDORF as opera conductor, immaculate in tails and white tie, holding the baton he uses in theater pit, but not at symphony concerts.

★ ★ ★

Leinsdorf by no means will be a stranger to Boston artistically, for we have known him as an operatic conductor with the Met ever since the Spring of 1938, as well as for his fortnight of guesting this past Winter. The Symphony men I chanced to speak with all commented on how much they liked the direct, forceful, no-nonsense way he worked with them.

If he is all work upon the stand, Leinsdorf does not confine himself solely to his art. "He has an extraordinary joy in living," said Marek, "and intellectual curiosity about many things. One of his interests, and you may not have heard about it, is American government. He can be fascinated in smaller things as well. I remember during a trip we took in Holland how he inquired minutely about the process of cheese-making."

"Erich is one man who really knows about wines," declared Walter Surovy. "He does not have to consult the label on the bottle to tell you what the wine is."

Somehow, with all his work, the conductor also has time to read.

"First, I read a number of literary magazines and I decide that way what books I want to read," said Leinsdorf. "Then I read the book. History is very rewarding to me. History and the great battles of the past. Not the strategy of battles, but the effects upon persons and society and civilization by battles.

"I have read a great deal about World War I and I am now getting into the Civil War. Another thing is the effect of history and battles upon music of the times. Among my favorite authors is Goethe," he adds.

★ ★ ★

Leinsdorf used to play tennis frequently; he still loves the game but doesn't get to it more than half a dozen times a year now. He likes swimming, too, and walks as much as he can.

He believes that our modern conveniences are actually taking too much of our time.

"Once I suggested to my family that we stop using the telephone for a month, to see what it would be like. Unfortunately," this with a rueful grin, "they didn't go along with the idea.

"But just think—men like Goethe and Beethoven and Bach could not have created all that they did if they had spent so much time on what we consider our 'conveniences.'

"And as for TV—but I wish I did look at it occasionally, because never looking at it whatever, I miss all the good things on it.

"I couldn't tell you whether we have two or three receivers in our home—but the younger children even do their studying while TV is on. I couldn't do that."

The younger Leinsdorfs are David, going on 19, and in college; Gregor, 16, and the only one, says his father, who has shown notable talent for music, (he plays the violin, but has no thought of a professional career), Joshua, 16; Hester, 12, and Jenny, 9.

David used to be a jazz buff but now his tastes are all in the direction of serious music.

★ ★ ★

This was to be primarily a personal history of Leinsdorf, but there were two musical questions I had to ask him. One, has he stopped using a baton altogether?

"Only at concerts," he replied. "But in opera, where there are backstage complications, a baton is really necessary.

"It was odd how I happened to give up that baton for symphonic work—it was really an accident.

"About 10 years ago I began to feel pain around the nail of my right forefinger, and the doctor who operated on it said the trouble probably had been caused by my holding the stick too tight.

"So I went back to concert conducting without a stick, and the feeling of freedom that gave me was simply enormous," he added.

The other question—did he remember how he spent that fateful Wednesday in Holy Week of 1951 when Artur Bodanzky was sick, and on short notice Leinsdorf had to take over Wagner's "Parsifal" at the Metropolitan, a work he had never conducted before?

Leinsdorf smiled reminiscently.

"All I can remember is going out in a daze and conducting as if mesmerized, but I do recall that in one place three trombones came in a measure too soon. But it al straightened out quickly. The things you do in your 20's! You probably wouldn't dare attempt them in your 40's! But I will say, I knew the scores of all the operas I might have to conduct. I didn't go on without having music in my head."

Suffolk Names 2 Industrialists

PASTE OVER

230

165 Church Street – New York

DAVENPORT, IOWA
TIMES-DEMOCRAT
SAT. 51,223 SUN. 60,820
APR 30 1961

Catching The Beat In The Music World

CHARLES MUNCH, will retire as music director of the Boston Symphony orchestra in August 1962, at the conclusion of the orchestra's annual Berkshire Festival at Tanglewood. His successor will be Erich Leinsdorf. This announcement was made by Henry B. Cabot president of the Boston Symphony Orchestra Trustees. Dr. Munch will be 71 years of age in September 1962. He was appointed music director in 1949, upon the retirement of Serge Koussevitsky. At the time of his retirement, Dr. Munch will have conducted the orchestra for 13 seasons, the longest tenure of any conductor in the orchestra's history except that of Koussevitsky who retired at the end of his 25th season.

* * *

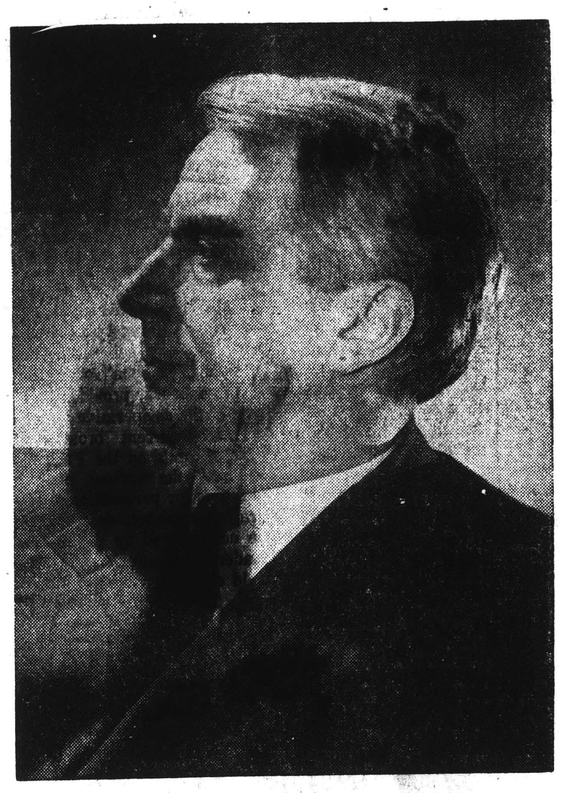
ERICH LEINSDORF first conducted the Boston Symphony as guest in February 1961. After his Boston concerts he went to London for six concerts, followed by engagements in Florence and Milan. He will now return to Amsterdam to conduct the Concertgebouw orchestra. In 1937 Mr. Leinsdorf joined the musical staff of the Metropolitan Opera Association in New York. After six years at the Metropolitan, he accepted a three year contract to begin in 1943, as conductor of the Cleveland Orchestra. However he was drafted into the U. S. Army almost immediately. He later served as music director of the Rochester Philharmonic and resigned after nine years to become director of the New York City Opera and in 1957 rejoined the Metropolitan

165 Church Street – New York

MIAMI, FLA.
NEWS
D. 147,162 S. 125,819
MAY 14 1961

Erich Leinsdorf succeeds Charles Munch as director of the Boston Symphony Orchestra in August.

Sunday Courant
HARTFORD, Conn.
Circ. 148,332
APR 30 1961



CHARLES MUNCH

Munch Here Next Season, Perhaps for Last Time

The announcement last week that Charles Munch will retire as musical director of the Boston Symphony in August, 1962, means that his appearance in next season's Bushnell Symphony Series will bring his final bow to a Hartford audience.

Munch, a favorite here through the numerous Boston Symphony concerts, has conducted on the Bushnell stage since he succeeded Serge Koussevitzky a dozen years ago.

He is stepping out a month before his 71st birthday. He will be succeeded in Boston by Erich Leinsdorf, who has performed here as conductor of the Rochester Philharmonic.

Maestro Munch is scheduled to direct his final Hartford concert next February 19, the fourth event in the 1961-62 Bushnell series by world-famous visiting orchestras. He will have as guest soloist in that concert the French 'cellist, Andre Navarra, who is professor of the 'cello at the Paris Conservatory and who has performed with most of Europe's top-ranking orchestras.

Other concerts in the Bushnell series next season, for which ticket applications are now being accepted at the Bushnell box, office, will be performed by:

The Detroit Symphony with Paul Paray conducting and the young American pianist Lorin Hollander as guest artist; the Boston Symphony in a December concert under the baton of Europe's celebrated Ernest Ansermet; the Cleveland Orchestra with George Szell conducting and Italy' 19-year-old Maurizio Pollini, winner of the International Chopin Piano Competition, as soloist; the Philadelphia Orchestra with Eugene Ormandy conducting.

Dr. Munch has brought many honors to his orchestra, at least have been given it by the New York Music Critics Circle for compositions it introduced to New York. The orchestra has received two American-International Music Fund awards, and nine Grand Prix de Disques as well as the Medal of the Vienna Mozartgemeinde for outstanding recordings.

tra on three foreign tours: to Europe in 1952 at the invitation of the Congress for Cultural Freedom; a second European tour in 1956 when the Boston Symphony Orchestra was the first western orchestra to be heard in the Soviet Union; and an eight-week tour of the Far East, Australia and New Zealand in 1960.

Charles Munch's book, "I Am a Conductor' was published in' Paris in 1954 and subsequently in translation in New Yorl, 1956; London, 1956; Zurich, 1957; Moscow, 1960.

Doctor Munch was responsible

Global Tours

A native of Alsace - Lorraine, Munch gradually expanded the Boston Symphony's season until now it performs 50 weeks a year. But his greatest triumph was in taking the 105 - member orchestra on several globe - girdling tours, including one to Moscow in 1960 the first time any western orchestra had performed in the Soviet capital. The precedent-shattering tours also included triumphal trips to Japan, Australia

Mr. and Mrs. Leinsdorf now reside in Larchmont, New York, with their five children: David, 18; Gregor, 16; Joshua, 15; Hester, 12; and Jenny 9.

CHANGING DIRECTORSHIP of the Boston Symphony Orchestra in 1962 was announced at conclusion of concert in Boston yesterday afternoon. Charles Munch, right, conductor and music director 13 years, will be succeeded by Eric Leinsdorf, left, conductor of the Metropolitan Opera orchestra. Munch gave as his reason for leaving, the "great burden" of the post. *(Associated Press Photo)*

News (e)
BURLINGTON, Vt.
Circ. 4,222
MAY 1 1961

Charles Munch to Retire As Orchestra's Director

Henry B. Cabot, president of the Boston Symphony Orchestra Trustees, has announced Charles Munch will retire as the Orchestra's Music Director in August, 1962, at the conclusion of the Orchestra's annual Berkshire Festival at Tanglewood.

Doctor Munch's successor will be Erich Leinsdorf.

Doctor Munch, who will be 71 years of age in September, 1962, was appointed Music Director in 1949 upon the retirement of Serge Koussevitzky. At the time of his retirement, Doctor Munch will have conducted the Orchestra for 13 seasons, the longest tenure of any conductor in the Orchestra's history except for Serge Koussevitzky who retired the end of his 25th season.

Charles Munch has brought many honors to the Boston Symphony Orchestra. Five New York Music Critics Circle Awards have been given to compositions which were for the inauguration of the Orchestra's Open Rehearsal in Boston, which, in the last ten years have increased from five to ten per winter season. It was recently announced that the Boston Symphony Orchestra, which already has the longest season of any orchestra in this country, will in 1961-62, extend its season to 50 weeks.

Mr. Leinsdorf first conducted the Boston Symphony Orchestra as guest in February 1961. After his Boston concerts Mr. Leinsdorf went to London for six programs with the BBC Symphony Orchestra, which were followed by engagements in Florence and Milan. In May (next month) he returns to Amsterdam to conduct the Concertgebouw in the final concerts of their Beethoven Cycle and for his fourth engagement at the Holland Festival.

Born in Vienna, Feb. 4, 1912, Mr. Leinsdorf received his early training at the Vienna Gymnasium.

165 Church Street – New York
NEW YORK, N.Y.
MIRROR
D: 836,760 S 1,185,553
APR 22 1961

Munch Retires

BOSTON, April 21 (UPI). — Charles Munch retired today as conductor of the Boston Symphony Orchestra, a post he held for more than 11 years. He was succeeded by Erich Leinsdorf, conductor and musical consultant of the Metropolitan Opera.

165 Church Street – New York
NEW YORK, N.Y.
DAILY NEWS
D. 2,021,395 S. 3,221,861
APR 22 1961

Munch Retires

Charles Munch retired yesterday as conductor of the Boston Symphony, a post he held for 11 years. He was succeeded by Erich Leinsdorf, one of the Met's conductors.

230

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447
MAY 7 1961

A Look At the Arts

By E. J. D.

The announcement of [illegible] that Charles Munch will retire as music [illegible] the Boston Symphony at the end of the 1961-62 season (he will be 71 in September 1962) has made us realize once more that time has an unhappy way of passing rapidly and inexorably.

Personally, we will miss the tall, white-haired conductor with the commendably straight back and benign smile, and we shall miss Dr. Munch's expert interpretations, particularly of such French masters as Faure, Berlioz and Debussy. When he retires, Dr. Munch will have conducted the orchestra for 13 seasons, the longest tenure in the orchestra's history except for that of Serge Koussevitsky, who retired at the end of his 25th season.

EARL J. DIAS

That Dr. Munch has been popular with his musicians is evidenced by the remark made to us not long ago by a veteran Boston Symphony player, "Munch is the best and kindest man for whom I have ever worked."

Under Dr. Munch the orchestra has made much musical history—including performances of 31 new works by American composers, 77 first Boston performances, 48 U. S. premieres and 32 world premieres.

And if anyone doubts Dr. Munch's dedication to the art of music, we advise him to read Dr. Munch's eloquent book, "I Am a Conductor," a volume that underlines the high musical integrity of its author.

As everyone knows, Erich Leinsdorf will succeed Dr. Munch. Mr. Leinsdorf first conducted the Boston Symphony in February 1961, after which he went to London for six programs with the BBC Symphony and engagements in Florence and Milan. This month he goes to Amsterdam to conduct the famous Concergebouw Orchestra in a Beethoven cycle and then to his fourth engagement at the Holland Festival.

Born in Vienna in 1912, Mr. Leinsdorf received his early training at the Vienna Gymnasium. In 1934, he became Bruno Walter's assistant at the Salzburg Festival and in the following three years assistant to Arturo Toscanini. In 1937, he joined the staff of the Metropolitan Opera.

After six seasons at the Met, Mr. Leinsdorf was drafted into the U. S. Army. After his discharge, he became music director of the Rochester Philharmonic. After nine years, he was appointed director of the New York City Opera, and in 1957 rejoined the Met as conductor and musical consultant to the general manager.

Mr. Leinsdorf also has conducted the NBC and Philadelphia Orchestra in this country and, overseas, such groups as the London Philharmonic and the Israel Philharmonic.

He now resides in Larchmont, N. Y., with his wife and five children. Certainly, all of us wish him well when he takes over the baton of what may well be the world's best symphonic ensemble.

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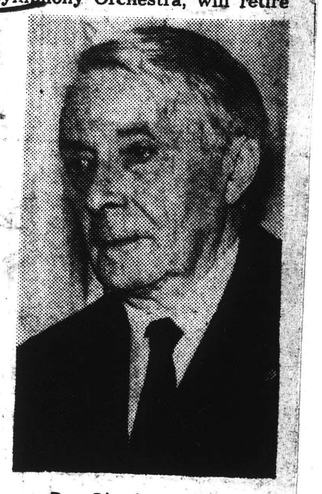
Sun (e)
LOWELL, Mass.
Circ. 42,164
APR 22 1961

Back JFK's Program

URUGUAIANA, BRAZIL — Brazil and Argentine, South America's two biggest nations, have pledged themselves to fight Communist penetration in the western hemisphere and backed President Kennedy's "Alliance for Progress" program for Latin America.

BOSTON—Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the conclusion of the 1961-62 season. Dr. Munch, who will be 70 in September, has directed the symphony for 12 seasons. He will be succeeded by Erich Leinsdorf, 59, conductor and music consultant of the Metropolitan Opera.



Dr. Charles Munch

WASHINGTON—Atty. Gen. Robert F. Kennedy said today he lacks grounds to investigate the militantly conservative, semi-secret John Birch society in the absence of any apparent violation of federal law.

AUGUSTA, ME. — Mitch Miller eliminated all references to Maine in the Stein song on his TV show last night, but few Down Easters seemed genuinely annoyed. The song is as much a part of Maine as potatoes.

GOODBYE

shattering tours also included [illegible] triumphal trips to Japan, Australia

[illegible] music [illegible] Metropolitan Opera orchestra. Munch gave as his reason for [illegible] "burden" of the post. *(Associated Press Photo)*

230

News (e)
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Circ. 4,222
MAY 1 1961

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Charles Munch has brought many honors to the Boston Symphony Orchestra. Five New York Music Critics Circle Awards have been given to compositions which were introduced by him to New York: Martinu's Symphony No. 6, Piston's Viola Concerto, Leo Smit's Symphony No. 1, Poulencs Gloria and the Haieff Piano Concerto. The Orchestra has received two American - International Music Fund Awards, for Blackwood's Symphony No. 1 and the Haieff Symphony No. 2. Doctor Munch received the National Academy of Recording Arts and Sciences Award for his recording with the Boston Symphony Orchestra of Debussy's Images. During his tenure the Orchestra has received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

For the Orchestra's 75th anniversary season (1955)1956) Charles Munch and the Orchestra commissioned works from Barber, Bernstein, Copland, Dutilleux, von Einem, Hanson, Ibert, Martinu, Milhaud, Petrassi, Schuman, Sessions and Villa-Lobos. In the first ten years of Doctor Munch's tenure his programs presented works by 31 American composers 77 first Boston performances, 48 U. S. premieres and 32 world premieres.

In addition to extensive concert series in this country, Doctor Munch has taken the Orchestra on three foreign tours: to Europe in 1952 at the invitation of the Congress for Cultural Freedom; a second European tour in 1956 when the Boston Symphony Orchestra was the first western orchestra to be heard in the Soviet Union; and an eight-week tour of the Far East, Australia and New Zealand in 1960.

Charles Munch's book, "I Am a Conductor' was published in' Paris in 1954 and subsequently in translation in New Yorl, 1956; London, 1956; Zurich, 1957; Moscow, 1960.

Doctor Munch was responsible for the inauguration of the Orchestra's Open Rehearsals in Boston, which in the last ten years have increased from five to ten per winter season. It was recently announced that the Boston Symphony Orchestra, which already has the longest season of any orchestra in this country, will in 1961-62, extend its season to 50 weeks.

Mr. Leinsdorf first conducted the Boston Symphony Orchestra as guest in February 1961. After his Boston concerts Mr. Leinsdorf went to London for six programs with the BBC Symphony which were followed by engagements in Florence and Milan. In May (next month) he returns to Amsterdam to conduct the Concergebouw in the final concerts of their Beethoven Cycle and for his fourth engagement at the Holland Festival.

Born in Vienna, Feb. 4, 1912, Mr. Leinsdorf received his early training at the Vienna Gymnasium. In 1934 he was chosen by Bruno Walter to be his assistant at the Salzburg Festival and he as chief assistant to Arturo Toscanini, at the 1935, 1936, and 1937 Festivals. In 1937 Mr. Leinsdorf, at Toscanini's recommendation joined the musical staff of the Metropolitan Opera Association in New York.

After six seasons at the Metropolitan, Mr. Leinsdorf accepted a three year contract, to begin in 1943, as conductor of the Cleveland Orchestra. Almost immediately, however, he was drafted into the United States Army. Upon his discharge, from service Mr. Leinsdorf was appointed Music Director of the Rochester Philharmonic Orchestra. He resigned from the Rochester post, after nine years, to become director of the New York City Opera and, in 1957, he rejoined the Metropolitan as Conductor and Musical Consultant to the General Manager.

In addition to his terms as conductor of the Cleveland and Rochester orchestras, Mr. Leinsdorf has conducted the Los Angles, the NBC and Philadelphia Orchestra in this country and, among others, the Amsterdam Concertgebouw, the London Philharmonic and the Israel Philharmonic.

Mr. and Mrs. Leinsdorf now reside in Larchmont, New York, with their five children: David, 18; Gregor, 16; Joshua, 15; Hester, 12; and Jenny 9.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 42,164
APR 22 1961

Back JFK's Program

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Box 2078, Boston 6 • Richmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447
MAY 7 1961

A Look At the Arts

By E.J.D.

The announcement of [illegible] that Charles Munch will retire as music [illegible] the Boston Symphony at the end of the 1961-62 season (he will be 71 in September 1962) has made us realize once more that time has an unhappy way of passing rapidly and inexorably.

Personally, we will miss the tall, white-haired conductor with the commendably straight back and benign smile, and we shall miss Dr. Munch's expert interpretations, particularly of such French masters as Faure, Berlioz and Debussy. When he retires, Dr. Munch will have conducted the orchestra for 13 seasons, the longest tenure in the orchestra's history except for that of Serge Koussevitzky.

165 Church Street – N...
NEW YORK, N.Y.
MIRROR
D: 836,760 S 1,195,553
APR 22 1961

Munch Retires

BOSTON, April 21 (UPI). — Charles Munch retired today as conductor of the Boston Symphony Orchestra, a post he held for more than 11 years. He was succeeded by Erich Leinsdorf, conductor and musical consultant of the Metropolitan Opera.

165 Church Street – New York
NEW YORK, N.Y.
DAILY NEWS
D. 2,021,395 S. 3,221,861
APR 22 1961

Munch Retires

Charles Munch retired yesterday as conductor of the Boston Symphony, a post he held for 11 years. He was succeeded by Erich Leinsdorf, one of the Met's conductors.

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Box 2078, Boston 6 • RIchmond 2-4200
Sun (m)
LEWISTON-AUBURN, Me.
Circ. 31,271
APR 22 1961

CONDUCTOR MUNCH TO RETIRE IN '62

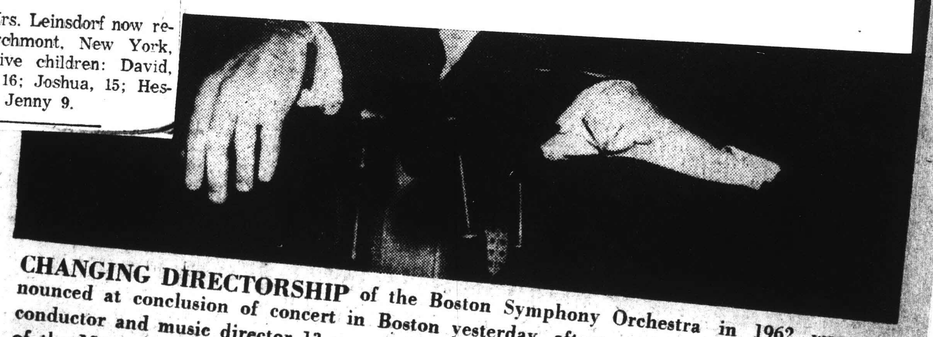
Final Appearance at Berkshire; Leinsdorf Named

BOSTON (AP)—Charles Munch, 69-year-old conductor of the Boston Symphony Orchestra will retire at the end of the 1962 season, Henry B. Cabot, president of the orchestra trustees, said Friday.

Munch was appointed conductor in 1949, succeeding the late Serge Koussevitzky.

Erich Leinsdorf, 49, conductor of the Metropolitan Opera Orchestra, was named to succeed Munch. Leinsdorf, a native of Vienna, Austria, lives in Larchmont, N. Y., with his wife and five children.

Munch's retirement will be effective at the conclusion of the 1962 Berkshire Festival.



CHANGING DIRECTORSHIP of the Boston Symphony Orchestra in 1962 was announced at conclusion of concert in Boston yesterday afternoon. Charles Munch, right, conductor and music director 13 years, will be succeeded by Eric Leinsdorf, left, conductor of the Metropolitan Opera orchestra. Munch gave as his reason for leaving, the "great burden" of the post. *(Associated Press Photo)*

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GARDEN CITY, N.Y.
NEWSDAY
D. 318,875
APR 22 1961

Munch Will Leave Boston Symphony

Boston (UPI) — Charles Munch announced yesterday he is retiring as conductor of the Boston Symphony Orchestra. He will be succeeded in August, 1962, by Erich Leinsdorf, conductor and musical consultant of New York's Metropolitan Opera.

Munch, who will be 70 in September, succeeded Serge Koussevitzky as the 10th conductor of the Boston Symphony in October, 1949.

Leinsdorf, 59, a protege of Toscanini, has been with the Met the past three seasons.

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Press-Herald (m)
PORTLAND, Me.
Circ. 52,135

APR 22 1961

Symphony Leader To Retire In '62

BOSTON (AP) — Charles Munch, 69-year-old conductor of the Boston Symphony Orchestra, will retire at the end of the 1962 season, Henry B. Cabot, president of the orchestra trustees, said Friday.

Munch was appointed conductor in 1949, succeeding the late Serge Koussevitzky.

Erich Leinsdorf, 49, conductor of the Metropolitan Opera Orchestra, was named to succeed Munch. Leinsdorf, a native of Vienna, Austria, has conducted in Cleveland and Rochester, N. Y.

Leinsdorf lives in Larchmont, N. Y., with his wife and five children.

Munch's retirement will be effective at the conclusion of the 1962 Berkshire Festival, Cabot said.

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Telegram (m)
WORCESTER, Mass.
Circ. 57,783

APR 22 1961

MUNCH TO RETIRE

BOSTON (AP) — Charles Munch, 69-year-old conductor of the Boston Symphony Orchestra, will retire at the end of the 1962 season, Henry B. Cabot, president of the orchestra trustees, said yesterday.

Munch was appointed conductor in 1949, succeeding the late Serge Koussevitzky.

Erich Leinsdorf, 49, conductor of the Metropolitan Opera [illegible] was named to suc[illegible] Leinsdorf, a native of Vienna, Austria, has [illegible] Cleveland and Roche[illegible]

Leinsdorf lives in Larchmont, N.Y., with his wife and five children.

Munch's retirement will be effective at the conclusion of the 1962 Berkshire Festival, Cabot said.

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Sunday Register
NEW HAVEN, Conn.
Circ. 105,460

APR 23 1961

Leinsdorf To Succeed Munch With Symphony

BOSTON (AP) — Erich Leinsdorf, 49, conductor of the Metro politan Opera orchestra, will become conductor of the Boston Symphony Orchestra at the end of the 1962 season.

He succeeds Charles Munch, 69, who plans to retire.

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

APR 30 1961

The Boston Symphony

Formal announcement of the retirement of Charles Munch as music director of the Boston Symphony Orchestra and of the selection of Erich Leinsdorf as his successor having been made more than a year before the actual event, an ample period of transition has been provided for all concerned. This includes the public, for such changes are not to be taken lightly and nowhere else in this country, unless in Philadelphia, is an orchestra so traditionally important in the community.

In assuming one of the most coveted and influential positions of the kind anywhere Mr. Leinsdorf comes to Boston as a familiar figure, having for many years conducted Metropolitan Opera groups on their annual visits there. In fact, his new appointment suggests a close connection with the prospect civic auditorium in the Prudential Center, where opera and ballet would be presented; the old Boston Opera House was torn down several years ago.

What effect his induction will have on summer policies at Tanglewood is of special concern in Western Massachusetts. Since Dr. Munch is to remain at the helm until the start of the regular 1962-63 season he may be expected to lead the orchestra at Lenox for two more summers, perhaps with more relief next year than this, programs for which have already been announced. The Berkshire Festival, extended to seven weeks this season, will have an eighth week in 1962.

A full schedule of 50 weeks, and 221 concerts, has been arranged for the Bostonians next fall and winter, longer than that of any other American symphony orchestra; those of New York and Philadelphia usually average 36 or 38 weeks. The advantages of steady employment are obvious, and, as pointed out by the trustees, the musicians can "concentrate on musical matters" without worrying about outside means of support during a slack period.

The season starting Sept. 29 will include 70 Symphony Hall concerts, an increase of seven, with a new series on Monday nights. With nine weeks of "Pops" concerts next spring, plus three weeks outdoors on the Esplanade, in addition to Tanglewood and some touring and recording engagements, not to mention rehearsals, the season will be the fullest ever booked for members of the orchestra.

Such a schedule puts a heavy burden on Dr. Munch, under whose leadership the orchestra has earned many honors and made three foreign tours since he took over in 1949. Certain changes in style and interpretation have been noted under his direction, as there were under Karl Muck, Pierre Monteux and Serge Koussevitsky before him, and as there will be again. But in view of Mr. Leinsdorf's deep background as permanent and guest conductor here and abroad, the Boston Symphony will surely continue to be one of New England's, and America's proudest cultural possessions.

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Journal (e)
LEWISTON-AUBURN, Me.
Circ. 13,908

APR 22 1961

Leinsdorf To Become Conductor Of Boston Symphony

BOSTON (AP) — Erich Leinsdorf, 49, conductor of the Metropolitan Opera orchestra, will become conductor of the Boston Symphony Orchestra at the end of the 1962 season.

He succeeds Charles Munch, 69, who plans to retire.

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 62,208

APR 22 1961

Boston Maestro Munch to Retire

BOSTON, April 22 (AP)—Erich Leinsdorf, 49, conductor of the Metropolitan Opera Orchestra, will become conductor of the Boston Symphony at the end of the 1962 season.

His appointment followed

165 Church Street — New York

BROOKLYN, N.Y.
KINGS COURIER
W. 15,370

APR 29 1961

Charles Munch To Retire After Tanglewood Festival

Henry B. Cabot, President of the Boston Symphony Orchestra Trustee, announced that Charles Munch will retire as the Orchestra's Musical Director in August 1962 at the conclusion of the Orchestra's annual Berkshire Festival at Tanglewood. Dr. Munch's successor will be Erich Leinsdorf. Dr. Munch, who is 70, [illegible]

New England Newsclip Agency, Inc.
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Sunday Register
NEW HAVEN, Conn.
Circ. 105,460

APR 23 1961

Leinsdorf Leaves 'Met' To Succeed Munch In Boston

BOSTON (UPI) — Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the conclusion of the 1962 season.

Dr. Munch, who has directed the symphony for 12 seasons, will be succeeded by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera. Munch is almost 70 years old.

Both announcements were made late Friday by Henry B. Cabot, president of the board of trustees at a news conference after the symphony's regular Friday afternoon concert.

Leinsdorf, 59, is a native of Vienna and a protege of Arturo Toscanini. He has been with the Met for the past three seasons and has also served as conductor or assistant conductor of the Florence, Italy and Salzburg, Austria music festivals. He lives in Larchmont, N.Y.

GOODBYE

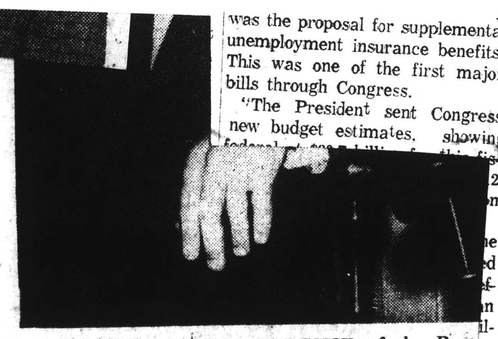
of the 80 - year - old Boston Symphony in October 1949. He succeeded the near - legendary Serge Koussevitzky, whose autocratic methods during his 25-year reign had built the orchestra to one of the world's finest.

Global Tours

A native of Alsace - Lorraine, Munch gradually expanded the Boston Symphony's season until now it performs 50 weeks a year. But his greatest triumph was in taking the 105 - member orchestra on several globe - girdling tours, including one to Moscow in 1960 the first time any western orchestra had performed in the Soviet capital. The precedent-shattering tours also included triumphal trips to Japan, Australia

was the proposal for supplemental unemployment insurance benefits. This was one of the first major bills through Congress.

"The President sent Congress new budget estimates, showing [illegible]



CHANGING DIRECTORSHIP of the Bost[illegible] nounced at conclusion of concert in Boston yes[illegible] conductor and music director 13 years, will be su[illegible] of the Metropolitan Opera orchestra. Munch gav[illegible] den" of the post. *(Associ[illegible]*

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GARDEN CITY, N.Y.
NEWSDAY
D. 318,875

APR 22 1961

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Telegram (m)
WORCESTER, Mass.
Circ. 57,783

APR 22 1961

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Sunday Register
NEW HAVEN, Conn.
Circ. 105,460

APR 23 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

APR 30 1961

The Boston Symphony

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165 Church Street – New York

BROOKLYN, N.Y.
KINGS COURIER
W. 15,370

APR 29 1961

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Dr. Munch, who is 70 years of age was appointed Music Director in 1949 upon the retirement of Serge Koussevitzky. Dr. Munch, at his retirement, will have conducted the Orchestra for 13 years, longer than anyone except Koussevitzky who retired after 25 years.

Under Dr. Munch's leadership the Boston Symphony has won many honors. Five New York Music Critics Circle Awards have been given to compositions which were introduced by him in New York, 9 Grand Prix du Disque at the Medal of the Vienna Mozartgeneinde.

Mr. Leinsdorf has a very distinguished background in music. He has worked with Bruno Walter at the Dalzburg Festival and was assistant to Arthur Toscanini at the 1935, and 37 Festivals. In 1937 Mr. Leinsdorf joined the staff of the Metropolitan Operal Association.

He has since then conducted the Cleveland and Rochester Orchestras. And more recently has conducted the Los Angeles the N.B.C. and the Philadelphia orchestra among others.

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Journal (e)
LEWISTON-AUBURN, Me.
Circ. 13,908

APR 22 1961

Leinsdorf To Become Conductor Of Boston Symphony

BOSTON (AP) — Erich Leinsdorf, 49, conductor of the Metropolitan Opera orchestra, will become conductor of the Boston Symphony Orchestra at the end of the 1962 season.

He succeeds Charles Munch, 69, who plans to retire.

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Courant (m)
HARTFORD, Conn.
Circ. 10,983

APR 22 1961

Munch Retires in '62 From Boston Symphony

BOSTON, (AP) — Charles Munch, 69-year-old conductor of the Boston Symphony Orchestra, will retire at the end of the 1962 season the orchestra trustees said Friday. Munch was appointed conductor in 1949, succeeding the late Serge Koussevitzky. Erich Leinsdorf, 49, conductor of the Metropolitan Opera Orchestra, was named to succeed Munch. Leinsdorf, a native of Vienna, Austria, has conducted in Cleveland and Rochester, N. Y.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Day (e)
NEW LONDON, Conn.
Circ. 27,132

APR 22 1961

LEINSDORF NAMED

BOSTON (AP) — Erich Leinsdorf, 49, conductor of the Metropolitan Opera orchestra, will become conductor of the Boston Symphony Orchestra at the end of the 1962 season.

He succeeds Charles Munch, 69, who plans to retire.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
BRISTOL, Conn.
Circ. 14,008

APR 22 1961

NEW CONDUCTOR

BOSTON (AP) — Erich Leinsdorf, 49, conductor of the Metropolitan Opera orchestra, will become conductor of the Boston Symphony Orchestra at the end of the 1962 season.

He succeeds Charles Munch, 69, who plans to retire.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 62,208

APR 22 1961

Boston Maestro Munch to Retire

BOSTON, April 22 (AP)—Erich Leinsdorf, 49, conductor of the Metropolitan Opera Orchestra, will become conductor of the Boston Symphony at the end of the 1962 season.

His appointment followed announcement last night that Charles Munch, 69, will retire as conductor of the famed Boston orchestra at the end of next season. Munch was appointed conductor in 1949, succeeding the late Serge Koussevitzky.

Leinsdorf, a native of Vienna, Austria, lives in Larchmont, N. Y., with his wife and five children. He has conducted in Cleveland and Rochester, N. Y.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NEWPORT, R. I.
Circ. 11,946

APR 22 1961

Boston Symphony Has New Conductor

BOSTON (AP) — Erich Leinsdorf, 49-year-old conductor of the Metropolitan Opera Orchestra, will become conductor of the Boston Symphony Orchestra at the end of the 1962 season.

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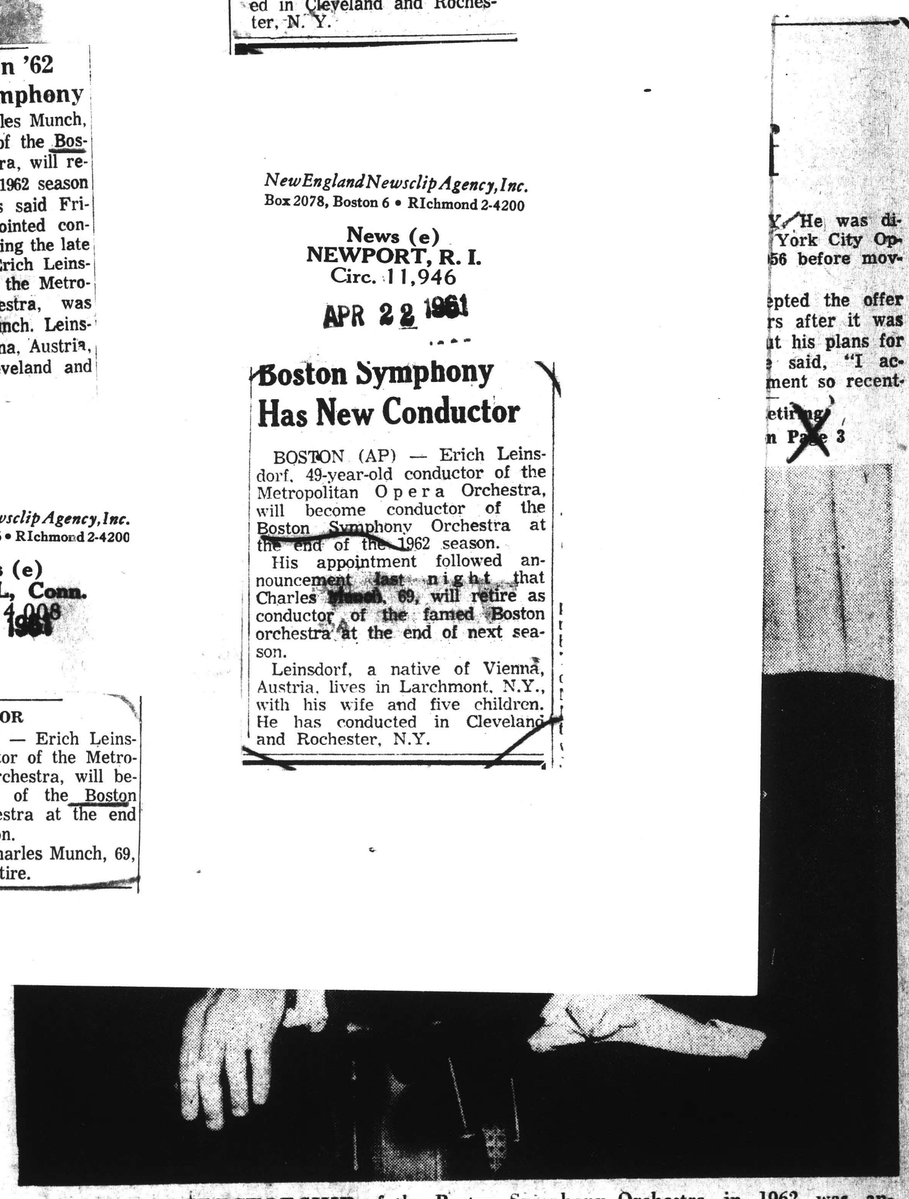

CHANGING DIRECTORSHIP of the Boston Symphony Orchestra in 1962 was announced at conclusion of concert in Boston yesterday afternoon. Charles Munch, right, conductor and music director 13 years, will be succeeded by Eric Leinsdorf, left, conductor of the Metropolitan Opera orchestra. Munch gave as his reason for leaving, the "great burden" of the post. *(Associated Press Photo)*

230

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 37,868
APR 22 1961

Munch Retiring; Baton To Leinsdorf

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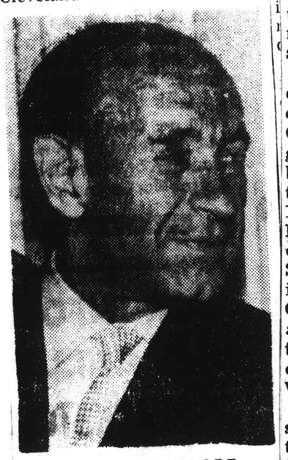

ERICH LEINSDORF

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Banner (e)
BENNINGTON, Vt.
Circ. 4,861
APR 24 1961

Charles Munch To Leave Post With Symphony

Charles Munch will retire as music director of the Boston Symphony Orchestra in August 1962 at the conclusion of the orchestra's annual Berkshire Festival at Tanglewood, Mass. Dr. Munch's successor will be Erich Leinsdorf.

Dr. Munch, who will be 71 years old September 1962, was appointed music director in 1949 upon the retirement of Serge Koussevitzky. At the time of his retirement, Dr. Munch will have conducted the orchestra for 13 seasons, the longest tenure of any conductor in the orchestra's history except for Koussevitzky who retired at the end of his 25th season.

Munch has brought many honors to the Boston Symphony Orchestra. Five New York Music Critics Circle Awards have been given to compositions introduced by him to New York; the orchestra has received two American-International Music Fund Awards; Munch received the National Academy of Recording Arts and Sciences Award for his recording with the Boston Symphony Orchestra of Debussy's "Images," and during his tenure, the orchestra has received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

In addition to extensive concert series in this country, Munch has taken the orchestra on three foreign tours: to Europe in 1952 at the invitation of the Congress for Cultural Freedom; a second European tour in 1956 when the Boston Symphony Orchestra was the first western orchestra to be heard in the Soviet Union; and an eight week tour of the Far East, Australia and New Zealand in 1960.

Munch's book, "I Am a Conductor," was published in Paris in 1954 and subsequently in translation in New York, 1955; London, 1956; Zurich, 1957; and Moscow, 1960.

Munch was responsible for the inauguration of the orchestra's open rehearsals in Boston, which in the last 10 years have increased from five to ten per winter season. It was recently announced that the Boston Symphony Orchestra, which already has the longest season of any orchestra in this country, will, in 1961-62, extend its season to 50 weeks.

Leinsdorf first conducted the Boston Symphony Orchestra as guest in February 1961. After his Boston concerts Leinsdorf went to London for six programs with the BBC Symphony which were followed by engagements in Florence and Milan. In May he returns to Amsterdam to conduct the Concertgebouw in the final concerts of their Beethoven Cycle and for his fourth engagement at the Holland Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Sun
WESTERLY, R. I.
Republican
Circ. 7,797
APR 23 1961

NEW CONDUCTOR

BOSTON (AP). — Erich Leinsdorf, 49-year-old conductor of the Metropolitan Opera Orchestra, will become conductor of the Boston Symphony Orchestra at the end of the 1962 season.

His appointment followed announcement Friday night that Charles Munch, 69, will retire as conductor of the famed Boston orchestra at the end of next season.

Munch was appointed conductor in 1949, succeeding the late Serge Koussevitzky.

Leinsdorf, a native of Vienna, Austria, lives in Larchmont, N.Y., with his wife and five children. He has conducted in Cleveland and Rochester, N.Y.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SOUTHBRIDGE, Mass.
Circ. 5,181
APR 22 1961

* * * *

BOSTON SYMPHONY CONDUCTOR RETIRES

BOSTON April 22 (UPI)—Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the conclusion of the 1961-62 season. Dr. Munch, who has directed the symphony for 12 seasons, will be succeeded by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera. Munch is almost 70 years old.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Reformer &
Vermont Phoenix (e)
BRATTLEBORO, Vt.
Circ. 7,211
APR 22 1961

Boston Symphony to Have New Conductor

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Times - Argus (e)
BARRE-MONTPELIER
Vt.
Circ. 10,000
APR 22 1961

BOSTON (AP)—Erich Leinsdorf, 49-year-old conductor of the Metropolitan Opera Orchestra, will become conductor of the Boston Symphony Orchestra at the end of the 1962 season.

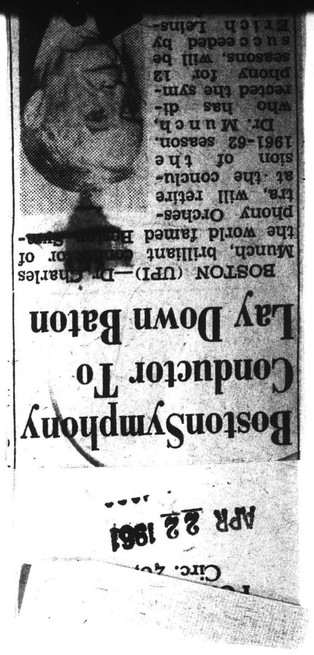
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
TAUNTON, Mass.
Circ. 11,802
APR 22 1961

Boston Symphony Conductor To Lay Down Baton

BOSTON (UPI)—Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the conclusion of the 1961-62 season.

Dr. Munch, who has directed the symphony for 12 seasons, will be succeeded by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera.



GOODBYE

now it performs 50 w
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taking the 105 - men
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tours, including one
in 1960 the first tim
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230

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Box 2078, Boston 6 • RIchmond 2-4200

Express (e)
PORTLAND, Me.
Circ. 28,487

APR 22 1961

Boston Symphony Conductor To Lay Down Baton

BOSTON (UPI)—Dr. Charles Munch, brilliant conductor of the world famed Boston Symphony Orchestra, will retire at the conclusion of the 1961-62 season.

Munch

Dr. Munch, who has directed the symphony for 12 seasons, will be succeeded by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera. Munch is almost 70 years old.

Both announcements were made late Friday by Henry B. Cabot, president of the board of trustees at a news conference after the symphony's regular Friday afternoon concert.

Under Munch, who succeeded the famed Serge Koussevitzky, the symphony rose to its greatest heights.

The handsome, tousel-haired conductor whose offstage shyness is a striking contrast to his energetic direction from the podium, took the 105-member orchestra on several globe girdling tours, including one to Moscow in 1960. It was the first time any western orchestra had performed in the Soviet capital. The orchestra also visited Japan, Australia and New Zealand, the nations outside the Iron Curtain in Europe.

Leinsdorf, 59, is a native of Vienna and a protege of Arturo Toscanini. He has been with the Met for the past three seasons and has also served as conductor or assistant conductor of the Florence, Italy and Salzburg, Austria music festivals. He lives in Larchmont, N. Y.

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Box 2078, Boston 6 • RIchmond 2-4200

Times - Argus (e)
BARRE-MONTPELIER Vt.
Circ. 10,000

APR 22 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
TAUNTON, Mass.
Circ. 11,802

APR 22 1961

Leinsdorf To Direct Hub Group

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Munch was appointed conductor in 1949, succeeding the late Serge Koussevitzky.

Leinsdorf, a native of Vienna, Austria, lives in Larchmont, N.Y., with his wife and five children. He has conducted in Cleveland and Rochester, N.Y.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Reformer & Vermont Phoenix (e)
BRATTLEBORO, Vt.
Circ. 7,211

APR 22 1961

Boston Symphony to Have New Conductor

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Pawtuxet Valley Times (e)
W. WARWICK, R. I.
Circ. 7,919

APR 22 1961

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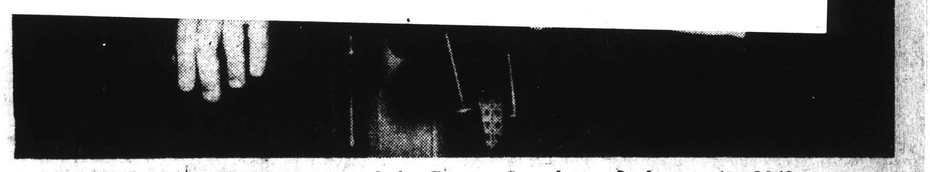

CHANGING DIRECTORSHIP of the Boston Symphony Orchestra in 1962 was announced at conclusion of concert in Boston yesterday afternoon. Charles Munch, right, conductor and music director 13 years, will be succeeded by Eric Leinsdorf, left, conductor of the Metropolitan Opera orchestra. Munch gave as his reason for leaving, the "great burden" of the post. *(Associated Press Photo)*

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
PAWTUCKET-CENTRAL FALLS, R.I.
Circ. 37,868

APR 22 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Circ. 4,861

APR 24 1961

Charles Munch To Leave Post With Symphony

Charles Munch will retire as music director of the Boston Symphony Orchestra in August 1962 at the conclusion of the orchestra's annual Berkshire Festival at Tanglewood, Mass. Dr. Munch's successor will be Erich Leinsdorf.

Dr. Munch, who will be 71 years old September 1962, was appointed music director in 1949 upon the retirement of Serge Koussevitzky. At the time of his retirement, Dr. Munch will have

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Sun
WESTERLY, R. I.
Republican
Circ. 7,797

APR 23 1961

NEW CONDUCTOR

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Leinsdorf, a native of Vienna, Austria, lives in Larchmont, N.Y., with his wife and five children. He has conducted in Cleveland and Rochester, N.Y.

— FOOT RENTALS

230

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Times (e)
HARTFORD, Conn.
Circ. 124,088

APR 22 1961

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Box 2078, Boston 6 • RIchmond 2-4200

News (e)
GARDNER, Mass.
Circ. 7,249

APR 22 1961

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Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NAUGATUCK, Conn.
Circ. 5,255

APR 22 1961

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,847

APR 22 1961

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Box 2078, Boston 6 • RIchmond 2-4200

Call (e)
WOONSOCKET, R. I.
Circ. 25,163

APR 22 1961

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GOODBYE

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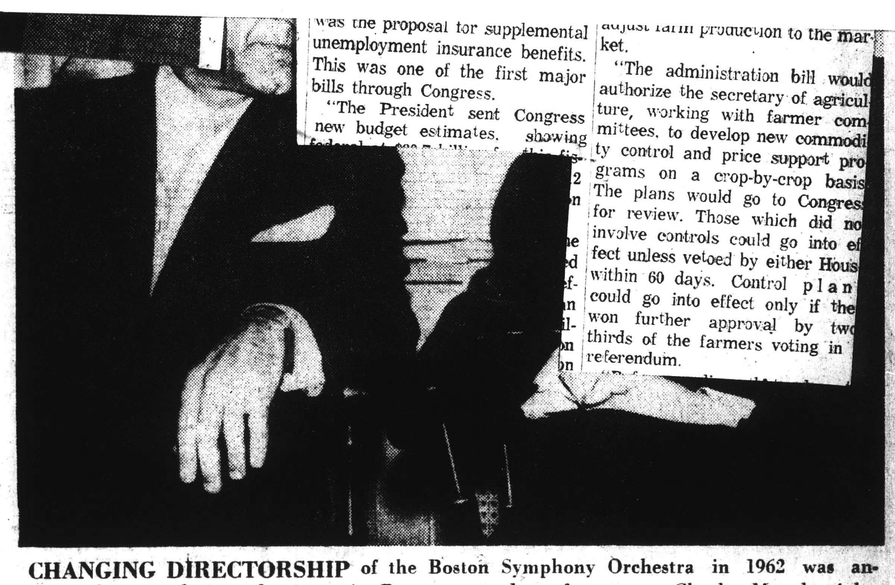

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230

165 Church Street — New York

DAVENPORT, IOWA
TIMES-DEMOCRAT
SAT. 51,223 SUN. 60,820
APR 30 1961

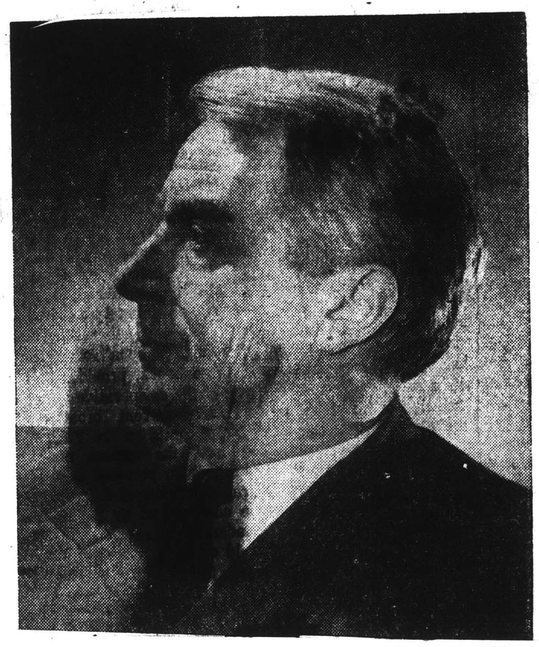
Catching The Beat In The Music World

CHARLES MUNCH, will retire as music director of the Boston Symphony orchestra in August 1962, at the conclusion of the orchestra's annual Berkshire Festival at Tanglewood. His successor will be Erich Leinsdorf. This announcement was made by Henry B. Cabot president of the Boston Symphony Orchestra Trustees. Dr. Munch will be 71 years of age in September 1962. He was appointed music director in 1949, upon the retirement of Serge Koussevitsky. At the time of his retirement, Dr. Munch will have conducted the orchestra for 13 seasons, the longest tenure of any conductor in the

165 Church Street — New York

MIAMI, FLA.
NEWS
D. 147,162 S. 125,019
MAY 14 1961

Sunday Courant
HARTFORD, Conn.
Circ. 148,332
APR 30 1961



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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
APR 22 1961

Munch Laying Down Baton in 1962; Will Be Succeeded by Erich Leinsdorf

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[The change will become effective immediately following the Tanglewood season at Lenox.]

The announcement o fMunch's retirement came through an orchestra official during an emotional news conference at the conclusion of the Boston Symphony's regular Friday afternoon concert.

'Great Burden'

Leinsdorf, in Boston this week for the Met's annual tour, sat quietly beside the 70 - year - old Munch as Henry B. Cabot, president of the board of trustees of the symphony, told newsmen that Munch had decided to retire because of the "great burden" imposed by one of the music world's most prestigious posts.

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Munch Retiring
Continued on Page 3

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Times (e)
HARTFORD, Conn.
Circ. 124,088

APR 22 1961

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Mr. Munch was appointed conductor in 1949, succeeding the late Serge Koussevitzky. Mr. Leinsdorf, a native of Vienna, lives in Larchmont, N. Y., with his wife and five children.

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News (e)
GARDNER, Mass.
Circ. 7,249

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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Call (e)
WOONSOCKET, R. I.
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GOODBYE

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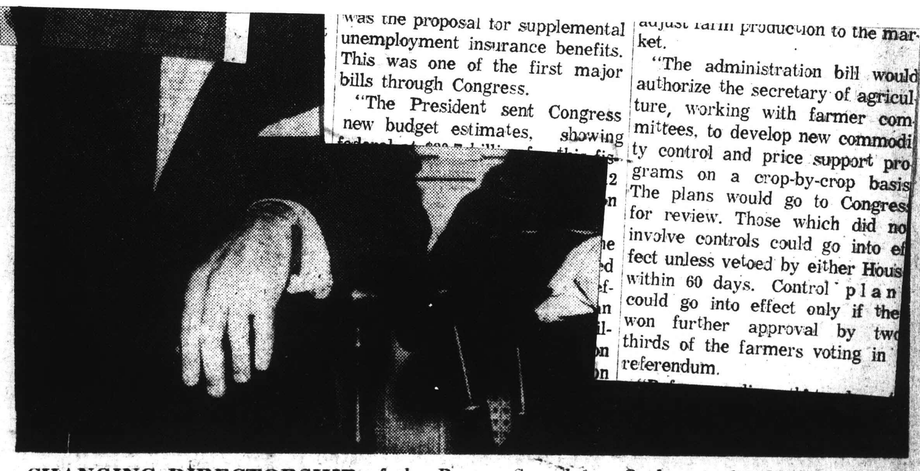

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230

165 Church Street — New York

DAVENPORT, IOWA
TIMES-DEMOCRAT
SAT. 51,223 SUN. 60,829

APR 30 1961

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KHAM

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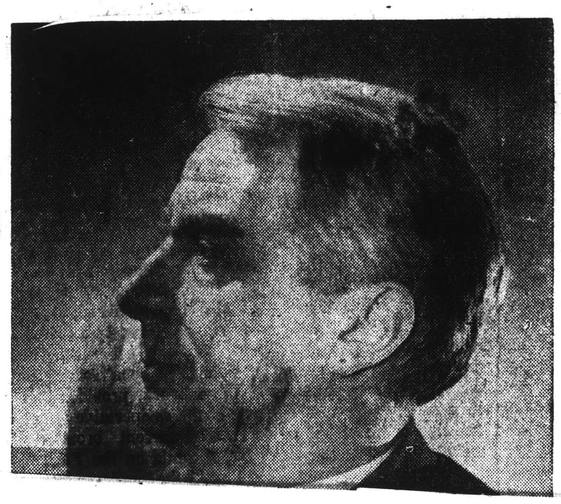
favorite with

Sunday Courant
HARTFORD, Conn.
Circ. 148,332
APR 30 1961



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T-340 Crawler Tractors
from New England's largest
CRAWLER CARAVAN

We're ready to demonstrate the "terrific" International T-340 and Stoycockering demand for International T-340 crawlers has just resulted in the biggest TTD-340 drive-away caravan ever scheduled to the factory during construction and logging industries. New England constructed! See why these 47 hp* tractors Our share of the sensational Four-in-one bulldozer, scraper, teady to demonstrate anything in their line of the big, 85-inch hydraulic blade. Test the bucket, bulldozer, scraper, have been amazed at the way these 47 hp* tractors outwork anything push of the Bulldozer. Test a date—outstrip Bulldozer. Just get a date—mountain-moving Bulldozer. Just get a date—Which gives you machine. Just call in one machine. Just call it the Bulldozer. Just call it the band all in one machine are calling it the way owners are calling it the horsepower at standard conditions.

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Consulate in Zanzibar

DAR ES SALAAM, Tanganyika (AP)—The United States is selecting up a consulate in the British protectorate of Zanzibar where about 40 Americans stationed running a Project Mercury station under a British-American agreement for tracking flights of man in space.

ACCRA, Ghana — Ghana's government reports $7 million by credited with a trade-technical co-gary under a operation agreement.

Men Retiring

Continued From First Page

ly I have not had enough time to absorb the emotional shock and haven't had time to make plans."

Hard To Get

Cabot said that Munch had approached the symphony's board of trustees about six weeks ago, asking that it begin a search for a successor in the arduous post. Munch had suffered a heart seizure a few years ago.

Cabot said that when the board had decided on Leinsdorf, members had to visit New York several times to persuade Met manager Rudolph Bing to release the conductor.

The change of conductors was expected to touch off a wholesale chain reaction of appointments and successions in the world of music. Met officials in New York gave no indication immediately who would take Leinsdorf's place.

Enervating Duties

When Munch steps down next year, he will have served as music director (his formal title) of the Boston Symphony for 13 years, longer than any other conductor except Koussevitzky.

During that time, the duties of the post have expanded until at present it is a year-round job. Besides having the longest concert season of any American orchestra, the Boston Symphony also operates the Berkshire Music School, the Berkshire Music Festival and the annual Tanglewood concerts at Lenox.

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Leinsdorf To Conduct Bostonians

Munch to Retire At

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
APR 22 1961

MUNCH IS LEAVING BOSTON SYMPHONY

Leinsdorf to Succeed Him as Director

Special to The New York Times.

BOSTON, April 21—Charles Munch will retire as musical director of the Boston Symphony Orchestra at the end of the 1961-62 season. He will be succeeded by Erich Leinsdorf, conductor and musical consultant of the Metropolitan Opera Association.

The retirement of Dr. Munch was announced at the end of today's concert by Henry B. Cabot, president of the orchestra's trustees. It will take effect in August, 1962, at the close of the annual Berkshire Festival at Tanglewood, Lenox.

Dr. Munch will become 71 years old in September, 1962. He was appointed director of the Boston Symphony in 1949 at the retirement of Dr. Serge Koussevitzky at the end of his twenty-fifth season.

Mr. Cabot said that Dr. Munch had first mentioned retiring several years ago. He said the resignation now was accepted with regret by the trustees. Noting that Dr. Munch's length of tenure was second only to Dr. Koussevitzky's, Mr. Cabot commented that "we are sorry he was not younger when he took over so that he, too, might be retiring after twenty-five years."

The announcement was made in Dr. Munch's dressing quarters. The Boston conductor remained silent throughout. He sat next to Mr. Leinsdorf during a brief press conference. Then he arose embraced Mr. Leinsdorf, shook hands silently with one veteran Boston music critic and with [illegible]

Retiring Director and Successor

Karsh, Ottawa

Dr. Charles Munch — Erich Leinsdorf

certs in this country, Dr. Munch has taken the orchestra on three foreign tours—to Europe in 1952, to the Soviet Union in 1956 and to the Far East, Australia and New Zealand in 1960. He is the author of "I Am a Conductor," published in Paris in 1954.

Dr. Munch was responsible for the inauguration of the orchestra's open rehearsals in Boston, which in the last ten years have increased from five to ten during the winter season. It was announced recently that the orchestra, which already has the longest season of any in the country, will extend its season to fifty weeks in 1961-62.

Mr. Leinsdorf was born in Vienna [illegible]

Sunday Register
NEW HAVEN, Conn.
Circ. 105,460

APR 30 1961

MUSIC:

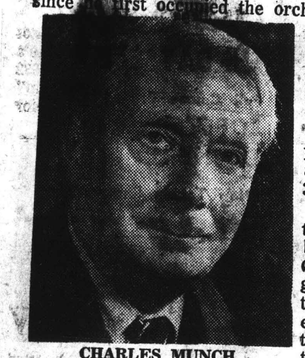
Charles Munch To Retire As Boston Symphony Leader

By GORDON E. ARMSTRONG

The announcement last week that Charles Munch will retire as conductor of the Boston Symphony at the conclusion of the 1962 Berkshire Music Festival signals the approaching end of another significant era in the orchestra's long and illustrious history. Since Dr. Munch will be 71 at the time of his retirement next year, perhaps the news was not surprising though it nevertheless comes as something of a shock to music devotees here and elsewhere. Tempus fugit!

To many patrons of the Woolsey series, surely the Munch tenure will seem to be a comparatively short one. Compared to that of his predecessor, Serge Koussevitzky, whose reign extended for 25 years, it is. Dr. Munch took over the conductor's post in 1949 and will have completed 13 years with the Boston Symphony on his retirement. However, this will be the longest tenure of any conductor, except Koussevitzky, in the history of the orchestra.

The present conductor has made an impressive record with the Bos[illegible] Sym[illegible] while maintaining its prestige and artistic standa[illegible] lon[illegible]ding. Many new works were commissioned since [illegible] first oc[illegible] the orchestra's podium. Some 13 works were commissioned during the Boston Symphony's 75th anniversary season alone (1955-56). In the first 10 years of Munch's tenure, the orchestra presented works by 31 American composers, 77 first Boston performances, 48 U. S. premieres, and 32 world premieres.



CHARLES MUNCH

Many honors have come to the orchestra under Dr. Munch's baton. Five New York Music Critics Circle Awards have been given to works which he introduced to New York audiences. Other awards include two from the American-International Music Fund and one from the National Academy of Recording Arts and Sciences. Then there are nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde to add to the list. Incidentally, two of the award winning works were by Alexei Haieff, whose Symphony No. 3 was commissioned and premiered by the New Haven [illegible]ony in its final concert this season.

The Bos[illegible]hony's reputation as one of the world's great orchestras h[illegible] enhanced and strengthened by three foreign tours during the [illegible]ch tenure. On the second of these tours in 1956, the orchestra gained the distinction of being the first western orchestra to get a hearing in the Soviet Union.

Erich Leinsdorf, a conductor who is a familiar figure in the world's music centers, has been appointed to succeed Dr. Munch. He first came to international attention as assistant to both Bruno Walter and Arturo Toscanini at the Salzburg Festivals from 1934 to 1937. In fact it was Toscanini who was largely instrumental in bringing about Leinsdorf's appointment as a conductor at the Metropolitan Opera in 1937. Leinsdorf left the "Met" in 1943 and since then he has been at various times the regular conductor of the Cleveland and Rochester orchestras as well as a guest with leading orchestras here and abroad. In 1957, he rejoined the "Met" after an association with the New York City Opera for several years.

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APR 22 1961

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Leinsdorf Will Conduct Boston Symphony After August, 1962

BOSTON (UPI)—Charles Munch announced Friday he is retiring because of the "great burden" of his duties as conductor of the Boston Symphony Orchestra. He will be succeeded in August 1962 by Erich Leinsdorf, conductor and musical consultant of New York's Metropolitan Opera.

Conference Emotional

Munch anounced his retirement through a symphony official at an emotional news conference after he conducted the regular Friday afternoon concert of one of the nation's most famous orchestras.

Leinsdorf, sitting quietly beside the tall, white - haired, 70-year-old Munch, heard symphony president Henry B. Cabot anounce:

"The board of trustees has regretfully accepted Mr. Munch's resignation which will take affect at the close of next season. We also are glad to announce that

See MUNCH PLANS
Page Nine

D. 614,169 S. 1,254,635
APR 22 1961

Symphony Director, Successor

(United Press International Telephoto)

Music Director Charles Munch, right, of the Boston Symphony Orchestra chats with his successor, Erich Leinsdorf, following conclusion of Friday's concert. Munch will retire in 1962. Leinsdorf has been conductor at the Metropolitan Opera in New York.

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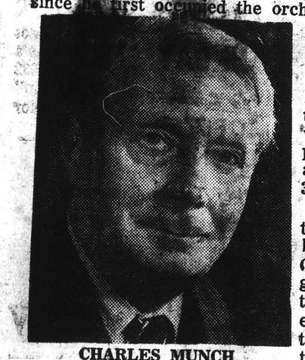

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Leinsdorf to Succeed Him as Director

Special to The [illegible] Times

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will be omitted.

SMOLA—In Indian Orchard, the 19th, Mrs. Helena (Powska) Smola, of 8 Falmouth St., widow of Felix Smola. Funeral at the Nowak funeral home Saturday at 8:15 a. m. followed by a solemn requiem high mass in Immaculate Conception Church at 9. Burial in St. Aloysius Cemetery. Visiting hours Thursday and Friday from 2 to 5 and 7 to 10 p. m.

STEFANIK—In Holyoke, the 20th, John J. Stefanik of 39 High St., South Hadley Falls. Funeral at the Ryder funeral home Monday at 8 a. m., with a solemn requiem mass in Mater Dolorosa Church, Holyoke at 9. Burial will be in Mater Dolorosa Cemetery. Calling hours Friday from 7 p. m.

SHEEHAN—In Springfield Hospital, the 21st, Andrew F. Sheehan of 5 Massachusetts Ave., husband of Edith (Roche) Sheehan. Funeral at Graham-Wallengren funeral home, 619 State St., Monday at 8 a. m., with a solemn high mass of requiem in Holy Family Church at 9. Burial in St. Bridget's Cemetery. Friends Saturday from 7 to 10 p. m. The family will receive Monday and Sunday from 2 to 4 and 7 to 10 p. m.

STREPEK—In Easthampton, the 21st, Frank Strepek, 55, of 43 Everett St., Easthampton. Funeral Monday morning at 8:15 at Cretenhek funeral home, with a high mass of requiem in Sacred Heart Church at 9. Burial will be in Mater Dolorosa Cemetery in South Hadley Falls. Calling hours Saturday from 2 to 5 and Sunday 7 to 10 at the funeral home.

WOTHERSPOON—In this city, the 19th, Ophelia (Pogo) Wotherspoon, 71, of 77 Madison St., Chicopee Falls, widow of Francis Wotherspoon. Funeral at the Dickinson-Streeter funeral home, 305 State St., Saturday at 2 p. m. with organ prelude at 1:30. Visiting hours at the funeral home are tonight from 7 to 9 and Friday from 3 to 5 and 7 to 9 p. m.

ing a brief press conference. Then he arose embraced Mr. Leinsdorf, shook hands silently with one veteran Boston music critic and with [illegible]

[illegible] Mr. Leinsdorf was born in [illegible]

[illegible] 1961-62.

[illegible] season to [illegible]

celebrant; Rev. Anthony Nuc-

[illegible]insdorf [illegible]p Conduct [illegible]ostonians

[illegible]ch to Retire At

[illegible] Successor

Erich Leinsdorf

The funeral of Giovanni Albano of 8 Arlington Ct. was held Friday at the F. M. Forastiere and Son funeral home, with a solemn requiem high mass in Our Lady of Mount Carmel Church. Rev. Donald Farrell, C.P.S., was celebrant; Rev. Anthony Nuc-

APR 22 1961
LD-TRIBUNE YORK, N. Y.
16,647 S. 488,161

The funeral of Peter Kluch of 35 Norway St., Longmeadow was held at the Byron funeral home Friday with services in St. John the Divine Armenian Apostolic Church with Rev. Gureghi Kalfayan officiating. Bearers were Assadour Peltekian, Vincent Talevi, Krachig Koniklian, Hagop, George and Zareh Kludgian. Burial was in Oak Grove Cemetery.

* * *

Mary Reilly resi[illegible]s at 45 Penacook St., this city. Other survivors besides her husband and her daughter here, are two sons, John and Thomas; three other daughters, Agnes, Annie Mae and Catherine; and a sister, Mrs. James Reilly; all in Ireland; three brothers, Martin in Ireland, and Michael and John, both in England.

Mr. Lei[illegible]dorf will succeed Mr. Munch as musical director."

Toward Japan, Russia

Munch succeeded the near-legendary Serge Koussevitzky when he became 10th conductor of the prestigious Boston Symphony in October 1949.

A native of Alsace - Lorraine, Munch took the Boston Symphony on several globe-girdling tours, including a precedent-shattering and triumphal trip to Japan and Russia. He also presided as the 105-member orchestra's season was steadily expanded until now it performs 50 weeks a year.

Leinsdorf, a protege of Toscanini who has been with the Met the past three seasons, was in Boston as the group's conductor for its annual tour.

Native of Vienna

He is a native of Vienna and a graduate of the Austrian State Academy of Music. He has served as conductor or assistant conductor at the Florence, Italy, and Salzburg, Austria festivals and was conductor of opera and symphony at Bologna, Trieste and San Remo in Italy.

He first came to the United States in 1937, serving with the Met, and then conducted in Cleveland, St. Louis, Los Angeles and at Rochester, New York.

He was director of the New York City Opera Company in 1956 before moving to the Met.

The change was expected to touch off a wholesale chain reaction of appointments and successions in the musical world. Met officials in New York were surprised at the change ad there was no indication who would take Leinsdorf's place there.

Francis J. Carney

Francis J. Carney, Sr. of 34 Salem St. died Friday in New England Medical Center, Boston, after a long illness. He was born in Thompsonville, Conn., Feb. 14, 1895, son of the late Michael F. and Anna (Harey) Carney and was a resident of this city for more than 30 years. He was employed as a clerk of the Springfield St. Railway Co. and was a member of the Home City Council, Knights of Columbus Mother of Sorrows Laymen's Retreat League and Springfield St. Railway Employees' Associa-tion. He leaves his wife, Mrs. Alma (Denault) Carney; two sons, Francis J. Carney, Jr., and Robert J. Carney; a daughter, Mrs. Walter K. Holden, all of this city; a brother, Norbert J. Carney of East Hartford, Conn.; two sisters, Mrs. Thomas H. Sullivan of this city, and Mrs. Edward A. Shaughnessy of Windsor Locks, Conn., 15 grandchildren and several nieces and nephews. The funeral will be held at the State St. parlors of the T. P. Sampson Co. Monday morning at 8 with a solemn requiem high mass in St. Michael's Cathedral at 9. Burial will be in St. Thomas Cemetery, West Springfield. Calling hours are today from 7 to 9 p. m. and Sunday 2 to 4 and 7 to 9.

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Circ. 105,460

APR 30 1961

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

APR 22 1961

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Leinsdorf Will Conduct Boston Symphony After August, 1962

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Conference Emotional

Munch announced his retirement

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Leinsdorf to Succeed Him as Director in 1962

Special to The New York Times.

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Dr. Munch will become 71 years old in September, 1962. He was appointed director of the Boston Symphony in 1949 at the retirement of Dr. Serge Koussevitzky at the end of his twenty-fifth season.

Mr. Cabot said that Dr. Munch had first mentioned retiring several years ago. He said the resignation now was accepted with regret by the trustees. Noting that Dr. Munch's length of tenure was second only to Dr. Koussevitzky's, Mr. Cabot commented that "we are sorry he was not younger when he took over so that he, too, might be retiring after twenty-five years."

The announcement was made in Dr. Munch's dressing quarters. The Boston conductor remained silent throughout. He sat next to Mr. Leinsdorf during a brief press conference. Then he arose embraced Mr. Leinsdorf, shook hands silently with one veteran Boston music critic and with bowed head walked into an inner room.

Orchestra Won Awards

Under Dr. Munch the orchestra has received many awards. Among them were five New York Music Critics Circle awards and two American-International Music Fund awards and nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde. Dr. Munch personally received the National Academy of Recording Arts and Sciences Award for his recording with the orchestra of Debussy's "Images."

In addition to extensive concerts in this country, Dr. Munch has taken the orchestra on three foreign tours—to Europe in 1952, to the Soviet Union in 1956 and to the Far East, Australia and New Zealand in 1960. He is the author of "I Am a Conductor," published in Paris in 1954.

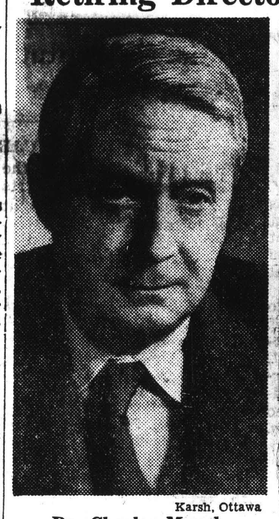
Dr. Munch was responsible for the inauguration of the orchestra's open rehearsals in Boston, which in the last ten years have increased from five to ten during the winter season. It was announced recently that the orchestra, which already has the longest season of any in the country, will extend its season to fifty weeks in 1961-62.

Mr. Leinsdorf was born in Vienna forty-nine years ago. After early training at the Vienna Gymnasium, he served with the Salzburg Festival. Mr. Leinsdorf came to the United States to conduct at the Metropolitan in 1938.

He has twice been with the Cleveland Orchestra and the Rochester Philharmonic Orchestra. He first conducted the Boston Symphony as a guest last February. His second term with the Metropolitan started in 1957. He was director of the New York City Opera in 1956.

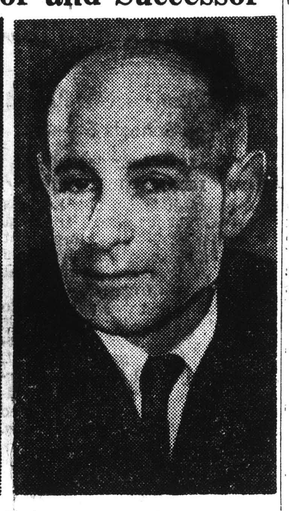
Mr. Leinsdorf lives in Larchmont, N. Y., with his wife and five children.

Retiring Director and Successor



Karsh, Ottawa

Dr. Charles Munch



Erich Leinsdorf

London, 1956; Zurich, 1957; Moscow, 1960.

Doctor Munch was responsible

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
APR 22 1961

Leinsdorf To Conduct Bostonians

Munch to Retire At End of Next Season

Special to the Herald Tribune

BOSTON, Apr. 21.—Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera, will become music director of the Boston Symphony Orchestra after Charles Munch retires at the end of next season. Henry B. Cabot, the orchestra's president, announced today that Mr. Munch would make his farewell appearance at the end of the 1962 Berkshire Festival at Tanglewood, Lenox, when he will have conducted thirteen years in the position. His last concert, on May 26 of that year, will be a month before his seventy-first birthday.

Herald Tribune—UPI telephoto

Maestro Leinsdorf (left) with conductor Munch yesterday.

Mr. Leinsdorf, who was born in Vienna in 1912, came to the United States in 1937 and became an American citizen in 1942. He conducted the Boston Symphony for the first time as a guest for three weeks last February. Taking charge in September, 1962, he will be its eleventh regular conductor. Joining the Metropolitan as an assistant conductor, he made his American debut when he substituted for the late Artur Bodanzky in a performance of "Die Walkuere" in January, 1938. He was chief conductor of the Metropolitan's German reperotry until 1943, when he joined the Cleveland Orchestra.

His Cleveland conductorship was interrupted by a year's service in the United States Army. After nine years as conductor of the Rochester Philharmonic Orchestra, he became general director of the New York City Opera in 1956 and returned to the Metropolitan in 1957.

Mr. Munch, born in Strasbourg in September, 1891, was one of France's best known conductors when he made his American debut as a guest leader of the Boston Symphony in 1946. He succeeded the late Serge Koussevitzky as its music director in the fall of 1949.

CURTAIN CALL

- Bowl to Mark Anniversary
- Hollywood 9-Week Season Due
- Leinsdorf to Conduct Opener

By BRUNO USSHER

LOS ANGELES—Major plans for the Hollywood Bowl season have been arranged. [illegible] series of "Symphony [illegible] sion [illegible]

CHANGE IN CONDUCTORS: Retirement of Charles Munch as music director of the Boston Symphony has been announced. It will be effective in September, 1962, at the close of the orchestra's annual Berkshire Festival at Tanglewood. Dr. Munch will be succeeded by Leinsdorf.

Dr. Munch inaugurated the orchestra's open rehearsals in Boston, which in the last 10 years have increased from five to 10 during the winter season. It was announced recently that the orchestra, which already has the longest season of any in the country, will extend it to 50 weeks in 1961-62.

Leinsdorf has filled important conducting engagements in this country since the early 1930s. He made his debut with the Boston Symphony in February. Next month he will return to the Concertgebouw at Amsterdam to conduct the final concerts of the Beethoven cycle and for his fourth engagement at the Holland festival.

Today Leinsdorf ranks as one of the most versatile baton figures in this country and abroad. It is

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TRIBUNE
D. 121,778
MAY 1 1961

Hub Symphony L

Boston — (UPI) — Charles Munch announced yesterday that he is retiring as conductor of the Boston Symphony Orchestra. He will be succeeded in August, 1962, by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera in New York City.

The announcement of Munch's retirement came through an orchestra official during a news conference at the conclusion of the Boston Symphony's regular Friday afternoon concert.

Leinsdorf, in Boston this week for the Met's annual tour, sat beside the 69-year-old Munch as Henry B. Cabot, president of the board of trustees of the Symphony, told newsmen that Munch had decided to retire because of the "great burden" imposed by one of the music world's most esteemed posts.

Munch, a handsome, tousle-haired man whose offstage shyness is in striking contrast with his energetic performance on the podium, took over as 10th conductor of the 80-year-old Boston Symphony in October, 1949. He succeeded the near-legendary Serge Koussevitzky, whose autocratic methods during his 25-year reign had built the orchestra to [illegible] world's finest.

A native of Alsa[illegible] Munch gradually e[illegible] Boston Symphony [illegible]

Boston Symphon[illegible]
Erich Leinsdorf, [illegible]

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165 Church Street — New York

MINNEAPOLIS, MINN.
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MAY 7 1961

Butterfield's
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PRESS CLIPPING BUREAU
165 Church Street — New York

MINNEAPOLIS, MINN.
TRIBUNE
D. 229,764 S. 655,759
APR 22 1961

CHARLES MUNCH, 69, conductor of the Boston Symphony orchestra for more than 11 years, announced he will retire in August 1962. He will be succeeded by ERICH LEINSDORF, conductor and musical consultant for the Metropolitan Opera of New York.

Munch

Ilis Barkad

Boston Symphony trustees headed by Henry B. Cabot, president, announce that Charles Munch will retire as conductor of the Boston Symphony [illegible] season. He will be succeeded by Erich Leinsdorf, Metropolitan Opera conductor, who formerly led the Cleveland and Rochester orchestras and in 1945 was guest conductor with the Minneapolis Symphony . . .

College of St. Catherine, St. Paul, is looking forward to having pianist Ruth Slenczynska on the campus for two recitals and a master class next November. Miss Slenczynska has been a guest artist with the Minneapolis Symphony . . .

The talk "Recipe for Grand Opera" given recently at Walker Art center by Robert Herman, Metropolitan Opera artistic administrator and stage director, will be broadcast at 1:30 p.m. Monday by KUOM, university radio station.

ATLANTA, GA.
JOURNAL-CONSTITUTION
SUN. 502,157
MAY 7 1961

Charles Munch Retiring From Boston Symphony

Charles Munch will [illegible] as the Boston Symphony Music Director in August 1962 according to [illegible] president of the Boston Symphony Orchestra. [illegible]

Erich Leinsdorf [illegible]

Munch's successor [illegible] Munch, who will be [illegible] age in September [illegible] conducted his [illegible] 12 seasons, the longest [illegible] of the orchestra [illegible] for Serge Koussevitzky [illegible] tired at the [illegible] son.

Mr. Leinsdorf first conducted the Boston Symphony [illegible] tra as a guest [illegible] 1961. After his Boston concerts he went to London for six pro- gams with the BBC Symphony which were followed by engagements in Florence and Milan.

Born in Vienna, Feb. 4, 1912, Mr. Leinsdorf received his early training at the Vienna Gymnasium. In 1934 he was chosen by Bruno Walter to be his assistant at the Salzburg Festival and he was chief assistant to Arturo Toscanini at the 1935, 1936 and 1937 Festivals. In 1937 he joined the musical staff at the Metropolitan Opera.

He has, since, conducted the Cleveland Orchestra, the Rochester Philharmonic Orchestra, the Los Angeles, the NBC and Philadelphia orchestras in this country.

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.
MAY 3 1961

Leinsdorf Vice Munch at Boston

Boston, May 2.

Charles Munch is auhling the Boston Symphony Orch at the end of the 1961-62 season and will be succeeded by Erich Leinsdorf, conductor and musical consultant of the Metropolitan Opera Assn.

Munch waves his baton for the last time in August, 1962, at the close of the annual Berkshire Festival at Tanglewood, Lenox, Mass. He will be 71 in September, 1962. He was appointed director of the Boston Symphony in 1949 at the retirement of Dr. Serge Koussevitzky at the end of his 25th season.

The conductor's retirement was disclosed by Henry B. Cabot, proxy of the orch's trustees at the close of Friday (21) concert in Symphony Hall. Munch's length of tenure was second only to Koussevitzky's Cabot said: "We're sorry he was not younger when he took over so that he, too, might be retiring after 25 years.

Cabot revealed that Dr. Munch had first mentioned retiring several years ago. He said the resignation now was accepted with regret by the trustees.

Under Munch, the Boston Symphony has "our five New York Music Critics Circle awards and two American-International Music Fund awards, nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde. Munch personally received the National Academy of Recording Arts & Sciences Award for his recording with the orch of Debussy's "Images."

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Journal (m)
PROVIDENCE, R. I.
Circ. 58,872
APR 22 1961

Butterfield
ESTABLISHED 1888
Barclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
MINNEAPOLIS, MINN.
TRIBUNE
D. 229,764 S. 655,759
APR 22 1961

CHARLES MUNCH, 69, conductor of the Boston Symphony orchestra for more than 11 years, announced he will retire in August 1962. He will be succeeded by ERICH LEINSDORF, conductor and musical consultant for the Metropolitan Opera of New York.

Munch

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SAN
TRIBUNE
D. 121,778
MAY 1 1961

CURTAIN CALL

- Bowl to Mark Anniversary
- Hollywood 9-Week Season Due
- Leinsdorf to Conduct Opener

By BRUNO USSHER

LOS ANGELES—Major plans for the Hollywood Bowl season have been arranged. It [illegible] series of "Symphony [illegible] sion and [illegible]

CHANGE IN CONDUCTORS: Retirement of Charles Munch as music director of the Boston Symphony has been announced. It will be effective in September, 1962, at the close of the orchestra's annual Berkshire Festival at Tanglewood. Dr. Munch will be succeeded by Leinsdorf.

Dr. Munch inaugurated the orchestra's open rehearsals in Boston, which in the last 10 years have increased from five to 10 during the winter season. It was announced recently that the orchestra, which already has the longest season of any in the country, will extend it to 50 weeks in 1961-62.

Leinsdorf has filled important conducting engagements in this country since the early 1930s. He made his debut with the Boston Symphony in February. Next month he will return to the Concertgebouw at Amsterdam to conduct the final concerts of the Beethoven cycle and for his fourth engagement at the Holland festival.

Today Leinsdorf ranks as one of the most versatile baton figures in this country and abroad. It is to be hoped that the Boston Symphony will share his genius with the country as a whole through radio, if not television.

APR 22 1961

Hub Symphony Leader Retiring

Boston — (UPI) — Charles Munch announced yesterday that he is retiring as conductor of the Boston Symphony Orchestra. He will be succeeded in August, 1962, by Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera in New York City.

The announcement of Munch's retirement came through an orchestra official during a news conference at the conclusion of the Boston Symphony's regular Friday afternoon concert.

Leinsdorf, in Boston this week for the Met's annual tour, sat beside the 69-year-old Munch as Henry B. Cabot, president of the board of trustees of the Symphony, told newsmen that Munch had decided to retire because of the "great burden" imposed by one of the music world's most esteemed posts.

Munch, a handsome, tousle-haired man whose offstage shyness is in striking contrast with his energetic performance on the podium, took over as 10th conductor of the 80-year-old Boston Symphony in October, 1949. He succeeded the near-legendary Serge Koussevitzky, whose autocratic methods during his 25-year reign had built the orchestra to one of the world's finest.

Boston Symphony Director Charles Munch (right) and Erich Leinsdorf, who will succeed him. —UPI Telephoto

A native of Alsace-Lorraine, Munch gradually expanded the Boston Symphony season until now it performs 50 weeks a year. But his greatest triumph was in taking the 105-member orchestra on several globe-

Continued on Page 13, Col. 3

Angeles and at Rochester, N.Y.

He was director of the New York City Opera Company in 1956 before moving to the Met.

Met Manager an Obstacle

He said he accepted the offer at Boston "36 hours after it was made.' Asked about his plans for the symphony, he said, "I accepted the appointment so recently I have not had enough time to absorb the emotional shock and haven't had time to make plans."

Mr. Cabot said that Munch had approached the symphony's board of trustees about six weeks ago, asking that it begin a search for a successor in the arduous post. Munch suffered a heart seizure a few years ago.

Mr. Cabot said that when the board had decided on Leinsdorf, the members had to visit New York several times to persuade the Met manager, Rudolph Bing, to release the conductor.

Met officials in New York gave no indication immediately who would take Leinsdorf's place.

When Munch steps down next year, he will have served as music director, his formal title, of the Boston Symphony for 13 years, longer than any other conductor except Koussevitzky.

During that time, the duties of the post have expanded until it is a year-round job. Besides having the longest concert season of any American orchestra, the Boston Symphony operates the Berkshire Music School, the Berkshire Music Festival and the annual Tanglewood concerts at Lenox, Mass.

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Continued From Page One

girdling tours, including one to Moscow in 1960, the first time any Western orchestra had performed in the Soviet capital. The precedent-shattering tours included triumphal trips to Japan, Australia and New Zealand and most of the nations outside the Iron Curtain in Europe.

Leinsdorf, 49, is a native of Vienna and a protege of Arturo Toscanini. He has been with the Met for the last three seasons and has served as conductor or assistant conductor of the Florence, Italy, and Salzburg, Austria, music festivals. He lives in Larchmont, N.Y.

Married and the father of five, Leinsdorf made his first guest appearance with the Boston Symphony in February of this year. A graduate of the Austrian State Academy of Music, he has been conductor of opera and symphony at Bologna, Trieste and San Remo, Italy.

Leinsdorf first came to the United States in 1937, serving with the Met, then conducting in Cleveland, St. Louis, Los Angeles and at Rochester, N.Y. He was director of the New York City Opera Company in 1956 before moving to the Met.

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London, 1956; Zurich, 1957; Moscow, 1960.

Doctor Munch was responsible

230

ST. LOUIS, MO.
GLOBE-DEMOCRAT
D. 339,129 S. 345,079
MAY 7 1961

CONCERT NO

By F. A. KLEIN
Globe-Democrat Music Editor

CHARLES MUNCH, distinguished conductor of the Boston Symphony Orchestra, who will retire when the Tanglewood activities are completed this summer, will leave a legacy on discs that is both far-ranging and deep-going. It adds up to a distillation of Munch a philosophy of conducting, if one wants to regard it that way. It also adds up to extended listening pleasure, of companionship with great music under the guidance of a great conductor. Included in the legacy are three new RCA VICTOR stereo releases. Listen there will be other ways to keep his memory and his [illegible] green. The current [illegible] the Mendel-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 124,088
APR 29 1961

For Boston Symphony
Munch's Record Notable; Leinsdorf's Is Promising

CHARLES MUNCH, who will retire as music director and conductor of the Boston Symphony Orchestra in August, has brought many honors to this orchestra. Much many persons consider the world's greatest.

At 71 when he retires he will have served [illegible] seasons. Longer than [illegible] of his predecessor [illegible] Koussevitzky's 80 [illegible] Boston 2[illegible]

LOUISVILLE, KY.
TIMES
D. 172,597
APR 22 1961

NAMES in the NEWS

Strictly Personal

Pope John XXIII will send his personal blessings to gravely ill actor **Gary Cooper** if asked, according to Vatican sources. . . . The **Duke** and **Duchess of Windsor** left Palm Beach, Fla., their winter home for the past 20 years, on their way to New York and then to their home in Paris. Of **Mrs. Jacqueline Kennedy**, the Duchess said: "She is absolutely lovely. The 'Jackie' look is good style."

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Charles Munch

CLEVELAND, OHIO
PRESS AND NEWS
D. 381,987
APR 22 1961

This Busy WORLD

People: The Career World

When Greek Prime Minister **Constantine Karamanlis** goes back to Athens, he will take with him a certificate designating him an honorary citizen of the state of Florida. The certificate was presented on behalf of Florida Gov. **C. Farris Bryant** at a New York City banquet last night.

Karamanlis

A descendant of **George Washington**, **Mrs. Robert V. H. Duncan** of Alexandria, announced she would seek the top office in the Daughters of the American Revolution. This at the conclusion of the DAR convention in Washington.

Erich Leinsdorf, once conductor of the Cleveland Orchestra, will go to the helm of the Boston Symphony Orchestra when Conductor **Charles Munch** retires at the end of the 1961-62 season.

Munch, who has led the Boston orchestra for 12 seasons, succeeded the late Serge Koussevitzky. Leinsdorf is conductor and musical consultant for the Metropolitan Opera.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

INDIANAPOLIS, IND.
NEWS
D. 167,160
APR 22 1961

PEOPLE IN THE NEWS

Goldwater 'Bomb' Beauty in Bronze

By NICK JONES

Man, everybody knew that **BARRY GOLDWATER** fellow was fast, but—like—wow."

The April 24 issue of Sports Illustrated has a story on [illegible] "The Car Cult From Hollywood-ville" by Robert H. [illegible] The article gives a close look at the cult of hot-rodding in America and you'd be surprised at some of the motor fanatics lurking—or is it dragging—around us.

Grand Masters award—Ellery Queen. Mystery reader of the year—Ilka Chase. Special awards—Elizabeth Daly, Charles Addams, Philip Wittenberg.

ERICH LEINSDORF, 49 conductor of the Metropolitan Opera Orchestra, will become conductor of the Boston Symphony Orchestra at the end of the 1961-62 season. **CHARLES MUNCH**, 69, will retire then; he succeeded the late **SERGE KOUSSEVITZKY** in 1949.

Mountain climber **NOR-**

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GLOBE-DEMOCRAT
D. 339,129 S. 345,079
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IN THOSE YEARS under Dr. Munch's service five New York Music Critics Circle Awards have been given to compositions introduced by him to New York: Martinu's Symphony No. 6, Piston's Viola Concerto, Leo Smit's Symphony No. 1, Poulenc's Gloria and the Haieff Piano Concerto.

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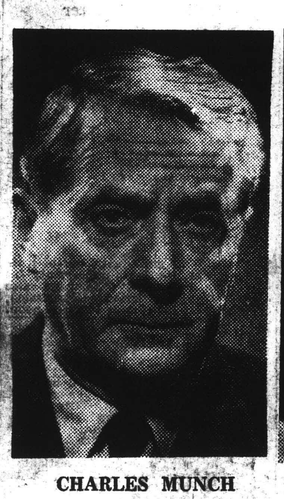
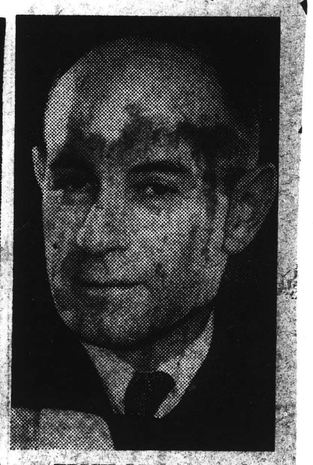

CHARLES MUNCH


ERICH LEINSDORF

* * *

HIS SUCCESSOR, Erich Leinsdorf, conducted the Boston Symphony for the first time last February. Ross Parmenter in the New York Times commented that the orchestra "besides retaining its own special richness of sonority that makes it so individual in sound [the orchestra] proved itself sufficiently responsive to the conductor to communicate his wishes, one sensed, almost exactly as he wanted them. Thus the concert fused two personalities, Mr. Leinsdorf's and the orchestra's." That fusion will become permanent in September, 1962.

Mr. Leinsdorf has had years of service with the Metropolitan Opera both as conductor and as musical consultant to the director. He has been conductor of the Cleveland and Rochester Orchestras and has conducted many others.

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HIS ACTIVITIES following his work with the Boston Symphony in February give some idea of his standing: Six programs in London with the BBC Symphony, engagements in Florence and Milan; then next month in Amsterdam to conduct the Concertgebouw in the final concerts of their Beethoven Cycle and for his fourth engagement at the Holland Festival.

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LOUISVILLE, KY.
TIMES
D. 172,597
APR 22 1961

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CLEVELAND, OHIO
PRESS AND NEWS
D. 381,987
APR 22 1961

Butterfield's
ESTABLISHED 1888
Barclay 7-5371
PRESS CLIPPING BUREAU

This Week

230

ST. LOUIS, MO.
GLOBE-DEMOCRAT
D. 339 129 S. 345,079
MAY 7 1961

CONCERT NOTES

By F. A. KLEIN
Globe-Democrat Music Editor

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TIMES
D. 172,587
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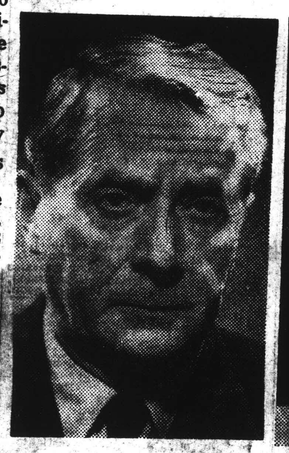
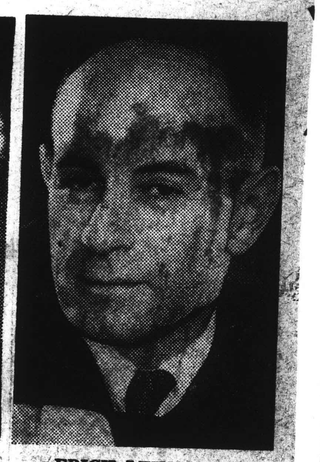
* * *

HIS ACTIVITIES following his work with the Boston Symphony in February give some idea of his standing: Six programs in London with the BBC Symphony, engagements in Florence and Milan; then next month in Amsterdam to conduct the Concertgebouw in the final concerts of their Beethoven Cycle and for his fourth engagement at the Holland Festival.

Born in Vienna Feb. 4, 1912, he was trained at the Vienna Gymnasium. In 1934 he was chosen by Bruno Walter as his assistant at the Salzburg Festival and he was chief assistant to Arturo Toscanini at the 1935, '36 and '37 Festivals. He joined the Metropolitan Opera staff in 1937 at Toscanini's recommendation.


CHARLES MUNCH


ERICH LEINSDORF

This Week
ESTABLISHED 1888
Bulletin
Barclay 7-5371

230

230

THE MILWAUKEE JOURNAL Wednesday, May 3, 1961

Boston Won't Be the Same Without Munch

Handsome, Aristocratic Conductor Who Will Lay Down His Baton in the Summer of 1962, Regards His Work as a Sacred Calling and Keeps in Shape With Daily Gymnastics

THERE are some Milwaukeeans who vow to this day that the most thrilling concert they have ever heard was that played by the National Orchestra of France at the Pabst theater Oct. 29, 1948. It was an all-French program, except for a brief American number, and it went off with whiplash impact and electrifying effect.

The Chicago symphony orchestra had an off night that Friday and most of the members came up for the event and occupied a section of the balcony. Afterward one of them was asked how his Chicago colleagues were impressed. His answer offered eloquent testimony:

"They had never imagined anything like it. They were so excited they almost fell out of the balcony."

Mainly as a result of that American tour with his Paris musicians, Charles Munch was shortly appointed conductor of the Boston symphony orchestra, which his predecessor, Serge Koussevitzky, had raised to exalted status.

Although many American music followers were startled by the choice of the relatively unknown Alsatian for the Boston podium, Virgil Thomson was not. In 1935 this composer-critic from Kansas City, then working in Paris, had predicted that someday Munch would succeed Koussevitzky in Boston. That forecast was made a dozen years before Munch's first visit to America.

Rewarding Years Spent in Boston

How could Thomson have seen ahead so accurately? He now explains that, early in his career as conductor, Munch was demonstrating those assets which would appeal to the fastidious Boston audiences: A handsome appearance and an aristocratic bearing in addition to marked musicianship—qualities which Koussevitzky had in abundance.

Munch has now finished a dozen seasons in Boston. His numerous recordings and broadcasts and the prizes awarded him have made him known to millions in both hemispheres.

In September he will be 70 and he will call it a career in Boston the following summer. Erich Leinsdorf, 49, the Viennese born conductor who has been active in the United States since 1937, will succeed him.

A man of wealth and world acclaim, Munch has always impressed everyone by his modesty and gentle, courteous manner. Shortly after he began his Boston duties, a reporter accompanied him from his hotel room to a near-by bar. "After you," was Munch's request at every elevator and door. In the tavern he was asked whether he wished a cocktail or wine.

"A cola, please," he replied. "It picks me up and tastes even better here than in France. I do not like cocktails. And just a glass of wine is too expensive."

He Celebrates by Buying

During his Boston seasons Munch and his wife, Genevieve, occupy a pleasant simple home in the wooded hills 12 miles outside the city. On the spacious lawn he practices his golf strokes and on winter nights he enjoys watching the deer scamper in the distance.

The Munch Paris residence is a luxurious apartment, with paintings by Brueghel, Monet, Delacroix and many other masters. The musician is an avid collector of rare prints, old violins and valuable art objects. As his manic background. Strasbourg, Alsace, was German held Strass-colleague and translator, Leon Burkat, says, he is an "impulse" and "occasion" buyer. If a concert has gone to his satisfaction he will pick up a piece of silverware to celebrate it. If he is disappointed by the performance, he will buy something else as a consolation. After recovering from a long illness he rewarded himself by acquiring an old master's painting and a stack of costly prints and drawings.

A decidedly French musician, he likewise has a decidedly Ger-

In France he was known as "le beau Charles"

burg when he was born there in 1891. He is descended of a long line of Protestant pastors, teachers and organists. His father, Ernest, and his uncle, Eugene, were outstanding musicians. Eugene taught the organ not only to his nephew, Charles, but to a particularly brilliant youth named Albert Schweitzer, who was to become great as musician, theologian, philosopher and African medical missionary. The Munches and Schweitzer have been lifelong friends.

His Conducting Life Began at 41

Charles, the future conductor, showed aptitude for the violin and was sent to Paris to study with the best teacher there, Louis Capet. At 21 he made his debut as a fiddler in a duo recital with his brother Fritz, a cellist, who has become an eminent chorus conductor.

Charles was on vacation in Strasbourg in the summer of 1914 when Alsace was engulfed by World War I. He was drafted into the German army and spent four years on the western front, being gassed at Peronne and wounded at Verdun.

Still considering himself a violinist, he played in German symphony orchestras through the 1920's. For several years he was concertmaster (first violinist) of the famed Leipzig Gewandhaus orchestra which was conducted by the foremost German conductor of his time, Wilhelm Furtwaengler. This was immensely valuable experience.

Not until he was 41—older than any other conductor of comparable stature—did Munch decide to take up the baton. His fiancee, Genevieve Maury, proved quite helpful. As heiress to part of the Nestle chocolate fortune, she enabled him to rent a hall in Paris and hire an orchestra, which he named the Paris Philharmonic.

This money facilitated Munch's rise to eminence, but he undoubtedly would have reached it on his own. His talent and personality were quickly revealed and appreciated. He went from one orchestra to another, reviving the moribund ones and stimulating the others to their best efforts. He soon was rated as the best and most appealing conductor of Paris (and, naturally, of all France).

His good looks and attitude of gentle melancholy entranced the women in particular. Hundreds of them formed a fan club known at "les muenchettes" ("the Munch girls") and bought season tickets to cheer their idol, who became known throughout France as "le beau Charles."

Six years after he began conducting, he was appointed to the best orchestral post in the nation, that of the great Paris Conservatory concerts. He held this job throughout the dismal years of the German occupation in World War II and turned over his fees to the resistance movement.

Humble About His 'Priesthood'

Munch has always been a loyal upholder of the new and unfamiliar music. He programed so much of it that, in 1946, his board of directors ordered him to desist. Munch immediately resigned, turned to guest conducting in Europe and America, and then took over the National orchestra (primarily a radio organization), which he took on its historic 1948 tour of the United States.

Munch regards conducting as a sacred calling, a priesthood, and he has always been humble about it. He has never stopped learning. In his sixties, he has spent vacations as a student in percussion and trumpet classes of the Paris conservatory.

He was an established conductor when the incomparable Toscanini came to Paris to lead a series of concerts. Always eager to learn, Munch grabbed a fiddle and filled an extra chair behind the last stand. Unfortunately his sheet music did not have the bowing marks of the other violinists and the imperious Italian noticed that his bow was not in unison with the others.

Years later the two conductors met in New York, and Toscanini reminded Munch of his errors with a perfect recollection.

Munch eschews some of the virtuoso conductor's show tricks. He uses a baton and insists that his students do. "Conducting without a baton has, unhappily, become fashionable," he remarked several years ago, "but it is a bad habit, in my opinion, that creates difficulties for the musicians."

'Memory Acrobats' Disturb Him

Nor does he force his pupils to memorize their scores. "People go to concerts to admire the music, not the conductor's feats of memory," he insists. "I have seen some of the greatest 'memory acrobats' make catastrophic mistakes."

Like a priest, Munch believes that a conductor's day must be rigorously disciplined and dedicated. He advises daily gymnastics to combat fatigue and insure graceful co-ordination on the stage.

"In the morning my mind is still fresh; that is the best time to rehearse," he says. "Afternoons are the time to advise young composers, to counsel with soloists, to read new scores and make programs.

"For careful study of scores I prefer the silence of the night, when I get my second wind and the music engraves itself more quickly on my memory. The senses are sharpened by the day's excitement. Nothing disturbs the solitude, peace and silence which are so rare and precious these days."

And in such hours, he finds, a bottle of pop is a better stimulus than a glass of expensive wine.

WALTER MONFRIED.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
MAR 25 1961

2310

The Boston Symphony Flexes Its Muscles

More Work, More Music

By Harold Rogers

Boston

When music critics and radio program directors receive a formal invitation to a press conference at Symphony Hall, typed on the Boston Symphony's letterhead, then it can be assumed that something important is in the wind. Run-of-the-mill press conferences are arranged by telephone or by a visit from a representative of the orchestra's publicity department.

What happened to be in the wind was of some interest—no doubt about that—but of less interest than what most of us were anticipating: the announcement, perhaps, of Charles Munch's retirement as music director, and possibly some news of his successor.

But it was no such thing. We learned at the outset that Dr. Munch will continue in his post for at least one more season, and knowing this, none of us dared broach this delicate subject that has filled Boston with rumors for the past two or three years. Such rumors have ranged wildly from Herbert von Karajan to Robert Shaw, from Igor Marvekitch to Thomas Schippers, from William Steinberg to . . . well, one can easily commiserate with trustees who must search the world for a man great enough — and available enough—to stand before this great orchestra.

Flash-Fire Rumors

Could the new man be Carlo Maria Giulini, the Italian conductor whose face filled an entire page recently in an advertisement by Angel Records in the Boston Symphony's concert bulletin? Rumors start easily from such innocent sources. Several players in the orchestra once confessed that they often invent rumors just for the fun of it. These burst out backstage in a flash fire, only to be stamped out by the management when smoke reaches the upper offices.

No, this press conference had nothing to do with conductors, present or future, though guest conductors will be involved in the Boston Symphony's new plan. And the plan is this—more concerts: more work for the musicians, more music for the public.

For the first time since 1925 the orchestra will extend its season by giving 221 concerts instead of 212. Six of these added concerts will make up a new Monday Evening Series. This means that at least 2,631 more people (the seating capacity of Symphony Hall) will be able to hear the Boston Symphony without resorting to FM broadcasts.

(This new Monday series goes on sale March 27 at Symphony Hall.)

The Boston Symphony already has the longest season of any orchestra in the United States. It has offered its musicians 48 pay weeks in the year, plus recording fees. The new schedule will offer them 50 pay weeks. Their actual playing time, however, will cover only 48 weeks, thus giving them a month of vacation.

(The Philadelphia Orchestra gives its players 38 weeks; the New York Philharmonic 32 plus, depending on current tours.)

Question of Quality

One might logically ask at this point if the Boston Symphony musicians can maintain this frequency of performance without some disintegration of quality.

Henry B. Cabot, president of the orchestra's trustees, is of the opinion that there will be no sacrifice of quality. The trustees, he said, "believe the orchestra exists as a public institution, supported by the public with a responsibility to perform before the public as often as possible without impairing its musical standards."

Yet there are some long-term subscribers who are of the opinion that the standards have long since been impaired, that the disintegration began when Koussevitzky, a stern disciplinarian, vacated his post in 1949. Others say that they feel the orchestra plays as well as ever, even though Dr. Munch does not care to discipline as Koussevitzky did. Granted that the orchestra under Dr. Munch sounds different, it is still, they maintain, a precision instrument and one of the great orchestras of the world.

Mr. Cabot said that the trustees also "feel a responsibility for the welfare of the orchestra members." Through steady employment the musicians "can concentrate on musical matters without the problems common to most symphony orchestra players of finding extra and sometimes non-musical means to support themselves and their families."

Backstage Feeling

When Thomas D. Perry, Jr., the orchestra's manager, was asked if the new plan appealed to the men, he said, "Yes."

But backstage scuttlebut has it that not all the musicians find the new plan appealing. The reasons are not hard to understand. Most symphony musicians are frustrated soloists. Some of these, when their frustrations become intense enough, let off steam by forming their own small chamber ensembles and giving their own concerts. Some of these small ensembles have been given homes at Boston educational institutions as musicians-in-residence. Some of these groups may now be compelled to disband.

Management, of course, sees the reverse side of the coin. If the musicians have time to play on their own, why shouldn't they give this time to the orchestra, thus augmenting their income through the orchestra and helping to augment the orchestra's income through the increase of concerts given?

But regardless of the arguments — whether the musicians are happy or not, or whether the orchestra's quality will be sacrificed or not—the fact remains that the demand for tickets to the Boston Symphony's concerts has been on the increase for the past 10 years. This, too, in spite of the fact that most of the orchestra's concerts are available to the public in monaural and stereo broadcasts over two leading FM stations.

"I would be very happy if someone could tell me why this is so," Mr. Cabot remarked. "I have observed this increase in the demand for tickets, but I don't understand what causes it."

Perhaps because the Boston Symphony "is still top dog," as Mr. Cabot once said after the conductorship had changed from Koussevitzky to Munch. And when tickets are sold out—as Boston Symphony tickets nearly always are—the public cannot resist storming the box office.

N-34 The Providence Journal
Sunday, March 26, 1961

Boston Symphony Plans to Work 50-Week Year

Boston — (UPI) — The Boston Symphony Orchestra will perform on a 50-week-a-year basis beginning next fall, it was announced yesterday.

The orchestra, now the busiest in the nation, will add a new Monday series in Boston, extend the Tuesday night series and expand the Berkshire Festival Concerts to eight weeks in 1962.

Henry B. Cabot, president of the trustees, said the season would be expanded to allow more persons to hear the orchestra. He noted that all Boston and Cambridge concert series were sold out by subscription in advance.

Cabot said the expanded season will give players full-time employment, "without the problems common to most symphony orchestra players of finding extra and sometimes non-musical means to support themselves and their families," he said.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
MAR 25 1961

BSO Adding Concerts At Tanglewood, Boston

By John G. W. Mahanna

By JOHN G. W. MAHANNA

The Boston Symphony Orchestra, which already has the longest season of any orchestra in the United States, will extend its activities, beginning with the 1961-62 season, to a 50-week season, including seven weeks this year at Tanglewood and eight in 1962. In all, the BSO will give 221 concerts.

The announcement was made this week at a press conference in Symphony Hall, Boston, by Thomas D. Perry Jr., manager of the BSO and Henry B. Cabot, president of the orchestra's trustees.

No Increase in Price

The extended season, including the seven and eight weeks at the Berkshire Festival, will not mean any increase in the price of tickets, Mr. Perry said.

This season, he explained there will be five weeks of major concerts by the full orchestra and two weeks of the customary Bach-Mozart series. In 1962 the BSO will continue with five weeks of major concerts and three weeks of the Bach-Mozart series.

At present the orchestra gives 63 Symphony Hall concerts in Boston, in the winter season. These concerts, BSO officials said, divided into four series, are sold out by season subscription. Next season, the number of Symphony Hall concerts will be increased to 70 by the addition of a new series of six Monday evening concerts, plus an increase from 9 to 10 programs in the present Tuesday evening series.

Center Opens July 2

The Berkshire Music Center at Tanglewood will open on Sunday, July 2 and the first two weekends will be devoted to the works of Bach-Mozart, with chamber music on Wednesday evenings. The first major concert by the full orchestra in the Music Shed will be Friday, July 21, with Dr. Charles Munch conducting.

Saturday morning rehearsals for the benefit of the orchestra's pension fund will be continued as usual in the Music Shed.

In addition to the new, expanded series, the orchestra will continue in Boston's Symphony Hall its 10 rehearsals open to the public as a pension fund benefit; the annual pension fund concert in Symphony Hall; the Boston Pops pension fund concert in Symphony Hall; the Boston Pops at Tanglewood, and the regular series of concerts given each year in Cambridge (6), Providence (5), Brooklyn (5) and New York (10), plus about 20 tour concerts.

The orchestra also presents the Boston Pops with Arthur Fiedler each spring in Symphony Hall, covering nine weeks, and the free three-week Esplanade concerts with Mr. Fiedler conducting at the Hatch Memorial Shell on the banks of the Charles River in Boston.

Gives Steady Employment

Mr. Cabot said the BSO trustees feel that by steady employment through most of the year, the men and women who make up the orchestra can concentrate on musical matters without the problems common to most symphony orchestra players of finding extra and sometimes nonmusical means to support themselves and their families.

He added that the trustees believe the orchestra exists as a public institution, supported by the public with a responsibility to perform before the public as often as possible without impairing its musical standards.

New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 169,783
MAY 1 1961

Symphony Series

Thomas D. Perry, Jr., Boston Symphony Orchestra manager, reports that more than 2300 season subscriptions have been sold for the new Monday concerts next season.

About 300 subscriptions at $20 and $24 for the six new Monday night concerts are still available at Symphony Hall box office.

The concerts will be given Nov. 6, Dec. 18, Jan. 15, Feb. 12, March 19 and April 23 at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,111
FEB 5 - 1961

New Symphony Series Added

WCRB-AM & FM adds a new series of Boston Symphony concerts in stereophonic sound Sundays beginning tonight, at 8:05. The series will feature specially-recorded concerts on tape, from the concert season and highlight events from the past summer's Berkshire Festival.

February's programs will include two concerts codnucted by Pierre Monteux and two conducted by Dr. Charles Munch, the Orchestra's Music Director; three of the four concerts are from the Berkshire Music Festival.

WCRB also broadcasts the Saturday evening concerts of The Boston Symphony in "live" stereophonic sound, direct from Symphony Hall, beginning at 8:25 PM.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.

MAR 1961

Brooklyn

Under Brooklyn (p. 327), substitute the following complete listing: (Except where otherwise noted, the following events take place at the Brooklyn Academy of Music, 30 Lafayette Ave. Director: Wm. McKelvy Martin.)

Boston Symphony Orchestra. Music Director: Charles Munch. Five Friday evening concerts: Dec. 2, Jan. 6, Feb. 17, Mar. 10, April 7. Charles Munch conducts all concerts except Feb. 17, when Erich Leinsdorf is guest conductor.

New York Philharmonic. Music Director: Leonard Bernstein. Two Tuesday and five Saturday evening concerts: Oct. 18, Nov. 8, Dec. 17, Jan. 14, Jan. 28, Feb. 25, April 15. Three conducted by Bernstein; others by Boehm, Paray, Wallenstein, Golschmann.

Brooklyn Opera Company. Director: Guido G. Salmaggi. Fall season: Sept. 24, *Gianni Schicchi;* Oct. 1, *Madama Butterfly;* Oct. 8, *Rigoletto;* Oct. 15, *La Traviata;* Oct. 22, *La Bohème;* Oct. 29, *Aida;* Nov. 5, *Carmen;* Dec. 18, *Hansel and Gretel.* Spring season, 1961: April 8, *Il Trovatore*; April 14, *Tosca;* April 22, *Carmen;* April 29, *Madama Butterfly;* May 6, *La Bohème;* May 13, *Cavalleria Rusticana* and *Pagliacci.*

Brooklyn Philharmonia. Conductor Siegfried Landau. Soloists: Jean Casadesus, Nov. 12; Milstein, Dec. 10; Firkusny, Feb. 11; Verdi Requiem, Mar. 18. Three youth concerts.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.

APR 1961

Advance news from the orchestras include the appointment of **Michael Charry,** assistant conductor of the Rhode Island Philharmonic Orchestra as apprentice conductor of the **Cleveland Orchestra** for the 1961-62 season. He will be the orchestra's pianist, assist Mr. Szell in the preparation of performances and observe all operations of the orchestra. . . . The **Cleveland Orchestra** also announces that applications are now accepted for the final year of Kulas fellowship in conducting. Musicians who have not reached their 40th birthday may apply. . . . The **Boston Symphony Orchestra,** which already has the longest season of any orchestra in the United States, will extend its activities during 1961-62 to a fifty week season in which 221 concerts will be given. At present the Orchestra gives 63 Symphony Hall concerts in the winter season, next season the number will be increased to 70. The Orchestra's Berkshire Festival at Tanglewood will be extended from six to seven weeks this summer. In addition to this, the Orchestra will continue its rehearsal programs open to the public, the Boston pops and pension fund concerts and its regular series of concerts given in Cambridge, Providence, Brooklyn and Manhattan.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105

APR 7 1961

Monday Evening Concerts

SOMETHING NEW will be added to the Boston scene next season. The Boston Symphony Orchestra is having a new series of six Monday evening concerts, beginning Nov. 6. The orchestra's subscription office reports that in the seven days of public sale, 1502 new subscribers purchased season ticket for this series. The remaining seats in Symphony Hall are still available at Symphony Hall subscription office, which is open Monday through Friday, from 9 to 5. Subscriptions are priced at $16, $20 and $24 for the six concerts. The $8 and $12 subscriptions are sold out.

* * *

New England Newsclip Agency, Inc.
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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500

MAY 4 1961

New BSO Series Ticket Sale Over 2300 Mark Now

Thomas D. Perry, Jr., Boston Symphony Orchestra manager reports that more than 2300 season subscriptions have been sold for the Boston Symphony Orchestra's new series of six Monday evening concerts which will begin next season. Approximately 300 subscriptions, at $20 and $24 for the six concerts, are still available at the Symphony Hall Subscription Office.

The new Monday evening concerts, the first significant extension of the Orchestra's concert activity in Boston since 1925, will be given at Symphony Hall on November 6, December 18, January 15, February 12, March 19 and April 23. Charles Munch who next season begins his final year as the Orchestra's Music Director, has invited several guest conductors and soloists to appear at these concerts.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,847

MAR 22 1961

Symphony Plans Longer Season

The Boston Symphony Orchestra, which already has the longest season of any orchestra in the United States, will extend its activities, beginning with the 1961-62 season, to a 50-week season in which 221 concerts will be given.

At present the orchestra gives 63 Symphony Hall (Boston) concerts in the winter season; these concerts divided into four series, are sold out by season subscription. Next season the number of Symphony Hall concerts will be increased to 70 by the addition of a new series of six Monday evening concerts plus an increase from nine to 10 programs in the present Tuesday evening series.

The Orchestra's Berkshire Festival at Tanglewood which is to be extended from six to seven weeks this summer (1961) will be increased to an eight week summer season in 1962.

In addition to the new or expanded series, the orchestra will continue its 10 rehearsals opened to the public as a benefit for the Orchestra's Pension Fund, the annual Pension Fund concert in Symphony Hall, the Boston Pops Pension Fund concert in Symphony Hall, the Boston Pops at Tanglewood, and the regular series of concerts given each year in Cambridge (6), Providence (5), Brooklyn (5), and Manhattan (10) plus approximately 20 tour concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 178,037

MAR 27 1961

...ously by a neurotic old ...ionship is doomed.

New Monday Series Is Announced By Symphony

The Boston Symphony Orchestra has announced a new series of concerts for next season, to be given on six Monday evenings in Symphony Hall.

The orchestra will continue to present its Friday, Saturday and Sunday series in Symphony Hall and the Tuesday evening series in Cambridge. The Tuesday evening Boston series will also be continued but extended from nine to 10 concerts.

In his announcement of the new series, Henry B. Cabot, president of the orchestra's trustees, stated, "The public shows a continuing interest to hear the orchestra.

"For several years more people have applied for subscriptions than Symphony Hall will hold. The orchestra's Boston and Cambridge concerts have been sold out by subscription and many who would like to hear the orchestra have been unable to do so except by radio and television.

"Now, for the first time since 1925, we are able to offer more concerts. 2631 seats—the Symphony Hall capacity—are now available to new subscribers to the new Monday evening series of concerts by the orchestra."

The Monday evening concerts will be given Nov. 6, Dec. 18, Jan. 15 (1962), Feb. 12, March 19 and April 23. The orchestra's music director, Charles Munch, plans to invite several guest conductors and distinguished soloists to appear during the season at these concerts.

Subscriptions to the new series of concerts according to Thomas D. Perry, Jr., orchestra manager, were put on sale today at Symphony Hall Season Subscription Offices. Seat order of reservation.

This extends the activities of the Boston Symphony Orchestra, which already has the longest season of any orchestra in the United States, to fifty locations will be assigned in weeks. During these 221 concerts will be given.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 101,427

MAR 26 1961

Hub Symphony Adds Concerts

BOSTON (UPI) — The Boston Symphony Orchestra will perform on a 50-weeks - a - year basis beginning next fall, it was announced Saturday.

The orchestra, now the busiest in the nation, will add a new Monday series in Boston, extend the Tuesday night series and expand the Berkshire Festival concerts to eight weeks in 1962.

Henry B. Cabot, president of the trustees, said the season would be expanded to allow more persons to hear the orchestra. He noted that all Boston and Cambridge concert series were sold out by subscription in advance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267

MAY 27 1961

Monday Evening Series

The Boston Symphony Orchestra's new Monday evening series of concerts, announced for Nov. 6, Dec. 18, Jan. 15, Feb. 12, March 19, and April 23, have already garnered more than 2,300 season subscriptions. There are still available some 300 subscriptions at $20 and $24 for the six concerts.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161

MAY 7 1961

Musigrams

Clarion Concerts will give four Town Hall programs next season on Tuesday nights, Nov. 14, Dec. 5, Jan. 23 and Feb. 27, with a repertory devoted mainly to unfamiliar early works. . . . The Boston Symphony Orchestra's new Monday evening series in Boston's Symphony Hall is already nearly sold out for next season. . . . In its Contemporary Music Symposium in Washington May 24 to 27, the American University will present more than forty works chosen from 206 submitted by composers in the United States and Canada.

Musigrams

Clarion Concerts will give four Town Hall programs next season on Tuesday nights, Nov. 14, Dec. 5, Jan. 23 and Feb. 27, with a repertory devoted mainly to unfamiliar early works. . . . The Boston Symphony Orchestra's new Monday evening series in Boston's Symphony Hall is already nearly sold out for next season. . . . In its Contemporary Music Symposium in Washington May 24 to 27, the American University will present more than forty works chosen from 206 submitted by composers in the United States and Canada.

HERALD TRIBUNE—THE LIVELY ARTS—MAY 7, 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105

APR 29 1961

New Symphony Series Close to Sellout

Thomas D. Perry Jr., Boston Symphony Orchestra manager, today reported more than 2300 season subscriptions sold for the new series of six Monday evening concerts to begin next season. Approximately 300 subscriptions, at $20 and $24 for the six events, are still available at the Symphony Hall subscription office.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545

APR 8 1961

Seats Still Available

The Boston Symphony Orchestra's Subscription Office reports that in the first seven days of public sale, 1,502 new subscribers have purchased season tickets for the new Monday evening series of six concerts which will begin in November, 1961.

The remaining 1,129 seats in Symphony Hall (capacity 2,631) are still available at Symphony Hall Subscription Office—CO 6-1492—which is open Monday through Friday from 9 to 5. The remaining subscriptions are priced at $16, $20, and $24 for the six concerts. The $8 and $12 subscriptions are sold out.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 169,783

APR 29 1961

New Symphony Series Close to Sellout

Thomas D. Perry Jr., Boston Symphony Orchestra manager, today reported more than 2300 season subscriptions sold for the new series of six Monday evening concerts to begin next season. Approximately 300 subscriptions, at $20 and $24 for the six events, are still available at the Symphony Hall subscription office.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Circ. 371,393

MAY 1 1961

MONDAY SYMPHONY

More than 2300 season subscriptions have been sold for the Boston Symphony Orchestra's new series of six Monday evening concerts which begin next season.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
MAR 1961

Brooklyn

Under Brooklyn (p. 327), substitute the following complete listing: (Except where otherwise noted, the following events take place at the Brooklyn Academy of Music, 30 Lafayette Ave. Director: Wm. McKelvy Martin.)

Boston Symphony Orchestra. Music Director: Charles Munch. Five Friday evening concerts: Dec. 2, Jan. 6, Feb. 17, Mar. 10, April 7. Charles Munch conducts all concerts except Feb. 17, when Erich Leinsdorf is guest conductor.

New York Philharmonic. Music Director: Leonard Bernstein. Two Tuesday and five Saturday evening concerts: Oct. 18, Nov. 8, Dec. 17, Jan. 14, Jan. 28, Feb. 25, April 15. Three conducted by Bernstein; others by Boehm, Paray, Wallenstein, Golschmann.

Brooklyn Opera Company. Director: Guido G. Salmaggi. Fall season: Sept. 24, *Gianni Schicchi;* Oct. 1, *Madama Butterfly;* Oct. 8, *Rigoletto;* Oct. 15, *La Traviata;* Oct. 22, *La Bohème;* Oct. 29, *Aida;* Nov. 5, *Carmen;* Dec. 18, *Hansel and Gretel.* Spring season, 1961: April 8, *Il Trovatore*; April 14, *Tosca;* April 22, *Carmen;* April 29, *Madama Butterfly;* May 6, *La Bohème;* May 13, *Cavalleria Rusticana* and *Pagliacci.*

Brooklyn Philharmonia. Conductor Siegfried Landau. Soloists: Jean Casadesus, Nov. 12; Milstein, Dec. 10; Firkusny, Feb. 11; Verdi Requiem, Mar. 18. Three youth concerts.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
APR 1961

Advance news from the orchestras include the appointment of **Michael Charry,** assistant conductor of the Rhode Island Philharmonic Orchestra as apprentice conductor of the **Cleveland Orchestra** for the 1961-62 season. He will be the orchestra's pianist, assist Mr. Szell in the preparation of performances and observe all operations of the orchestra. . . . The **Cleveland Orchestra** also announces that applications are now accepted for the final year of Kulas fellowship in conducting. Musicians who have not reached their 40th birthday may apply. . . . The **Boston Symphony Orchestra,** which already has the longest season of any orchestra in the United States, will extend its activities during 1961-62 to a fifty week season in which 221 concerts will be given. At present the Orchestra gives 63 Symphony Hall concerts in the winter season, next season the number will be increased to 70. The Orchestra's Berkshire Festival at Tanglewood will be extended from six to seven weeks this summer. In addition to this, the Orchestra will continue its rehearsal programs open to the public, the Boston pops and pension fund concerts and its regular series of concerts given in Cambridge, Providence, Brooklyn and Manhattan.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
MAY 4 1961

New BSO Series Ticket Sale Over 2300 Mark Now

Thomas D. Perry, Jr., Boston Symphony Orchestra manager reports that more than 2300 season subscriptions have been sold for the Boston Symphony Orchestra's new series of six Monday evening concerts which will begin next season. Approximately 300 subscriptions, at $20 and $24 for the six concerts, are still available at the Symphony Hall Subscription Office.

The new Monday evening concerts, the first significant extension of the Orchestra's concert activity in Boston since 1925, will be given at Symphony Hall on November 6, December 18, January 15, February 12, March 19 and April 23. Charles Munch, who next season begins his final year as the Orchestra's Music Director, has invited several guest conductors and soloists to appear at these concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,847
MAR 22 1961

Symphony Plans Longer Season

The Boston Symphony Orchestra, which already has the longest season of any orchestra in the United States, will extend its activities, beginning with the 1961-62 season, to a 50-week season in which 221 concerts will be given.

At present the orchestra gives 63 Symphony Hall (Boston) concerts in the winter season; these concerts divided into four series, are sold out by season subscription. Next season the number of Symphony Hall concerts will be increased to 70 by the addition of a new series of six Monday evening concerts plus an increase from nine to 10 programs in the present Tuesday evening series.

The Orchestra's Berkshire Festival at Tanglewood which is to be extended from six to seven weeks this summer (1961) will be increased to an eight week summer season in 1962.

In addition to the new or expanded series, the orchestra will continue its 10 rehearsals opened to the public as a benefit for the Orchestra's Pension Fund, the annual Pension Fund concert in Symphony Hall, the Boston Pops Pension Fund concert in Symphony Hall, the Boston Pops at Tanglewood, and the regular series of concerts given each year in Cambridge (6), Providence (5), Brooklyn (5), and Manhattan (10) plus approximately 20 tour concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
APR 7 1961

Monday Evening Concerts

SOMETHING NEW will be added to the Boston scene next season. The Boston Symphony Orchestra is having a new series of six Monday evening concerts, beginning Nov. 6. The orchestra's subscription office reports that in the seven days of public sale, 1502 new subscribers purchased [illegible] ticket for this series. The remaining seats in Symphony Hall are still available at Symphony Hall subscription office, which is open Monday through Friday from 9 to 5. Subscriptions are priced at $16, $20 and $24 for the six concerts. The $8 and $12 subscriptions are sold out.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
MAR 27 1961

[illegible] by a neurotic old [illegible] lionship is doomed.

New Monday Series Is Announced By Symphony

The Boston Symphony Orchestra has announced a new series of concerts for next season, to be given on six Monday evenings in Symphony Hall.

The orchestra will continue to present its Friday, Saturday and Sunday series in Symphony Hall and the Tuesday evening series in Cambridge. The Tuesday evening Boston series will also be continued but extended from nine to 10 concerts.

In his announcement of the new series, Henry B. Cabot, president of the orchestra's trustees, stated, "The public shows a continuing interest to hear the orchestra.

"For several years more people have applied for subscriptions than Symphony Hall will hold. The orchestra's Boston and Cambridge concerts have been sold out by subscription and many who would like to hear the orchestra have been unable to do so except by radio and television.

"Now, for the first time since 1925, we are able to offer more concerts. 2631 seats—the Symphony Hall capacity—are now available to new subscribers to the new Monday evening series of concerts by the orchestra."

The Monday evening concerts will be given Nov. 6, Dec. 18, Jan. 15 (1962), Feb. 12, March 19 and April 23. The orchestra's music director, Charles Munch, plans to invite several guest conductors and distinguished soloists to appear during the season at these concerts.

Subscriptions to the new series of concerts according to Thomas D. Perry, Jr., orchestra manager, were put on sale today at Symphony Hall Season Subscription Offices. Seat order of reservation.

This extends the activities of the Boston Symphony Orchestra, which already has the longest season of any orchestra in the United States, to fifty weeks. During these 221 concerts will be given.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
MAY 27 1961

Monday Evening Series

The Boston Symphony Orchestra's new Monday evening series of concerts, announced for Nov. 6, Dec. 18, Jan. 15, Feb. 12, March 19, and April 23, have already garnered more than 2,300 season subscriptions. There are still available some 300 subscriptions at $20 and $24 for the six concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
APR 29 1961

New Symphony Series Close to Sellout

Thomas D. Perry Jr., Boston Symphony Orchestra manager, today reported more than 2300 season subscriptions sold for the new series of six Monday evening concerts to begin next season. Approximately 300 subscriptions, at $20 and $24 for the six events, are still available at the Symphony Hall subscription office.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 169,783
APR 29 1961

New Symphony Series Close to Sellout

Thomas D. Perry Jr., Boston Symphony Orchestra manager, today reported more than 2300 season subscriptions sold for the new series of six Monday evening concerts to begin next season. Approximately 300 subscriptions, at $20 and $24 for the six events, are still available at the Symphony Hall subscription office.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 101,427
MAR 26 1961

Hub Symphony Adds Concerts

BOSTON (UPI) — The Boston Symphony Orchestra will perform on [illegible] weeks - a - year basis beginning next fall, it was announced Saturday.

The orchestra, now the busiest in the nation, will add a new Monday series in Boston, extend the Tuesday night series and expand the Berkshire Festival concerts to eight weeks in 1962.

Henry B. Cabot, president of the trustees, said the season would be expanded to allow more persons to hear the orchestra. He noted that all Boston and Cambridge concert series were sold out by subscription in advance.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
MAY 7 1961

Musigrams

Clarion Concerts will give four Town Hall programs next season on Tuesday nights, Nov. 14, Dec. 5, Jan. 23 and Feb. 27, with a repertory devoted mainly to unfamiliar early works. . . . The Boston Symphony Orchestra's new Monday evening series in Boston's Symphony Hall is already nearly sold out for next season. . . . In its Contemporary Music Symposium in Washington May 24 to 27, the American University will present more than forty works chosen from 206 submitted by composers in the United States and Canada.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
APR 8 1961

Seats Still Available

The Boston Symphony Orchestra's Subscription Office reports that in the first seven days of public sale, 1,502 new subscribers have purchased season tickets for the new Monday evening series of six concerts which will begin in November, 1961.

The remaining 1,129 seats in Symphony Hall (capacity 2,631) are still available at Symphony Hall Subscription Office—CO 6-1492—which is open Monday through Friday from 9 to 5. The remaining subscriptions are priced at $16, $20, and $24 for the six concerts. The $8 and $12 subscriptions are sold out.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Circ. 371,393
MAY 1 1961

MONDAY SYMPHONY

More than 2300 season subscriptions have been sold for the Boston Symphony Orchestra's new series of six Monday evening concerts which begin next season.

Musigrams

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,111

JAN 1 - 1961

Organs, Promptness Both Recommended

By JULES WOLFFERS

All power to Henry B. Cabot, president of the Boston Symphony trustees, for his initiative in encouraging the orchestra to start a series of organ concerts with distinguished performers and at a very low admission fee.

First word of the new venture was contained in the orchestra's program book for the concerts of Dec. 23-24. The accompanying press release quoted Mr. Cabot as follows:

"My feeling is that the Boston Symphony Orchestra possesses a notable concert organ which, unfortunately, is heard but a few times each season. This is a denial both to the remarkable instrument and to the musical public. I am sure that we should let the public share to a greater degree in the enjoyment of the wealth of organ music and the capacity of our instrument to present it. The Boston Symphony Orchestra exists to serve the public and with this new series of organ concerts our service can be expanded."

I sought Mr. Cabot out for more information and found him earnestly communicative on the project. This is unusual since he usually prefers to leave the discussion of musical matters to experts. He repeated his belief in the need for the project and went on to say that he hoped the series would continue indefinitely. Somewhat wryly he added that even if the concerts run at a deficit he would expect them to continue for some years at least, but he hoped that public response would not make it necessary to draw too heavily from the budget.

At the same time the concerts will be done in fine style. Mr. Cabot informed me that in addition to solo works there will also be organ ensemble works involving players from the orchestra although this will add materially to the expenses.

Cost $100,000

The Symphony Hall organ is the third in the orchestra's history. The famous 1858 Walcker instrument was moved from the old Boston Music Hall to Methuen where it is still used. When the orchestra moved to Symphony Hall in 1900, the Hutchings Organ Company built the organ which saw service for half a century. The present instrument was completed in 1949 at a cost of $100,000 by the Aeolian-Skinner Company with the advice of E. Power Biggs, at that time Symphony's official organist.

The problems of building an all - purpose instrument were many. It is really a half-dozen organs in one, able to play music in all styles and from all periods. It must unobstrusively take its place with the orchestra, it must take the lead in concertos, it must answer the needs of other groups giving concerts in the hall, and it must be a satisfactory solo instrument.

Not every person will agree that it has met all these requirements in ideal fashion but on the whole it is a responsive and flexible instrument which deserves to be heard and which is fully worthy of the talents of the organists using it.

Donald Willing, of the New England Conservatory, starts the series on Jan. 15 to be followed by John Ferris of Harvard on Feb. 19, Mr. Biggs on March 19 and Berj Zamkochian on April 9. Series tickets may now be had for the unbelievably low price of $3.00 with tickets for the individual concerts set at $1.00.

All concerts will be held on Sundays at 6:00 p.m.

And it is very much to be hoped that the concerts will start exactly at 6:00 p.m. and not 6:05 or 6:10 or even 6:01. Symphony should take the lead in getting back to the good old-fahioned virtue of punctuality. The orchestra's afternoon concerts are scheduled for 2:15 but start after 2:20 and the same situation exists at the evening concerts.

If radio or television commentary makes the lapse of a few minutes necessary then let these media start at 2:15 or 8:30, but let the concert starting hours be set for the time when the concerts will actually begin.

Admittedly, the traffic situation in Boston is bad but nevertheless the great majority of hearers get to the concerts on time. They should not be penalized by the latecomers.

Unfortunately, the orchestra's lead in this matter has been followed and worsened by others. It is intensely annoying to those persons making the effort to arrive on time to find that they must wait fifteen minutes or longer until the proceedings start.

There is an important principle at stake here, a principle that apparently only the Boston Morning Musicales is observing. The Musicales are scheduled for 11:00 a.m., and that is the exact hour they begin.

Globe 1/6/61

Symphony Hall Organ Recitals

Four concerts will be given on the organ in Symphony Hall during the remainder of the season. The artists and programs will be as follows:

Sunday, Jan. 15, at 6 p.m. Donald Willing. Bach: Fantasia and Fugue in C minor, Canonic Variations on "Von Himmel Hoch," Sonata No. 4, Prelude and Fugue in D major; Frank Martin: Sonata di Chiesa (with Albert Bernard, viola d'amore); Martin: Passacaille.

John Ferris, Sunday, Feb. 19, at 6 p.m. Gabrieli: Canzon Noni Toni (brass players, of Boston Symphony assisting); Bach: Three Choral Preludes, Prelude and Fugue in A minor; Alain: Premiere Fantasy; works by Brahms and Lockwood.

E. Power Biggs, Sunday, Mar. 19, at 6. Handel: Concerto No. 2, in B-flat; Valente: La Romanesca: Soler: Concerto No. 3, in G major; works by Sweelinck, Bach and others.

Berj Zamkochian, Sunday, Apr. 9, at 6 p.m. Handel: Concerto in F major, Op. 4, No. 5; Bach: Choral Variations, Chorale Prelude and Toccata in F major; music by Franck, Liszt and Vierne.

Times 1/1/61

HEMIDEMISEMIQUAVERS: Two young Americans, David Epstein and Jerome Rosen, and a Yugoslav, Vladimir Benić, will conduct the Cleveland Orchestra this afternoon in a special twilight concert sponsored by the Kulas Foundation. . . . The Boston Symphony will sponsor four Symphony Hall organ programs that will make use of the hall's relatively new organ, rarely heard in recital. . . . The Honolulu Symphony Society will branch out into operatic production this March with performances of "Madama Butterfly." . . . Efrem Zimbalist Jr. will narrate Aaron Copland's "A Lincoln Portrait" with the Philadelphia Orchestra under Eugene Ormandy on Jan. 21 at a special Academy of Music Anniversary Concert and Ball.

Herald 1/1/61

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 416,486

JAN 1 1961

Symphony Hall Organ Concerts

By the initiative of Henry B. Cabot, president of the Boston Symphony Orchestra Trustees, a new series of Symphony Hall concerts will begin Jan. 15 on the Great Organ. Programs will include works from the classical to the contemporary organ repertoire.

"My feeling," Mr. Cabot stated, "is that the Boston Symphony Orchestra possesses a notable concert organ which, unfortunately, is heard but a few times each season. This is a denial both to the remarkable instrument and to the musical public. I am sure that we should let the public share to a greater degree in the enjoyment of the wealth of organ music and the capacity of our instrument to present it.

"The Boston Symphony Orchestra exists to serve the public and with this new series of organ concerts our service can be expanded.."

The concerts will be Sundays at 6 p.m. Each program will last approximately one hour, and there will be no intermission. All seats are unreserved.

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Globe 1/1/61

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NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
JAN 1 1961

MUSIC WORLD: NEW YEAR SHORT ON BIRTHDAYS

By ERIC SALZMAN

THERE'S a hard year coming for music editors and festival managers. Few musicians of real importance managed to get themselves born or leave this world in the year 1861. A single illustrious name lights up the register for 1811, and 1761 was a black year for musical vital statistics, unable to offer us a single bicentennial celebration.

This distressing lack of occasions for special concerts, exhaustive re-evaluations and analyses of neglected late, great works is in sharp contrast to the year just passed away; 1960 had a bumper crop of birthdays alone. It almost seemed as if everybody who was anybody managed to get born in a year ending with a 10 or a 60.

Chopin and Schumann were up for 150th-birthday celebrations. Mahler and Albéniz first saw the light and heard the sounds of this world in 1860. For lovers of old music, there were sesquibicentennials (if there is such a word to indicate 250-year anniversaries) for Pergolesi and Thomas Arne. Even American composers got into the act. Varèse and Riegger were 75, Copland turned 60, Barber and William Schuman marked their fiftieth years.

Liszt Year

The big attraction of 1961 will be the 150th anniversary of the birth of Franz Liszt, and Franz will almost have the whole year to himself. This country, though, ought to honor Edward MacDowell's 100th birthday. Similar celebrations for Charles Martin Loeffler and Anton Arensky are likely to be small. Ambrose Thomas and Ferdinand Hiller were the same age as Liszt, but this fact does not seem likely to stir up much enthusiasm. Sic transit gloria mundi.

Really important historical figures from the past might stand a slim chance of getting some attention. It will be 350 years since the death of Tomás Luis de Victoria, the great Spanish polyphonic composer. Jacopo Peri ought to be honored by the world's lyric theatres on his 400th birthday, for he helped to invent opera. And, who knows, perhaps somewhere some musicologists will remember that Philippe de Vitry, author of the great revolutionary musical treatise of the fourteenth century, died in 1361. That would be a sexcentenary.

FAREWELL: Shortly before leaving for Russia, the Soviet pianist, Sviatoslav Richter, was host at a press conference. He spoke about American orchestras (which he likes), American music (which he wants to study and perform) and New York (which he did not like at first, but which he came to adore). He dislikes teaching (he does not do any) and making records (he makes many). He likes opera more than any other musical form—but as an ideal, not as it usually turns out in reality. In Chicago he studied paintings by Mondrian at the Art Institute. He was entranced by them. In New York, he visited the Museum of Modern Art and the Guggenheim Museum. About abstract painting he said: "An artist must express himself. If he is a good artist, his work will be good, whatever form it takes."

NEW MUSIC: "Music in the Making" embarks on its ninth year of new music concerts this Friday in its traditional location, the Great Hall of The Cooper Union. The orchestral series, devoted entirely to contemporary music, will again be directed by Howard Shanet. Each of this year's four concerts will feature a work by a foreign composer as well as modern American music. The last three dates for this year will be Jan. 27, Feb. 17 and March 17. All concerts are free.

HEMIDEMISEMIQUAVERS: Two young Americans, David Epstein and Jerome Rosen, and a Yugoslav, Vladimir Benić, will conduct the Cleveland Orchestra this afternoon in a special twilight concert sponsored by the Kulas Foundation. . . . The Boston Symphony will sponsor four Symphony Hall organ programs that will make use of the hall's relatively new organ, rarely heard in recital. . . . The Honolulu Symphony Society will branch out into operatic production this March with performances of "Madama Butterfly." . . . Efrem Zimbalist Jr. will narrate Aaron Copland's "A Lincoln Portrait" with the Philadelphia Orchestra under Eugene Ormandy on Jan. 21 at a special Academy of Music Anniversary Concert and Ball.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
JAN 5 - 1961

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
JAN 5 - 1961

245

Symphony Sets New Program Of Organ Concerts

On the initiative of Henry B. Cabot, President of the Boston Symphony Orchestra Trustees, a new series of Symphony Hall concerts will begin on January 15. Four concerts will be given on the Great Organ by distinguished soloists. The programs will include works from the classical to the contemporary pipe organ repertoire.

"My feeling," Mr. Cabot stated, "is that the Boston Symphony Orchestra possesses a notable concert organ which, unfortunately, is heard but a few times each season. This is a denial both to the remarkable instrument and to the musical

Continued on Page Six

...ally known concert organist, E. Power Biggs. The series will conclude on April 9 with a recital given by Berj Zamkochian.

The concerts will be held on Sundays at 6 p.m. Each program will last approximately one hour. There will be no intermission.

Tickets for the Symphony Hall organ concerts, now available at the Hall's subscription ticket office, are $3.00 for the series of four programs. Tickets for individual concerts are available at $1.00 per concert. All seats are unreserved.

Symphony Organist Champions Instrument

Zamkochian Sees Organ Revival

"The time is coming, when the organ will be right in the center of the musical picture—where it belongs."

The speaker was Berj Zamkochian, organist with the Boston Symphony Orchestra, interrupting practice in his studio just outside Boston to talk about the forthcoming series of organ recitals inaugurated by the Boston Symphony Orchestra.

"Historically," Mr. Zimkochian added with a faint impishness, "the symphony orchestra is a newcomer.

"The organ, as the earliest keyboard instrument, is over 2,000 years old. With his two two hands and feet the organist commands a phenomenal pitch range and a pallet of colors as varied as the voices of a 104-man symphony orchestra. The organist must be as sensitive to tone colors and their blending as a symphony conductor.

Mr. Zamkochian continued his championing: "The organ is capable of expressing as much fire and poetry as the piano, violin, or symphony orchestra. It has an abundant concert repertory exclusive of church music. Bach's great toccatas and fantasies were written as virtuoso concert pieces. At Symphony Hall on April 9 I'll be playing works which are seldom, if ever, heard in church, such as Liszt's Variations on 'Weinen, Klagen' and the finale from Widor's Symphonie Romaine.

"We four recitalists who will perform in this series have penchants for different periods and styles," Mr. Zamkochian noted. "The audience will have the opportunity to get acquainted with every facet of organ literature."

* * *

The other organists who will be presented Jan. 15, Feb. 19, and March 19 respectively, include Donald Willing, chairman of the Organ and Church Music Departments at the New England Conservatory of Music; John Ferris, university organist and choirmaster at Harvard; and E. Power Biggs.

Fabian Bachrach

Berj Zamkochian, organist of the Boston Symphony Orchestra, who will be taking part in the series of four organ recitals beginning in Symphony Hall this month.

Mr. Zamkochian is a native of Boston who earned his bachelor's and master's degrees at the New England Conservatory, where he studied with George Faxon. In 1957 he represented United States organists at the Third World Congress of Sacred Music in Paris, and in 1958 he played for President Eisenhower at the White House. He performs with the Boston Symphony Orchestra whenever the organ is called for, and with that orchestra has recorded Saint-Saëns Organ Symphony and Poulenc's Organ Concerto—the latter soon to be released.

"The Symphony Hall organ," he reports, "meets every demand for recording and broadcasting. Its resources faithfully set forth the music of every age. It's a composite of many organs, really. The discreet tones of the Positiv Organ clearly define the polyphony of baroque music; the expressive Swell and Choir Organs bring to life the music of the romantic period; and the fiery reeds of the Bombarde Organ dominate the resources of the full symphony orchestra."

* * *

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W. S.

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JAN 8 1961

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Beginning at 6 p. m. without intermission, each program will last approximately an hour. Tickets are available at Symphony Hall ticket office, $3 for the series of four programs. Individual tickets are $1 per concert and all seats unreserved.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
JAN 1 1961

MUSIC WORLD: NEW YEAR SHORT ON BIRTHDAYS

By ERIC SALZMAN

THERE'S a hard year coming for music editors and festival managers. Few musicians of real importance managed to get themselves born or leave this world in the year 1861. A single illustrious name lights up the register for 1811, and 1761 was a black year for musical vital statistics, unable to offer us a single bicentennial celebration.

This distressing lack of occasions for special concerts, exhaustive re-evaluations and analyses of neglected late, great works is in sharp contrast to the year just passed away; 1960 had a bumper crop of birthdays alone. It almost seemed as if everybody who was anybody managed to get born in a year ending with a 10 or a 60.

Chopin and Schumann were up for 150th-birthday celebrations. Mahler and Albéniz first saw the light and heard the sounds of this world in 1860. For lovers of old music, there were sesquibicentennials (if there is such a word to indicate 250-year anniversaries) for Pergolesi and Thomas Arne. Even American composers got into the act. Varèse and Riegger were 75, Copland turned 60, Barber and William Schuman marked their fiftieth years.

Liszt Year

The big attraction of 1961 will be the 150th anniversary of the birth of Franz Liszt, and Franz will almost have the whole year to himself. This country, though, ought to honor Edward MacDowell's 100th birthday. Similar celebrations for Charles Martin Loeffler and Anton Arensky are likely to be small. Ambrose Thomas and Ferdinand Hiller were the same age as Liszt, but this fact does not seem likely to stir up much enthusiasm. Sic transit gloria mundi.

Really important historical figures from the past might stand a slim chance of getting some attention. It will be 350 years since the death of Tomás Luis de Victoria, the great Spanish polyphonic composer. Jacopo Peri ought to be honored by the world's lyric theatres on his 400th birthday, for he helped to invent opera. And, who knows, perhaps somewhere some musicologists will remember that Philippe de Vitry, author of the great revolutionary musical treatise of the fourteenth century, died in 1361. That would be a sexcentenary.

FAREWELL: Shortly before leaving for Russia, the Soviet pianist, Sviatoslav Richter, was host at a press conference. He spoke about American orchestras (which he likes), American music (which he wants to study and perform) and New York (which he did not like at first, but which he came to adore). He dislikes teaching (he does not do any) and making records (he makes many). He likes opera more than any other musical form—but as an ideal, not as it usually turns out in reality. In Chicago he studied paintings by Mondrian at the Art Institute. He was entranced by them. In New York, he visited the Museum of Modern Art and the Guggenheim Museum. About abstract painting he said: "An artist must express himself. If he is a good artist, his work will be good, whatever form it takes."

NEW MUSIC: "Music in the Making" embarks on its ninth year of new music concerts this Friday in its traditional location, the Great Hall of The Cooper Union. The orchestral series, devoted entirely to contemporary music, will again be directed by Howard Shanet. Each of this year's four concerts will feature a work by a foreign composer as well as modern American music. The last three dates for this year will be Jan. 27, Feb. 17 and March 17. All concerts are free.

HEMIDEMISEMIQUAVERS: Two young Americans, David Epstein and Jerome Rosen, and a Yugoslav, Vladimir Benić, will conduct the Cleveland Orchestra this afternoon in a special twilight concert sponsored by the Kulas Foundation. . . . The Boston Symphony will sponsor four Symphony Hall organ programs that will make use of the hall's relatively new organ, rarely heard in recital. . . . The Honolulu Symphony Society will branch out into operatic production this March with performances of "Madama Butterfly." . . . Efrem Zimbalist Jr. will narrate Aaron Copland's "A Lincoln Portrait" with the Philadelphia Orchestra under Eugene Ormandy on Jan. 21 at a special Academy of Music Anniversary Concert and Ball.

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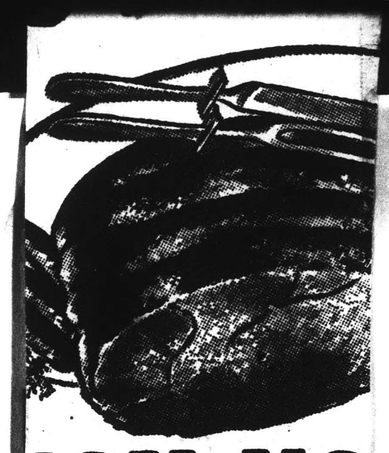

New Program

Continued from Page One

public. I am sure that we should let the public share to a greater degree in the enjoyment of the wealth of organ music and the capacity of our instrument to present it.

"The Boston Symphony Orchestra exists to serve the public and with this new series of organ concerts our service can be expanded," Mr. Cabot concluded.

Donald Willing, chairman of the Organ and Church Music Department at the New England Conservatory of Music, will give the first recital on January 15. John Ferris, University Organist and Choirmaster at Harvard, will be heard on February 19. On March 19, a recital will be given by the internationally known concert organist, E. Power Biggs. The series will conclude on April 9 with a recital given by Berj Zamkochian.

The concerts will be held on Sundays at 6 p.m. Each program will last approximately one hour. There will be no intermission.

Tickets for the Symphony Hall organ concerts, now available at the Hall's subscription ticket office, are $3.00 for the series of four programs. Tickets for individual concerts are available at $1.00 per concert. All seats are unreserved.

Symphony Organist Champions Instrument

Zamkochian Sees Organ Revival

"The time is coming, when the organ will be right in the center of the musical picture—where it belongs."

The speaker was Berj Zamkochian, organist with the Boston Symphony Orchestra, interrupting practice in his studio just outside Boston to talk about the forthcoming series of organ recitals inaugurated by the Boston Symphony Orchestra.

"Historically," Mr. Zimkochian added with a faint impishness, "the symphony orchestra is a newcomer.

"The organ, as the earliest keyboard instrument, is over 2,000 years old. With his two two hands and feet the organist commands a phenomenal pitch range and a pallet of colors as varied as the voices of a 104-man symphony orchestra. The organist must be as sensitive to tone colors and their blending as a symphony conductor.

Mr. Zamkochian continued his championing: "The organ is capable of expressing as much fire and poetry as the piano, violin, or symphony orchestra. It has an abundant concert repertory exclusive of church music. Bach's great toccatas and fantasies were written as virtuoso concert pieces. At Symphony Hall on April 9 I'll be playing works which are seldom, if ever, heard in church, such as Liszt's Variations on 'Weinen, Klagen' and the finale from Widor's Symphonie Romaine.

"We four recitalists who will perform in this series have penchants for different periods and styles," Mr. Zamkochian noted. "The audience will have the opportunity to get acquainted with every facet of organ literature."

* * *

The other organists who will be presented Jan. 15, Feb. 19, and March 19 respectively, include Donald Willing, chairman of the Organ and Church Music Departments at the New England Conservatory of Music; John Ferris, university organist and choirmaster at Harvard; and E. Power Biggs.

Fabian Bachrach

Berj Zamkochian, organist of the Boston Symphony Orchestra, who will be taking part in the series of four organ recitals beginning in Symphony Hall this month.

Mr. Zamkochian is a native of Boston who earned his bachelor's and master's degrees at the New England Conservatory, where he studied with George Faxon. In 1957 he represented United States organists at the Third World Congress of Sacred Music in Paris, and in 1958 he played for President Eisenhower at the White House. He performs with the Boston Symphony Orchestra whenever the organ is called for, and with that orchestra has recorded Saint-Saëns Organ Symphony and Poulenc's Organ Concerto—the latter soon to be released.

"The Symphony Hall organ," he reports, "meets every demand for recording and broadcasting. Its resources faithfully set forth the music of every age. It's a composite of many organs, really. The discreet tones of the Positiv Organ clearly define the polyphony of baroque music; the expressive Swell and Choir Organs bring to life the music of the romantic period; and the fiery reeds of the Bombarde Organ dominate the resources of the full symphony orchestra."

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Beginning at 6 p. m. without intermission, each program will last approximately an hour. Tickets are available at Symphony Hall ticket office, $3 for the series of four programs. Individual tickets are $1 per concert and all seats unreserved.

2416

Herald 1/8/61

BSO Organ Series Debut

Donald Willing will open the new Symphony Hall Organ Series next Sunday, Jan. 15, at 6:00 P. M. The New England Conservatory organist will perform works by Bach and, in contrast, two compositions by the contemporary Swiss composer, Martin, with Albert Bernard, of the Boston Symphony Orchestra, assisting on the viola d'amore.

Other concerts in the series will take place on Feb. 19, March 19 and April 9. Series tickets at $3 are available at Symphony Hall box office. Tickets for single concerts may be purchased at $1.00. All seats are unreserved for the hour-length programs.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267

JAN 10 1961

Willing Program Set

Donald Willing, inaugurating the new Boston Symphony organ series, has announced his program for Jan. 15 at 6 o'clock.

From Bach's works Mr. Willing has chosen the Fantasia and Fugue in C minor, the Canonic Variations on "Von Himmel Hoch," and the Trio Sonata No. 4. The contemporary Swiss composer Frank Martin will be represented by his "Sonata da Chiesa" (with Albert Bernard's viola d'amore), and Passacaille."

Seats are available at the Symphony Hall box office.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267

JAN 12 1961

Donald Willing, faculty member at the New England Conservatory, will give the first Boston Symphony organ recital Sunday at 6 o'clock.

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Sunday Herald
BOSTON, Mass.
Circ. 289,111

JAN 15 1961

Music Events This Week

Donald Willing will give an organ recital at Symphony Hall today at 6 p.m. His concert is the first of a new series of four organ recitals, sponsored by the Boston Symphony Orchestra, to be given this winter at the Hall.

The orchestra has inaugurated the new series of organ concerts because, according to Henry B. Cabot, the orchestra's president, "The Boston Symphony Orchestra possesses a notable concert organ which, unfortunately, is heard but a few times each season and we should let the public share to a greater degree in the enjoyment of the wealth of organ music and the capacity of our instrument to present it."

Mr. Willing's program will include Mach's Fantasia and Fugue in C minor, the Canonic Variations on "Von Himmel hoch," Sonata No. 4 and his Prelude and Fugue in D major, Albert Bernard, of the orchestra, will join Mr. Willing for Frank Martin's Sonata di Chiesa, with viola d'amore. The one-hour program will conclude with the same composer's "Passacaille."

Tickets for today's concert are unreserved and are available at Symphony for $1.00. Future concerts in this series, for which subscriptions are available at $3.00 for the four programs, will be given by John Ferris, E. Power Biggs and Berj Zamkochian.

The third concert in the orchestra's Sunday afternoon seies is at Symphony Hall today at 3 p.m. The program, conducted by Charles Munch, will include Smetana's "The Moldau," Dvorak's Symphony No. 4, and Eugene Istomin will be soloist in a performance of the Piano Concerto No. 2 by Brahams.

The world-premiere of Francis Poulenc's "Gloria" will be presented by Charles Munch and the orchestra at the Symphony Hall concerts Friday, at 2:15, and Saturday, at 8:30. In addition to the "Gloria," in which soprano Adele Addison and the Chorus pro Musica, Alfred Nash Patterson, conductor, will participate, the concerts will include Mendelssohn's Octet for Strings and Poulenc's Concerto for Two Pianos with Mr. Poulenc and Evelyne Crochet as soloists.

Violinist Roger Shermont will be Doctor Munch's guest artist at the orchestra's concert on Tuesday Jan. 24 and pianist Alexander Uninsky will be heard at the concerts on Jan. 27 and 28.

TODAY

DIMITRI BASHKIROV, Soviet pianist, Jordan Hall, 3:30 p.m. B. U. Celebrity Series. Schubert Fantasie; Prokofieff "Romeo at Juliet's," 6 Visions Fugitives, Sonata, Op. 29; Brahms F minor Sonata. Tickets at box office: opens at 2:00 p.m.

COMBINED CHOIRS of First and Second Churches in Boston, at the First Church, Berkeley at Marlborough Streets, 4:30 p.m. Melville Smith conducts two Bach Cantatas in honor of the eighty-sixth birthday of Albert Schweitzer. James Anliker at the Harpsichord. Public invited.

TUESDAY

LUDWIG OLSHANSKY, young American pianist, first Jordan Hall recital, 8:30 p.m. Schubert Impromptu; Copland Sonata; Beethoven Sonata in E; Schumann Fantasia. Tickets at box office.

CHROMATIC CLUB concert, Dolores Johnson, soprano; Leonid Milk, pianist. 11:00 a.m. Varied program of vocal and piano works.

ROBERT PETTITT, organist, with Richard Conrad, tenor, on Boston Conservatory Series at its Auditorium, 31 Hemenway Street 8:30 p.m. Boyce Pachelbel, Bach, Brahms, Langlais, Boulanger, Petrassi. Admission free.

COMPOSERS WORKSHOP, Brookline Public Library, 8:30 p.m. Works by Holevas, Henning, Brogue, Perkins, Procter, Lewis, variously for piano, voice, violin and cello. Public invited.

WEDNESDAY

WOODWIND CONCERT of solos and ensembles, Jordan Hall, 8:30 presented by New England Conservatory. Beethoven, Mozart, Head, Weber, Creston. Admission free.

FRIDAY

NAAN POLD, tenor, with Dagmar Kokker at the piano, Baltic Concert Series, Jordan Hall, 8:30 p.m. Songs and arias by Caldara, Caccini, Durante, Mozart, Schubert, Richard Strauss, Respighi, Mart Saar.

PAUL JACOBS, pianist, in Contemporary Music Society Series, Institute of Contemporary Art, Soldiers Field Road, Brighton, 8:30 p.m. Works by Debussy, Busoni, Messiaen, Boulez, Karlheinz Stockhausen, Stravinsky. Program includes several Boston premieres. Reservations, AL 4-0614.

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Sunday Globe
BOSTON, Mass.
Circ. 416,486

JAN 15 1961

Organist Willing At Symphony Hall

Donald Willing, chairman of the organ and church music department at the New England Conservatory and organist at the First Congregational Church in Wellesley, will give an organ recital at Symphony Hall today at 6 p.m. Mr. Willing's concert is the first of a new series of four sponsored by the Boston Symphony Orchestra.

Mr. Willing's program will include Bach's Fantasia and Fugue in C minor, the Canonic Variations on "Von Himmel hoch," Sonata No. 4 and Prelude and Fugue in D major. Albert Bernard, of the Boston Symphony Orchestra, will join Mr. Willing in Frank Martin's Sonata di Chiesa, with viola d'amore. The one-hour program will conclude with the same composer's "Passacaille."

Herald 1/15/61

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Herald (m)
BOSTON, Mass.
Circ. 175,076
JAN 16 1961

MUSIC

Excellent Start For Organ Series

Bach's summary of the richest developments of his age and Frank Martin's synthesis of the best efforts of our day provided Donald Willing with appropriate material to open a new series of organ recitals at Symphony Hall last night. A significant venture by the Boston Symphony Trustees and management began with two groups of compositions separated by two hundred years but basically similar.

A common ground was the delightful interweaving of several melodic lines that suits the organ so well. The four compositions of Bach used this style in four contrasting moods.

Admirably Met

The interpretive demands of a composer who could write a grand Fantasia and Fugue, an intellectual exercise in the Canonis Variations on "From Heaven on High," a charming Trio Sonata, and a brilliant Prelude and Fugue in D were admirably met by Mr. Willing. Tempi, registration, touch and nuance were well chosen and controlled.

Forms familiar to Bach were used by contemporary Swiss composer Frank Martin in his combining [illegible] The Sonata da Chiesa [illegible] and viola d'amore [illegible] two fugues and [illegible] composition [illegible] music [illegible] and closing slow sections, in the capable hands of Boston Symphony violist, Albert Bernard, the seldom heard, slivery toned viola d'amore proved an excellent companion for the soft voices of the organ.

Martin's Passacaille, which closed the program, received the same expert treatment accorded earlier works on the program.

The success of the recital could be measured by the audience's attention and obvious appreciation for fine organ music presented under excellent recital conditions.

J.R.B.

The Program

Fantasia and Fugue in C minor .. Bach
Canonic Variations on "From Heaven on High" ..... Bach
Trio Sonata No. 4 ..... Bach
Prelude and Fugue in D ..... Bach
Sonata da Chiesa (with viola d'amore) ..... Martin
Passacaille ..... Martin

Monitor 1/16/61

Willing Opens Organ Series

By Allan Sly

Music in America has come a long way since the once-popular organ recital went into eclipse in the '20's. Perhaps the arrival of radio and the talkies took away some of its following, the pre-depression spate of orchestral music the remainder. In any event, a new generation of organists has been maturing, conversant with new developments in musical composition, and in league with an entirely reconstituted organ-building industry.

Long percolating, here and abroad, this seething activity spouted up again yesterday at Symphony Hall, where Donald Willing was presented in recital by the trustees of the Boston Symphony, wise in their choice of this moment to invite public attention to their resplendent 1949 organ by Donald Harrison. (The Philadelphia Orchestra unveiled its new organ, built in Boston by the successors of Donald Harrison, a few weeks ago, and the New York Philharmonic will be emulating it when the new Lincoln Center is completed within a year or two.)

This occasion, then, was much more than an organ recital, it was significant of a powerful trend of the times. Symphony Hall was substantially filled with attentive and knowledgeable listeners to a program crammed with musical excitement.

Mr. Willing first played a powerful succession of Bach works—the C-Minor Fantasie and Fugue, broad and strong at first, later dynamic and fiery; the Vom Himmel Hoch canonic variations (a work much favored by Stravinsky), sparkling like a frosty Christmas night, joyful, prophetic, triumphant; the fourth Trio Sonata, articulated like chamber music but sending its felicitous sounds to every corner of the hall, and the tremendous D-Major Prelude and Fugue. Throughout this group one could revel in the performer's fastidiousness of touch and exquisite sense of tone color, his way of bending a strong rhythmic drive to ultimate fulfillment, his unerring instinct for style. One also marveled at the instrumental riches provided by Donald Harrison: all of them within the legitimate province of the organ's own noble tradition as reinterpreted for this age by Schweitzer, but so vital, varied, and beautifully proportioned, singly or in combination, as to conjure for us some of the mystery and exaltation that must have been the portion of Bach's own auditors.

After a pause Mr. Willing and Mr. Albert Bernard together unfolded for us Frank Martin's Sonata di Chiesa for viola d'amore and organ. It is difficult to capture in words the effect of uncompromising individuality that pervades this composer's works. This particular sonata makes of a plaintive instrument the vehicle for many brave flights of fancy. The organ part as played by Mr. Willing was the ideal consort for this beautiful-toned instrument—one might so regard a bird of rare plumage in its own exotic landscape — and one gained insights into Martin's unique world of imaginative feeling and speculation.

Next came Martin's Passacaille, which Mr. Willing has made very much his own, a monumental work of great passion and beauty, fashioning its mode of expression in logical development from simple beginnings, not hesitating to explore passages of extreme dissonance, yet concluding with its own air of achievement and self-knowledge.

The series continues on February 19, when John Ferris will be heard.

nesday at 150 theaters throughout New England.

Globe 1/16/61

Donald Willing Opens Organ Series at Symphony Hall

DONALD WILLING, organist, opened the first of a series of four organ concerts at Symphony Hall last night. The program: Bach: Fantasia and Fugue in C minor, Canonic Variations on "Von Himmel hoch," Sonata No. 4, Prelude and Fugue in D major; Martin: Sonata di Chiesa (with viola d'amore), Albert Bernard, accompanist, and Passacaille.

Last night Donald Willing opened the first of a series of four concerts to be given at Symphony Hall on the Aeolian-Skinner organ. In the succeeding months John Ferris, E. Power Biggs and Berj Zamkochian will be the soloists.

Mr. Willing began the hour-long program, presented without intermission, with four works by J. S. Bach. The Fantasia and Fugue in C minor, the first selection, was somewhat blurred in the selection of registrations. But the Canonic Variations on "Von Himmel hoch," which followed, were set forth with the clear, pungent, and simple registration most aptly suited to Bach.

In the Sonata No. 4 Mr. Willing played with a light, imaginative touch which brought the piece to life. The Sonata was incisively and beautifully played; the modulation was impressive, and the sonority and clarity of the organ were cleanly achieved. Without question, however, the Prelude and Fugue in D major was the high point of the program. Mr. Willing's flexible pedal technique was excellent, and the variant chords from the instrument were neatly handled.

The concert concluded with two works by Martin, Sonata di Chiesa, performed with viola d'amore, nicely played by Albert Bernard, and a Passacaille. The Martin works were dry, harsh, and almost unmusical, but the performance was earnest.—K.K.

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Traveler (e)
BOSTON, Mass.
Circ. 178,037
JAN 13 1961

Organ Series

The first of a new series of four organ recitals, sponsored by the Boston Symphony Orchestra, will be at Symphony Hall Sunday at 6 p.m.

The recital will be given by Donald Willing, chairman of the organ and church music department at the New England Conservatory. He is also organist at the First Congregational Church in Wellesley.

The series was planned, according to Henry B. Cabot, the orchestra's president, because "the Boston Symphony Orchestra possesses a notable concert organ which, unfortunately, is heard but a few times each season.

"We should let the public share to a greater degree in the enjoyment of the wealth of organ music and the capacity of our instrument to present it."

Unreserved tickets for the single concert and for the series are on sale at Symphony Hall box office.

248

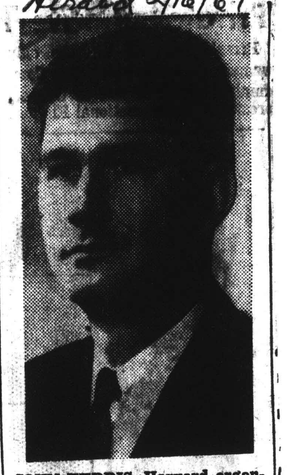
THE BOSTON GLOBE—FRIDAY, FEBRUARY 17, 1961

JOHN FERRIS, organist and choir master at Harvard, will present the second of the Symphony Hall organ concerts at 6 p.m. Sunday.

Monitor 2/15/61

John Ferris will be heard in the second recital in the organ series at Symphony Hall on Sunday evening at 6 o'clock.

Herald 2/16/61



JOHN FERRIS, Harvard organist and choirmaster, who presents the second concert in the Symphony Hall Organ Series on Sunday Feb. 19, at 6:00 p.m.

New England Newsclip Agency, Inc.
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Journal (e)
HAVERHILL, Mass.
Circ. 10,547

FEB 3 1961

Organ Recital Set at Church

An organ recital will be held at Trinity Episcopal Church, 26 White St., corner of William Street, by John Ferris, organist and choirmaster of Harvard University.

Ferris, a graduate of Michigan State University with a bachelor of music degree, was organist and choirmaster of the First Methodist Church of Red Bank, N. J. from 1950 to 1958. He then began his work at Harvard. He is also a lecturer in liturgical music at Harvard Divinity School.

He will be assisted by Kari Legge, soprano.

Ferris will appear as second recitalist at Symphony Hall in a newly-inaugurated series of organ concerts sponsored by the Boston Symphony Orchestra.

The program will be as follows: Voluntary on Old Hundredth by Purcell; Two Choral Preludes by Bach; Benedictus by Reger; 'Meine Seelo Hoert in Sehan' by Handel; 'Pie Jesu,' from the Requiem by Feure with Karl Legge, soprano, and Ronald Coons, organ; Fantasy I by Alain; Three chorale preludes by Brahms; and Prelude and Fugue in A minor by Bach.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

The Pilot
BOSTON, Mass.
Weekly Circ. 87,000
FEB 18 1961

Organ Recital

Sunday, Feb. 19 at 6 is the time for the second Symphony Hall Organ recital, this one by John Ferris of Harvard. Admission is one dollar. The series sponsored by the Boston Symphony Orchestra through its Trustees, offers rare opportunity to hear an organ approved by the great Dr. Albert Schweitzer, and one which all too seldom is heard as a sole instrument.

—Paul St. George.

Back Bay Ledger 2/16/61

Sunday Recital

HARVARD ORGANIST TO GIVE CONCERT AT SYMPHONY HALL

Four Members Of Boston Symphony Orch. To Join In Sunday Performance

John Ferris, Harvard University's Organist and Choirmaster, has invited four members of the Boston Symphony Orchestra to join him in two of the works scheduled for the one-hour organ concert which Mr. Ferris will give Sunday at 6:00 p.m. in Symphony Hall.

The Orchestra's principal trumpet, Roger Voisin and Andre' Come, trumpet, with William Gibson, principal trombone, and William Moyer, trombone, will join Mr. Ferris in Giovannni Gabrieli's "Canzon Noni Toni" and in Norman Lockwood's Concerto for Brass and Organ. Mr. Ferris performing on Symphony Hall's four-manual Aeolian-Skinner pipe organ, will also be heard in three chorale preludes from "Achzehn Chorale von verschiedener Art" by Bach, Bach's Prelude in Fugue in A minor, "Premiere Fantaisie" by Jehan Alain, and two settings of "Herzlich thut mich verlangen" by Brahms plus Brahms' "O Welt, ich muss dich lassen."

Before his appointment to Harvard in 1958 where, in addition to his duties at Memorial Church, he is Lecturer on Liturgical Music in the Harvard Divinity School, John Ferris was musically active in New York. Organist and choirmaster from 1950 to 1958 at the First Methodist Church of Red Bank, New Jersey, Mr. Ferris was also assistant to Vernon deTar at New York's Church of the Ascension. Mr. Ferris received his Master of Sacred Music degree at Union Theological Seminary. His undergraduate work was at Michigan State University and at the University of Chicago where he studied with Marcel Dupre.

Tickets for Sunday's organ concert,, all $1.00 and unreserved, are available at the Symphony Hall Box office.

Charles Munch returns to the Boston Symphony Orchestra this week for an Open Rehearsal on Thursday (February 23 7:30 p.m.) plus the regular weekend concerts on Friday (Feb. 24, 2:15) and Saturday (Feb. 25, 8:30). The rehearsal and concert program will in-

Continued on Page Three

Herald 2/18/61

Ferris Organ Recital On Symphony Series

By JULES WOLFFERS

The worth of the Symphony Hall Organ Concerts was given added reassurance yesterday evening when John Ferris presented the second of these programs before a large and appreciative audience.

A native of Michigan, Mr. Ferris is presently university organist and choirmaster at Harvard University. Yesterday he had the assistance of Roger Voisin and Andre Come, trumpets, and William Gibson with William Moyer, trombones, in two works for brass and organ.

Giovanni Gabrieli had rather more success in mixing brass with the pipes some 350 years ago than Norman Lockwood achieved with his Concerto for Brass and Organ written for E. Power Biggs' tenth year of CBS broadcasting. The early work makes the ensemble sound convincing and integrated. The 20th-century work, after a promising opening, becomes dull in the second movement. Only in the last section of the third movement does it regain momentum.

But there were no problems at all with the remainder of the list. Mr. Ferris is much at home with Bach as shown by his sensitive and moving performances of the chorale preludes and the Prelude and Fugue in A-minor. His playing was quiet, persuasive and underladen with emotion and meaning. The player's personality never obtruded on the composer although there was always enough individuality to add distinction.

Alain's challenging Premiere Fantaisie obtruded its bitter and sceptical mood on the tenor of the program. Here the organist tightened the reins for more assertive results.

The beautiful Brahms settings of "Herzlich thut" and the bittersweet solace of "Oh World, I must leave thee," the last work Brahms wrote, gave further proof of the performer's dignified and musicianly style.

These six o'clock one-hour programs are delightful events and it is pleasant to know that E. Power Biggs, on March 19, and Berj Zamkochian, on April 9, still remain to us.

The Program

John Ferris gave the second program in the Symphony Hall Concert Series yesterday evening at Symphony Hall. He was assisted by four members of the Boston Symphony Orchestra, Roger Voisin and Andre Come, trumpets; William Gibson and William Moyers, trombones.

The program:

Canzoni Noni Toni, for Brass and Organ ..... Gabrieli
Three Chorale Preludes from "16 Chorales" ..... Bach
Prelude and Fugue in A minor ..... Bach
Premiere Fantaisie ..... Alain
Two settings of "Herzlich thut" ..... Brahms
"O welt, ich muss dich lassen," op. 122 ..... Brahms
Concerto for Brass and Organ ..... Lockwood

Globe 2/20/61

Ferris Gives Second Organ Concert in Symphony Hall

JOHN FERRIS was organ soloist last night in the Second Concert in the series on the Symphony Hall organ. The program: Canzon Noni Toni, Gabrieli, with Boston Symphony Brass Players; Three Chorale Preludes from "Achtzehn Chorale von verschiedener Art" (Jesu Christus, unser Heiland; Von Gott will ich nicht lassen; Herr Jesu Christ, dich zu uns wend); Prelude and Fugue in A minor, Bach. Premiere Fantaisie, Alain; Two settings of Herzlich thut mich verlangen," Op. 122; "O Welt, ich muss dich lassen, Op. 122, Brahms; Concerto for Brass and Organ, Lockwood.

By KEVIN KELLY

John Ferris, organist and choirmaster at Harvard University, gave the second concert last night in the current series on the Symphony Hall organ. He presented an unusual program, an odd and satisfying merger of the classic and the contemporary, or, as one rather irate purist in the audience had it: "a mixture of the sacred and profane."

He underscored the music of Gabrieli, Bach and Brahms with the work of Jehan Alain and Norman Lockwood.

Since Ferris is an excellent musician, keenly disciplined and with an ample technique, he gave each selection the particular style required. For example, he was able to communicate the harmonic and contrapuntal relationships often latent in a single melodic line from the Bach Prelude and Fugue, and he was equally proficient at fashioning a meaningful musical statement from the clashing sonorities of Alain's Premiere Fantaisie.

The program opened with Giovanni Gabrieli's Canzon Noni Toni. Ferris was assisted by brass players from the Boston Symphony in this rousing introduction which clearly set forth the tone for the remainder of the performance. Ferris achieved notable effects in the three chorale preludes from Bach's "Achtzehn Chorale von verschiedener Art." His registrations were aptly chosen to keep the voice distinct. The Brahms was equally well played, animated, intelligent, flexible, and beautifully carried off.

The Premiere Fantasisie of Alain, presumably the "profane" work on the program, was described as "a skeptical composition, based upon a passage from the "Rubiyat" in which the author looks to Heaven for guidance, receives no solace, and is told to pursue blind instinct.

It was boldly scaled, heavy with slashing chords, and it rose to a frenzied climax. It was not totally convincing within its framework, thus its urgency became an irritant before the final wispish resolution. Ferris, however, played it with driving power and musical discernment.

The Lockwood Concerto, which closed the hour-long program, was another matter, a vibrant, dramatic piece in the angular modern idiom, which engages interest at the outset and maintained it through the end. The brass playing (a pair of trumpets and a pair of trombones) had a hard finish which seemed perfectly suited to the work. Ferris brought the organ through the turbulent score with virtuosic ease.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

FEB 20 1961

John Ferris at the Console

Boston Symphony Players Assist in Lockwood Concerto

By William Saunders

For the second organ concert in the series at Symphony Hall, John Ferris and a brass ensemble of Boston Symphony musicians executed a demanding program thoughtfully devised to interest both musician and layman. Mr. Ferris, organist and choirmaster at Harvard, was assisted by trumpeters Roger Voisin and André Come and trombonists William Gibson and William Moyer.

Giovanni Gabrieli's "Canzon Noni Toni" opened the program with a ceremonial flourish, recalling the pomp and splendor of 17th-century Venice. While Gabrieli did not call for specific instruments in his score, the rich sonorities of brass and organ admirably set forth this jubilant, expansive music with its abrupt contrasts in tempo and rhythm. The symphony musicians played sensitively and flawlessly, evoking a remarkable palette of colors and nuances.

Mr. Ferris then offered poetic traversals of three Bach chorale preludes. In the somber and chromatic "Jesus Christ, Our Redeemer" he showed a gift for imaginative registrations. In the quietly joyful "From God Naught Shall Divide Me" Mr. Ferris demonstrated a feeling for melodic suppleness and the contour of phrases. And in the tuneful "Lord Jesus Christ, Turn Thou to Us"—an extended fugal trie—he revealed his control over a wide variety of touches, from pure legato to peppery staccato.

Mr. Ferris played with poise and deliberation, allowing none of the mechanics of execution to interfere with the communication of the music's fire and poetry. He performed Bach's Prelude and Fugue in A minor—so reminiscent of Buxtehude in its majestic architecture—with facility and verve.

The Bach group was followed by Jehan Alain's incisive and rhythmically powerful "Première Fantaisie." Inspired by a quatrain from Omar Khayyam's "Rubáiyát," it is by turns anguished, sparkling, and ecstatic, diminishing abruptly to a mystical and spellbinding conclusion.

Mr. Ferris then projected the deep emotions of three Brahms chorale preludes, written during the composer's last year in a mood of brooding resignation. Mr. Ferris's moving conception of "My Heart Is Full of Longing" prompted the sizable audience to interrupt with their applause.

The brass ensemble rejoined Mr. Ferris to conclude the concert with Normand Lockwood's Concerto for Brass and Organ. This work, of baroque design, showed its composer to be a distinct, forward-looking musical personality who communicates a wealth of musical ideas succinctly.

The Concerto is dissonant and aggressive, but likeable at first hearing. Mr. Lockwood exploits the concerto form by giving the organ and brass distinctive melodic and rhythmic material, while preserving tonal balance and unity of mood in each movement.

In the first movement rugged angular passages of great rhythmic tension alternate with contemplative moods in which the brasses intone a chorale-like theme. In the slow movement they weave a poignant and wistful melody over a quietly moving organ pedal part.

The final movement begins with a fugal passage whose subject is an arrangement of the 12-tone row; it proceeds boldly to a triumphant conclusion. This refined and spontaneous work is not a bravura concerto; but it is obviously difficult, in the way that Mozart's concertos are.

With Mr. Ferris conducting from the console, the ensemble played with unity of purpose and mutual understanding. The results were hearty, blended sonorities and a precise execution. After they had repeated the first movement of the concerto in response to continued applause, many listeners may have been more aware of the riches the organ can bring to the concert hall.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

FEB 15 1961

Symphony Organ Concert

The Boston Symphony, under guest conductor Erich Leinsdorf, is on tour this week in Connecticut, Washington, D.C., and New York City.

Meanwhile, the second Symphony Hall organ concert will be given this Sunday, Feb. 19, by John Ferris of Harvard University. Mr. Ferris will program solo works by Bach, Brahms, and Alain, and will be joined by Boston Symphony brass players for concerted works by Gabrieli and Lockwood.

The concert is at 6 o'clock.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 289,111

FEB 12 1961

Music Events This Week

The Boston Symphony Orchestra with guest conductor Erich Leinsdorf will be on tour this week. Mr. Leinsdorf will conduct at the University of Connecticut, Storrs; the Connecticut College for Women at New London; and in Washington, D. C. plus concerts in the orchestra's annual series in Brooklyn and at Carnegie Hall.

John Ferris, Harvard University's organist and choirmaster, will give an organ concert in Symphony Hall next Sunday, Feb. 19 at 6:00 p.m. Second in the new series of organ concerts sponsored by the orchestra, Mr. Ferris' one - hour program will include Gabrieli's Canzon Noni Toni, for Brass and Organ; Three Chorale Preludes from "Achtzehn Chorale von vershiedener Art" by Bach; the Prelude and Fugue in A minor by Bach; Alain's Première Fantaisie; Two settings of "Herzlich thut mich verlangen," Op. 122 of Brahms; "O Welt, ich muss dich lassen," Op. 12 of Brahms; and Lochwood's Concerto for Brass and Organ. Members of the orchestra will participate in the first and last numbers. All seats for the concert, now on sale at Symphony Hall, are $2.00 and unreserved.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 289,111

FEB 19 1961

Music Events This Week

John Ferris, Harvard University's Organist and Choirmaster, has invited four members of the Boston Symphony Orchestra to join him in two of the works scheduled for the one-hour organ concert which Mr. Ferris will give today at 6:00 p.m. in Symphony Hall.

Roger Voisin, and Andre Come, trumpet, with William Gibson, and William Moyer, trombone, will join Mr. Ferris in Giovanni Gabrieli's "Conzon Noni Toni" and in Norman Lockwood's Concerto for Brass and Organ. Mr. Ferris, performing on Symphony Hall's four-manual Aeolian-Skinner pipe organ, will also be heard in Bach three chorale preludes Bach's Prelude and Fugue in A minor, "Première Fantaisie" by Alain, and two settings of "Herzlich thut" and "O Welt, ich muss dich lassen," by Brahms.

Tickets for today's organ concert, all $1.00 and unreserved, are available at the Symphony Hall Box Office.

Charles Munch returns to the Boston Symphony Orchestra this week for an Open Rehearsal on Thursday at 7:30 p.m., plus the regular weekend concerts on Friday and Saturday. The programs will include Ravel's "Daphnis and Chloe" in which the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, will participate. The Friday-Saturday concerts will open with Milhaud's "La Creation du Monde."

Joseph Silverstein has been invited by Charles Munch to be soloist at the Orchestra's concert on Tuesday, Feb. 28. Mr. Silverstein, a member of the Orchestra since 1955, will be heard in Prokofiev's Violin Concerto No. 2. Henryk Szeryng will be guest at the Orchestra's concerts on March 3 and 4, which will be preceded by an Open Rehearsal on March 2.

TODAY

RALPH KIRKPATRICK, harpsichord, Kresge Auditorium. M.I.T. Humanities Series, 3 p.m. Chambonnieres, Couperin, Rameau, Scarlatti.

ALFRED NASH PATTERSON, organist and choirmaster, leads performance and discussion, "Contemporary Music for the Church." Church of the Advent, 30 Brimmer St., 8 p.m. Public invited.

MUSICA SACRA, Victor H. Matfield, director, Lenten music, University Lutheran Church, Dunster and Winthrop streets, Cambridge, 7 p.m.

MONDAY

RAFAEL PUYANA, harpsichord, Jordan Hall, [illegible] p.m. [illegible] Freschobaldi, Bull, Bach, Rameau, Fischer. Admission free, by ticket.

FACULTY CONCERT, Longy School, Cambridge, 8:30 p.m. Eleftherios Eleftherakis, viola, Kate Friskin, piano, guest artist Felix Viscuglia, clarinet. Brahms, Mozart, Hindemith, Wanhal. Admission free.

TUESDAY

GLORIA LeCLAIR, soprano, with Robert Ewing, piano, in all-American program sponsored by Chromatic Club, at College Club, 40 Commonwealth Ave., 11 a.m. Thompson, Spross, piano works by Mr. Ewing, Shaw arr., Barber, Copland, Hovhaness.

VIRGINIA THARRINGTON, soprano, Reginald Boardman at the piano, Boston conservatory Fenway Series, Concert Room, 26 Fenway, 8:30 p.m. Wolf, Debussy, Ives, Carlisle Floyd. Admission free.

N.E. CONSERVATORY STUDENT PROGRAM, Jordan Hall, 8:30 p.m. Vocal and charmber music. Admission free.

FRIDAY

AMERICAN YOUTH CONCERTS, organized by Robert E. Wheeler. N.E. Mutual Hall Gives young talents opportunity to be heard. 8 p.m. David Franco, violin, Brussels World Fair, First Prize Winner, 1958, born in Belgian Congo; Elizabeth Coots, soprano and Priscilla Gagnon, piano, both from New England.

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MUSICAL COURIER
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FEB 1961

Boston Hails Abundance Of Keyboard Programs

■ The Winter solstice always brings a just-perceptible slackening of concert life in Boston. One rather welcomes the lull, for hibernation makes one hungry for music.

Not that nights by the fire need be soundless, with any one of eight fine FM music stations to choose from! Even insomniacs and incurable night-owls are included in the new 24-hour programming policy of WCOP-FM. The schedule, fashioned out West on the advice of Alfred Wallenstein, fills the small hours with Baroque, Flamenco, and off-beat modern, and none of it the usual.

When people again began donning caps and mittens of a dark night, there seemed to be plenty of keyboard music to be heard. There was the beginning of the series of recitals planned by the Trustees of the Boston Symphony to demonstrate the organ at Symphony Hall, which was acquired in 1949 and seldom is heard by itself. Donald Willing led off in the first program, which included Frank Martin's "Sonata Da Chiesa" for organ and viola d'amore, played by Albert Bernard. Other organists invited for the same series are John Ferris, E. Power Biggs, and Berj Zamkochian, regular organist for the Symphony.

Another sign of widespread interest in organ music and organ building came with the dedication of a new organ for the Park Street Church by Virgil Fox. The program centered in the French school, and showed many sides of the instrument's capacity, especially in Franck's colossal E Major Chorale and Duruflé's Toccata. But Bach's sixth Trio Sonata revealed that somewhere high in the chancel was perched a Baroque organ, ready to trace the music of that era with a clean grillwork of woody tones.

As for organ out of the chancel, Robert Pettitt played an interesting recital on the Boston Conservatory Fenway Series, assisted by Richard Conrad, tenor. One of the highpoints of the evening came in their collaboration for the "Pie Jesu", by Lili Boulanger, one of that small body of startlingly original works which led her sister, Nadia, to undertake the lifelong memorial duty of nurturing like talents.

■ Among pianists, we heard Eugene Istomin with the Symphony, playing Brahms' Second Concerto, with a vigor and articulation that marks still another advance in the growth of this artist . . . At the Boston Morning Musicals, Byron Janis, fresh from a resounding tour of the Soviet Union, showed, in his Bauer arrangement of a Franck Chorale, and in certain portions of Kabalevsky's Second Sonata, a subdued introspection that we had not heard from him as yet. He was warmly applauded.

West-to-East and East-to-West the concert world pivots, and Dmitri Bashkirov, Soviet pianist, appeared soon after his senior colleague, Richter. He possesses strong individuality and stunning virtuosity; about communication, we will wait for our final judgment. It seems to be a trait of the young that they like to stun their audiences before they begin to consider how to raise them up. . . .

Mieczslaw Horszowski, appearing on the M.I.T. Humanities Series, opened his recital with Mozart's romantically choral, overly-neglected Sonata in F Major, K. 533 and 494. Exquisite as was the artist's interpretation of it, its dizzy gyrations seemed to spin along a line tangent to that of true realization. The pianist seemed entirely at home in his next group, Brahms' "Fantaisies," Op. 116, refining his rich colorism by the reflective screening moods of the slow pieces. After intermission, came Dallapiccola's "Sonatina Canonica," remarkably well-mannered considering its 20th-century origin, followed by Beethoven's Opus 111, beyond all manner in its tone of ultimate affirmations.

At the New England Conservatory, David Barnett gave a considered performance of Beethoven's "Diabelli" Variations, with guiding comments . . . Among private recitals, that of Serge Conus before the annual assembly of New England members of the French Légion d'Honnuer was outstanding for its capacity and sincerity.

■ Most notable among recent soloists with the Boston Symphony was its own first violist, Joseph de Pasquale, in Bartok's Concerto for Viola. His performance met in every way the composer's demand for strong line and unerring rhythm, and his vibrant tone enables his line to soar out easily over the orchestral flood of sound.

During this report period, opera is represented by entirely promises. Most exciting, probably, is the forthcoming production of Massenet's seldom-heard "Le Jongleur de Notre Dame," to be given by Boris Goldovsky's New England Opera Theater, with Tommy Rall in the top-headed lead role of singing-acrobat . . . At the end of January, Sarah Caldwell's Opera Company gave "Falstaff" with James Pease in the title role, and Adele Leigh as Mistress Ford . . . Meanwhile, at the same time, Baird Hastings' Mozart Festival Orchestra joined with selected singers for a concert performance of the 12-year-old Wolfgang's opera "La Finta Semplice," or in Mr. Hastings' own apt rendering, "The Clever Flirt." More of both next month.

ROBERT W. DUMM

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Sunday Herald
BOSTON, Mass.
Circ. 289,111

MAR 19 1961

Music Events This Week

E. Power biggs will give an organ recital at 6 p.m. today in Symphony Hall, the third in the new organ concert series sponsored by the Boston Symphony Orchestra to give the public additional opportunity to hear the Symphony Hall four-manual Aeolian-Skinner organ. Mr. Biggs assisted in the design of this instrument and he was soloist with the Orchestra, November 1949, when the organ was heard for the first time.

Handel's Concerto No. 2, in B-flat, will open the one-hour concert followed by "La Romanesca" by Valente and Soler's Concerto No. 3 in G major. Compositions by Sweelinck, Bach, Alain and Franck will be heard in addition to the Finale from the First Organ Symphony by Vierne.

Tickets for Mr. Biggs' organ recital, all $1.00 and unreserved, will be available at the Symphony Hall box office today.

Thomas Schippers concludes his engagement as Symphony guest conductor Tuesday evening with the overture to Verdi's "La Forza del destino," the Symphony No. 4 by Schubert and Bartok's Concerto for Orchestra.

Charles Munch will conduct Friday, Saturday, and Sunday March 26, with pianist Byron Janis as his guest. The program, in commemoration of the 150th anniversary of the birth of Franz Liszt, will include his Piano Concertos Nos. 1 and 2 plus the "Siegfried Idyll" by Wagner and Tchaikovsky's "Romeo and Juliet."

Herald 3/12/61

Biggs Next in Organ Series

The Symphony Hall Organ Concerts on the orchestra's organ, continue on Sunday evening Mar. 19, at six o'clock, with E. Power Biggs at the console. Mr. Biggs was a consultant in the design of the instrument.

The organ was planned to meet the requirements of music both of the past and the present. His forthcoming program will illustrate works of Sweelinck, Bach, and Handel, to Franck, Vierne, and Alain.

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The Pilot
BOSTON, Mass.
Weekly Circ. 87,000

MAR 25 1961

MUSIC

E. Power Biggs, Organist, in the third of the Boston Symphony Orchestra Organ Recital series, Sunday, March 19, 6:05 P. M., Symphony Hall: Handel: Concerto 2, Bb; Valente: La Romanesca, with Five Varieties; Soler: Concerto 3, G; Sweelinck: Balletto del Granduca (Five Varieties); Bach: Fantasia and Fugue, g; Alain: Litanies; Franck: Pastorale, E; Vierne: Finale, First Organ Symphony.

After an afternoon with Biggs' antipode, Virgil Fox (All Saints, Brookline, new Casavant organ) and Robert Shaw at Symphony Hall, music-minded Boston turned out to fill Symphony Hall to hear the organist who has probably done more than any other to plead the cause of the 'true classic' organ.

Mr. Biggs has an eager and inquiring mind, a restless one, one not readily satisfied with an answer just because it is at hand or commonly accepted. His broadcasts on the famous Aeolian-Skinner in the Germanic (now Busch-Reisinger) Museum for years over CBS told countless millions that a new era of organ tone had dawned. Even over the limited tonal and dynamic range of AM and of typical home radios, the 'clarified ensemble,' the 'American Classic' tone designed by the late, great G. Donald Harrison came through keenly and persuasively.

Then there was the turn to Schlicker, whose voicing of pipes followed traditional European standards in that the tone (except of course in the reeds) starts with a neat little 'tchk' or 't' rather than a 'w' or 'wh.' This percussive attack delineates the notes and the rhythm, especially in the inner voices, and, if not carried to excess as a reaction against most over-mild and muddily-voiced organs, or in too dead and therefore non-mellowing an acoustic, can add zest, life, brio and charm to music which on other organs sounds simply studious, antiquarian, musty or muddled.

The difficulty is that one can be so carried away by a new experience that for a while it supplants all others. The new Flentrop organ of Mr. Biggs in the Busch-Reisinger records superlatively well; but it is not always easy to simulate a legato, singing line on a percussively voiced instrument. Perhaps improperly designed expression (or 'swell') boxes can hamper tone; but so can front or case pipes too closely spaced —much more so.

The other night Mr. Biggs gave us a perfectly magnificent Sweelinck, a delightful Handel (which he has recorded, by the way, together with all the others, in their full organ-cum-orchestra form, on Columbia), a pleasantly diverting Soler, but a Bach lacking, to these ears, in graceful phrasing or clear entrances and departures of voices. But in the Franck and Vierne, late-nineteenth-century French Romantic works, we were given the same mf to ff registrations, devoid of even a tiny touch of celeste or, horrors, slightest closing of a swell box (lest the tone be impaired, I suppose).

Always exercised by Mr. Biggs' tireless and honest pursuit of perfection, I am sincerely sorry that he has given a recital to such a large and obviously highly enthusiastic audience before correlating his musicianship, his past experience, the style of the latter works, and measuring these against his honest, understandable and definitely laudable desire to project the clearest and cleanest of unimpeded organ tone into the listening ear.

For early music, simplicity, yes; for baroque, ornamentation and brilliance; for contemporary, directness and even severity. But for Romantic, there is nothing wrong, truly, when properly used, of course, with the celestes, the swell box and even that ordinarily much-overused love of too many church organists—the tremulant.

* * * *

On Sunday, April 9, Berj Zamkochian, Organist for the Boston Symphony and of St. Theresa Church, West Roxbury, will offer the closing recital of this enormously popular Series. Tickets are one dollar, at the Box Office.

—Paul St. George.

Herald - 3/19

Music Events

E. Power Briggs will give an organ recital at 6 p.m. today in Symphony Hall, the third in the new organ concert series sponsored by the Boston Symphony Orchestra to give the public additional opportunity to hear the Symphony Hall four-manual Aeolian-Skinner organ. Mr. Biggs assisted in the design of this instrument and he was soloist with the Orchestra, November 1949, when the organ was heard for the first time.

Handel's Concerto No. 2, in B-flat, will open the one-hour concert followed by "La Romanesca" by Valente and Soler's Concerto No. 3 in G major. Compositions by Sweelinck, Bach, Alain and Franck will be heard in addition to the Finale from the First Organ Symphony by Vierne.

Tickets for Mr. Biggs' organ recital, all $1.00 and unreserved, will be available at the Symphony Hall box office today.

Thomas Schippers concludes his engagement as Symphony guest conductor Tuesday evening with the overture to Verdi's "La Forza del destino," the Symphony No. 4 by Schubert and Bartok's Concerto for Orchestra.

Charles Munch will conduct Friday, Saturday, and Sunday March 26, with pianist Byron Janis as his guest. The program, in commemoration of the 150th anniversary of the birth of Franz Liszt, will include his Piano Concertos Nos. 1 and 2 plus the "Siegfried Idyll" by Wagner and Tchaikovsky's "Romeo and Juliet."

TODAY

Monitor 3/16

Biggs at Symphony Organ

The March 19 Symphony Hall organ recital will be given by E. Power Biggs, whose program will consist of Handel's Concerto No. 2; Valente's "La Romanesca"; Soler's Concerto No. 3; Sweelinck's "Balletto del Granducca"; Bach's Fantasia and Fugue in G minor; Alain's Litanies; Franck's Pastorale in E major; and the Finale from Vierne's First Organ Symphony.

The recital will begin at 6 o'clock.

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Symphony Organ Series Concluded

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 289,111
APR 9 1961

Music Events This Week

Berj Zamkochian will give an organ concert at 6 p.m. today in Symphony Hall, the last recital of the season in the new series of organ concerts sponsired by the Boston Symphony Orchestra. The one-hour program will include compositions by Handel, Bach, Franck, Liszt and Vierne. Tickets, all $1.00 and unreserved, are available at the Symphony Hall box office.

Richard Burgin will conduct the orchestra Friday and Saturday in Haydn's Symphony No. 88 followed by "Das Lied von der Erde" by Mahler, in which Eunice Alberts and David Lloyd will participate.

Charles Munch will conduct the final concert of the orchestra's Sunday afternoon series in Symphony Hall next Sunday, April 16, at 3 p.m. and the final concert of the annual Cambridge series in Sanders Theater Tuesday, April 18. The program for these two concerts will be Schumann's Overture to "Genoveva," the Octet for Strings by Mendelssohn and Beethoven's Symphony No. 4.

Berlioz' Dramatic Symphony "Romeo et Juliette," with Rosalind Elias, Cesare Valletti and Giorgio Tozzi as soloists, will have an open rehearsal in Symphony Hall on April 20 in preparation for concert performances on April 21 and 22.

Many Brilliances in Zamkochian Recital

By Louis Chapin

From time to time the Boston Symphony plays a piece whose climax calls for the kind of starch which is peculiar to the full organ—the most conspicuous such occasion this season was in Strauss's "Thus Spake Zarathustra." When this happens, Berj Zamkochian will be found down at the left corner of the Symphony Hall stage, practically hidden behind the immense Aeolian-Skinner console.

This first season of Symphony Hall organ concerts has given Boston audiences the opportunity of hearing the range of the instrument as four outstanding recitalists have chosen to exercise it. And yesterday afternoon, as the last of these, Mr. Zamkochian came out of his corner brandishing organ color and dynamics in each fist.

* * *

Color in music may be obtained by variations in tonal sonority (as from reed to string), and it may occur, as chromaticism, in the composer's liberal use of half-steps, which tend to blur the relations between chords, to draw attention to their tonal rather than their structural character. Mr. Zamkochian, in his programing and in his interpretation, showed himself partial to both aspects of color. There are corrosive dangers in such partiality, which in this organist's case are considerably offset by his delight in contrasting tonal sizes and by his general good taste.

His opening Handel, the F major Concerto, began with a sedate, almost stodgy Larghetto, but the brightnesses of the organ and of its player's attack broke through with the central Siciliana and the closing Presto. Handel had an infectious, almost vaudevillian way with a jig.

* * *

Mr. Zamkochian's warm feeling for Bach became immediately evident as he dealt with the set of variations, or Partita, on the Chorale "Christ, der du bist der helle Tag." The reappearance of the hymn-tune in the pedals, after its four unpedaled disguises, was dramatically underlined in this clean performance. The familiar Chorale-Prelude "Herzlich Tut Mich Verlangen" was gently and affectionately colored, freely breathed in its phrasing. Applause sounded particularly foreign to this hymn of prayer.

The brilliances of the F major Tocatta were generated by Mr. Zamkochian with impressive ease. It is not one of Bach's profoundest works, but its forward drive demands authority of the performer, which it received.

From here on it was chromaticism all the way. The soft colors of César Franck's Cantabile were amply, perhaps thickly, spread but Liszt's variations on the descending bass used by Bach in the Crucifixus of his B minor Mass fairly reveled in the capacities of this instrument. The great gulf fixed between Bach and Liszt was never more magnificently described. Louis Vierne's two Fantasy Pieces were pleasing, too, with the characteristic fabrics he drops behind his melodies.

In sum, Boston's first series of Symphony Hall organ concerts closed at less than its greatest depth, but with a tonal phosphorescence to invite our ears to a second season.

Herald 4/10/61

MUSIC

Last Half Saves BSO Organ Finale

By JULES WOLFFERS

Prospects for a successful conclusion to Symphony Hall's Organ Concert Series seemed bleak indeed through the first half of Berj Zamkochian's recital yesterday evening

Opening with the Handel Concerto in F Major, Op. 4, No. 5, the organist paid his respects to the Baroque composer by an exaggerated deference shown mainly by inordinately slow tempos in the slow sections and an extremely dubious choice of registration for the faster movements.

Nor did matters improve in the succeeding Chorale Variations, Chorale Prelude, and Toccata in F major by Bach. Again the choice of tempi was capricious and the registration robbed the more spirited sections of clarity. Added to this were noticeable slips and lack of coordination.

Too Personalized

Bach's organ works from the very foundation of good organ practice and style. It is unfortunate that Mr. Zamkochian's ideas regarding the composer appear to be so highly personalized.

It is, of course, unfair to come to premature judgement on such a relatively small sampling especially so early in the program. The slips can be dismissed as possibly due to nervousness. But it may be that the performer is not really at ease with Bach's restrained dignity of expression which relies less on outward variety of timbre or color than it does on inward meaning, balance and clarity.

The recital took a sharp turn for the better when Mr. Zamkochian came to later composers with whom he apparently is on much better terms. Franck's Cantabile was beautifully expressed with that unique combination of richness and reverence that the French composer imparted to almost everything he wrote.

Liszt's skilled if somewhat showy Variations on a Bach ground bass were expertly and lavishly realized. I have never heard a better version of the piece and what were imperfection earlier in the program became positive virtues in the Liszt. The organist's control also became sure, certain, accurate and confident.

It is regrettable that so much skill had to be wasted on the odd exercise that Vierne wrote on the Westminster chimes. I got heartily sick of the motives long before the end and even sicker of the constantly reiterated rolling figure that remorselessly accompanied the chimes motives almost from beginning to end.

But the dubiou work was nevertheless splendidly played and the large audience rewarded Mr. Zamkochian with the hearty applause his dexterity, dash and vigor clearly called for.

It is good news that the series is to be continued next season. All four of this year's recitals were well attended and Symphony Hall is to be congrateulated on the success of this venture with special thanks to Henry B. Cabot, president of Symphony's trustees, on his foresight in pressing forward with the idea. The time will come when these concerts will be sold out as they nearly were once or twice this season.

Program

Berj Zamkochian, presented the last recital of the series of Symphony Hall Organ Concerts yesterday evening. The program:

Concerto in F maior, Op. 4, No. 5 . Handel
oChrale Variations; Partita on "Christ, der du bist" ..... Bach
Chorale Prelude, "Wenn wir in Hochstein" ..... Bach
Toccata in F maior ..... Bach
Cantible ..... Franck
Variations on Bach basso continuos ..... Liszt
Impromptu and Carillon de Westminster, from Pieces de Fantasie, Op. 54 .. Vierne

Herald 4/9/61

Music Events This Week

Berj Zamkochian will give an organ concert at 6 p.m. today in Symphony Hall, the last recital of the season in the new series of organ concerts sponsired by the Boston Symphony Orchestra. The one-hour program will include compositions by Handel, Bach, Franck, Liszt and Vierne. Tickets, all $1.00 and unreserved, are available at the Symphony Hall box office.

Richard Burgin will conduct the orchestra Friday and Saturday in Haydn's Symphony No. 88 followed by "Das Lied von der Erde" by Mahler, in which Eunice Alberts and David Lloyd will participate.

Charles Munch will conduct the final concert of the orchestra's Sunday afternoon series in Symphony Hall next Sunday, April 16, at 3 p.m. and the final concert of the annual Cambridge series in Sanders Theater Tuesday, April 18. The program for these two concerts will be Schumann's Overture to "Genoveva," the Octet for Strings by Mendelssohn and Beethoven's Symphony No. 4.

Berlioz' Dramatic Symphony "Romeo et Juliette," with Rosalind Elias, Cesare Valletti and Giorgio Tozzi as soloists, will have an open rehearsal in Symphony Hall on April 20 in preparation for concert performances on April 21 and 22.

TODAY

New England Newsclip Agency, Inc
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American (e)
BOSTON, Mass.
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APR 8 1961

Final Organ Recital

Berj Zamkochian will give an organ concert at 6 p. m. tomorrow in Symphony Hall. Mr. Zamkochian's recital is the last recital of the season in the new series of organ concerts sponsored by the Boston Symphony Orchestra.

The one-hour program will include compositions by Handel, Bach, Franck, Liszt and Vierns. Tickets, all $1.00 and unreserved, are available at the Symphony Hall box office.

Richard Burgin will conduct the Boston Symphony Orchestra next Friday at 2:15 p.m. and Saturday at 8:30 p.m. The concerts will open with Haydn's Symphony No. 88 followed by "Das Lied von der Erde" by Mahler, in which Eunice Alberts and David Lloyd will participate.

Charles Munch will conduct the final concert of the orchestra's Sunday afternoon series in Symphony Hall next Sunday, April 16, at 3 p.m. and the final concert of the annual Cambridge series in Sanders Theater Tuesday, April 18. The program for these two concerts will consist of Schumann's Overture to "Genoveva," the Octet for Strings by Mendelssohn and Beethoven's Symphony No. 4.

Hector Berlioz' Dramatic Symphony "Romeo et Juliette," with Rosalind Elias, Cesare Valletti and Giorgio Tozzi as soloists, will have an open rehearsal in Symphony Hall on April 20 in preparation for concert performances on April 21 and 22.

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ATLANTIC
BOSTON, MASS.
MONTHLY 268,257
JUL 1960

Mahler: Songs of a Wayfarer; Songs on the Death of Children
Maureen Forrester, contralto; Charles Munch conducting Boston Symphony Orchestra; RCA Victor LSC-2371 (stereo) and LM-2371

Maureen Forrester seems to me the long-sought successor to Schumann-Heink, a true and natural dramatic contralto with boundless flexibility and a real thrilling quality in her voice. Mahler is a good composer to bring this out, and he does. The two cycles of longing and grief come beautifully to life, assisted by the gorgeous sonic glint of the Boston Symphony. Munch distinguishes himself too; I won't say he is as good as Bruno Walter at Mahler because nobody is, but he can make a threnody throb when he has a mind to. This record is mainly an exercise in the beauty of pathos, and as such it is a success.

CUE
NEW YORK, N.Y.
SAT. 150,779

summer.

ARRAU PLAYS BEETHOVEN—Claudio Arrau, appearing as soloist with the Boston Symphony at Tanglewood this weekend, is represented in a summer Angel release by a recording of Beethoven's First Piano Concerto, with the Philharmonia Orchestra under Alceo Galliera (35723 mono, S-35723 stereo). Arrau is at his best in the introspective slow movement, which he plays with quiet solemnity, but he is a little too decorous in the outer movements to suit my taste. The recording, while good, is unexceptional.

CUE
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GUEST REVIEW

EILEEN FARRELL SINGS WAGNER (*Reviewed by Charles H. Frank of Brooklyn.*) That Eileen Farrell is one of the finest sopranos on the current operatic scene is proven beyond doubt in her recording of Brünnhilde's Immolation from "Götterdämmerung" and the "Liebestod" from "Tristan" (Victor LM-2255 mono, LSC-2255 stereo). The size of her voice and the range and warmth of tone it possesses ultimately necessitates a comparison with Kirsten Flagstad. Farrell's voice is richer and very slightly lighter than Flagstad's, while the latter has the fuller bottom tones. Although I feel Farrell's "Liebestod" falls short of Flagstad's singing of it in the complete "Tristan" conducted by Furtwängler, it is a completely credible job. Her vocal instrument is immense and is shown to good advantage in the "Götterdämmerung" excerpt. The accompaniment by Charles Munch and the Boston Symphony is lively but does not have the fire that Furtwängler and Toscanini have given it.

(*CUE readers are invited to submit guest reviews, which will be published in this space from time to time. Your opinions may be pro or con, but the recording(s) you elect to comment on must be currently available. Please limit each review to roughly 200 words and address: Disc Data, Cue Magazine, 20 West 43rd Street, New York 36.*)

—CHRISTIE BARTER

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 416,486

DEC 11 1960

Award to Munch

Charles Munch has been awarded the Grand Prix National du Disque by the Academie du Disque Francais for his recording of the Requiem by Hector Berlioz. The recording was made with the Boston Symphony Orchestra, assisted by Leopold Simoneau and the New England Conservatory chorus, and was released by RCA Victor.

This award for the Berlioz Requiem is the eighth time Dr. Munch has been honored by the Academie du Disque Francais for his recording activity.

SATURDAY REVIEW
NEW YORK, N.Y.
SAT. 218 939
JUL 30 1960

RECORDINGS REPORTS I: ORCHESTRAL LPs

WORK, PERFORMER, DATA	REPORT
Bloch: Concerti Grossi Nos. 1 and 2. Howard Hanson conducting the Eastman-Rochester Symphony Orchestra. Mercury SR 90223, $5.98.	The first impression would be that the coupling of these two works is a singularly ... afford- ing the listener ready access to the composer's treatment of a similar plan separ... ore than twenty-five years. When the second appeared in 1952, it was welcomed for the ... ontained. even though less individual than its predecessor of 1924-25. In these performan... er, both works sound blander, less rewarding than memory suggested. This may mean th... s eroded some of their attention-commanding power, or that the performances are softer ... less in- cisive than they might be. Till further evidence is available, the second suggestion ... ecedence. Highly satisfactory recording. (Monaural: MG 50223, $4.98.)
Copland: "Appalachian Spring," "Tender Land" Suite. Composer conducting the Boston Symphony Orchestra. RCA Victor LSC-2401, $5.98.	The Copland "vocabulary" is put to much better use in "A.S." than in the excerp... the opera. which have a degree of charm but no such compulsion to the listening attention. ..." on the other hand, has a well-varied sequence of sections, contrasting in mood and ten... a highly practiced use of some devices which originally served Copland well in "Billy the Ki... Rodeo"— offbeat accents, stepwise melodies, modal harmonies, etc. He is highly useful to his ... purpose, as conductor, and the orchestral sound is faithfully transmitted. (Monaural: LM 2401 ...)

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096
AUG 1960

RAVEL: *Daphnis and Chloé* (Complete); Boston Symphony Orchestra and New England Conservatory Chorus conducted by Charles Munch. RCA Victor Stereo LSC-1893, $5.98.

Ⓢ IN 1955 this recording, in its original monophonic form, deservedly won a number of awards as the year's outstanding orchestral performance. At last it is available in stereo, and if anything it is more impressive than ever. Though it does not have the range of the best 1960 engineering, it nevertheless has a clarity, even in the loudest passages, and a healthy sound that are more pleasing than the average recordings one has encountered during the past season. Munch's view of this score has always seemed to me to strike an admirable balance between the cool and authoritative detachment of Ansermet and Monteux and the personal volatility of Koussevitzky, of whose magical performance Ravel once commented: "It's beautiful, but it's not my music." The responsiveness of the Boston musicians to his vision is something rare and memorable. Indeed, in many ways, this remains Munch's finest recording effort since he came to the United States something over a decade ago. —C.J.L.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096
AUG 1960

TCHAIKOVSKY: *Symphony No. 4 in F minor, Op. 36;* Boston Symphony Orchestra conducted by Pierre Monteux. RCA Victor LM-2369, $4.98, or Stereo LSC-2369, $5.98.

Same; Paris Conservatory Orchestra conducted by Albert Wolff. London Stereo CS-6150, $4.98.

Bernstein, N. Y. Philharmonic. Columbia MS-6035

Ⓢ THESE two very un-Russian and unaffectionate readings are excellent examples, it seems to me, of how not to play this work. For Monteux, the first consideration was obviously speed, while sensitivity to melodic phrasing, transitions, dynamics, and ethnic values appear to have been lost far behind. Wolff at least catches a glimmer of the nobility of the oft-repeated opening statement, but with the introduction over he has trouble deciding whether he wants to take matters slow or fast, with the transitions from one theme and tempo to the other being clumsily executed. From the second movement on, the slows have it, and the interpretation sags tediously. For me, however, these defects are as nothing compared to the maddening tonal production of the woodwinds and brass in this none-too-polished French orchestra. The wheezy, snake charmer-type oboe, very jazz-saxophone sounding French horns, and wide-vibratoed, nasal, and often flat trumpets would probably be real fat cats in somebody's Dixieland combo, but in music of the Russian idiom they are more than this listener can abide. —A.K.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096
OCT 1960

GERSHWIN: *Rhapsody in Blue; An American in Paris;* Earl Wild (piano); Boston Pops Orchestra conducted by Arthur Fiedler. Four-Track 7½ ips. Stereo Tape, RCA Victor FTC-2004, $8.95.

Ⓣ FIEDLER, Wild, & Co. present a pair of boisterous and rather heavy-handed performances. The playing is abundant in energetic good spirits, however, and things move along in a happy-go-lucky fashion that is generally pleasant and probably appropriate. Victor's sound is big, live, and clean, with good stereo. —P.C.P.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

IN BRIEF

SCHUMANN: Sonata No. 1 in F sharp minor; Emil Gilels, pianist; **CHOPIN: Ballade No. 2; Two Etudes;** Vladimir Ashkenazy, pianist; **KABALEVSKY: Sonata No. 3;** Yakov Zak, pianist (Monitor). Three leading Soviet pianists are heard on this disk. Gilels plays the Schumann work in a manly, uneccentric manner. Ashkenazy is fluent, colorful and, in the Etude in Thirds, brilliant. Zak, the least-known of this trio, impresses as a big pianist with a liquid tone and musical elegance. Good recorded sound.

STRAVINSKY: Petruchka; Boston Symphony Orchestra directed by Pierre Monteux (Victor). This is a new and exciting version of the complete ballet. A fairly recent version with the Paris Conservatory Orchestra is still in the catalogues. Mr. Monteux knows how to get flexibility and color without letting clarity and fidelity go by the board, and the excellent stereo sound adds more than a little to the pleasure.

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Sunday Herald
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DEC 11 1960

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NEW YORK, N.Y.
SAT. 218,939
JUL 30 1960

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CUE
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SAT. 150,779
JUL 23 1960

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GUEST REVIEW

EILEEN FARRELL SINGS WAGNER *(Reviewed by Charles H. Frank of Brooklyn)*—That Eileen Farrell is one of the finest sopranos on the current operatic scene is proven beyond doubt in her recording of Brünnhilde's immolation from "Götterdämmerung" and the "Liebestod" from "Tristan" (Victor LM-2255 mono, LSC-2255 stereo). The size of her voice and the range and warmth of tone it possesses ultimately necessitates a comparison with Kirsten Flagstad. Farrell's voice is richer and very slightly lighter than Flagstad's, while the latter has the fuller bottom tones. Although I feel Farrell's "Liebestod" falls short of Flagstad's singing of it in the complete "Tristan" conducted by Furtwängler, it is a completely credible job. Her vocal instrument is immense and is shown to good advantage in the "Götterdämmerung" excerpt. The accompaniment by Charles Munch and the Boston Symphony is lively but does not have the fire that Furtwängler and Toscanini have given it.

(CUE readers are invited to submit guest reviews, which will be published in this space from time to time. Your opinions may be pro or con, but the recording(s) you elect to comment on must be currently available. Please limit each review to roughly 200 words and address: Disc Data, Cue Magazine, 20 West 43rd Street, New York 36.)

—CHRISTIE BARTER

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096
AUG 1960

TCHAIKOVSKY: *Symphony No. 4 in F minor, Op. 36;* Boston Symphony Orchestra conducted by Pierre Monteux. RCA Victor LM-2369, $4.98, or Stereo LSC-2369, $5.98.

Same; Paris Conservatory Orchestra conducted by Albert Wolff. London Stereo CS-6150, $4.98.

Bernstein, N. Y. Philharmonic. Columbia MS-6035

ⓢTHESE two very un-Russian and unaffectionate readings are excellent examples, it seems to me, of how not to play this work. For Monteux, the first consideration was obviously speed, while sensitivity to melodic phrasing, transitions, dynamics, and ethnic values appear to have been lost far behind. Wolff at least catches a glimmer of the nobility of the oft-repeated opening statement, but with the introduction over he has trouble deciding whether he wants to take matters slow or fast, with the transitions from one theme and tempo to the other being clumsily executed. From the second movement on, the slows have it, and the interpretation sags tediously. For me, however, these defects are as nothing compared to the maddening tonal production of the woodwinds and brass in this none-too-polished French orchestra. The wheezy, snake charmer-type oboe, very jazz-saxophone sounding French horns, and wide-vibratoed, nasal, and often flat trumpets would probably be real fat cats in somebody's Dixieland combo, but in music of the Russian idiom they are more than this listener can abide. —A.K.

AMERICAN RECORD GUIDE
NEW YORK, N.Y.
MONTHLY 21,096
OCT 1960

GERSHWIN: *Rhapsody in Blue; An American in Paris;* Earl Wild (piano); Boston Pops Orchestra conducted by Arthur Fiedler. Four-Track 7½ ips. Stereo Tape, RCA Victor FTC-2004, $8.95.

ⓣFIEDLER, Wild, & Co. present a pair of boisterous and rather heavy-handed performances. The playing is abundant in energetic good spirits, however, and things move along in a happy-go-lucky fashion that is generally pleasant and probably appropriate. Victor's sound is big, live, and clean, with good stereo. —P.C.P.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 416,486
DEC 11 1960

Award to Munch

Charles Munch has been awarded the Grand Prix National du Disque by the Academie du Disque Francais for his recording of the Requiem by Hector Berlioz. The recording was made with the Boston Symphony Orchestra, assisted by Leopold Simoneau and the New England Conservatory chorus, and was released by RCA Victor.

This award for the Berlioz Requiem is the eighth time Dr. Munch has been honored by the Academie du Disque Francais for his recording activity.

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165 Church Street
NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,085 S. 505,121
AUG 7 1960

Pierre Monteux as seen by a caricaturist.

Records: Monteux Still Goes Strong

By JOHN D. MOLLESON

Pierre Monteux's eighty-fifth anniversary has been observed modestly enough, which is probably the way the conductor wanted it done. He may be more inclined to accept tributes and fanfare—from the podium, of course—on his ninetieth. In the meantime, he has been making records, and they are presumably his birthday greeting to us.

They consist in part of the music of his contemporaries. Stravinsky for one; also Tchaikovsky and Brahms, for both these composers were alive when he was born in Paris on April 4, 1875. So too were Verdi, Wagner, Gounod, Liszt and Cesar Franck. Ravel was three weeks old and Debussy was a lad of thirteen, a student at the Conservatoire where Monteux was to study at the age of nine.

Gentleness is an attribute of Monteux. His lack of showmanship and histrionics may have cost him some listeners. But he is a true Olympian whose tidy and infinitely precise gestures, some of them almost invisible to the audience, can command miracles of performance from his men.

Two by Haydn

Disks cannot capture the chief sight of a Monteux concert: the magisterial, steady and rotund presence of the maestro. Yet they can convey the balance, nuance, life and apparently effortless accomplishment of his conducting. A good starting point for anniversary-year listening a Victor disk (LSC-2394) of two Haydn symphonies, No. 94 "Surprise" and No. 101 "Clock," performed with the Vienna Philharmonic.

There is a popular image of "Papa" Haydn, a be-wigged and quaint charmer, and another of "Papa" Monteux, the lovable old gentleman who is distinguished by the fact of his survival in a dangerous world. Both misconceptions are swept away in these performances. The symphonies spring forth anew, cleanly and powerfully, beautifully planned and phrased, with none of their intricacies of thought and texture exaggerated or disregarded.

One of Monteux's gifts enables him to control things completely, without appearing to impose himself on the music or the musicians. In an appreciation of Monteux by Joseph Wechsberg (the commissioning of the pamphlet seems to have been Victor's chief concession to the anniversary) Stravinsky is quoted:

"Monteux knew his job thoroughly. He knew how to get on with the musicians. . . . Thus he was able to achieve a very clean and finished execution of my score (The Rite of Spring). I ask no more of a conductor, for any other attitude on his part turns into interpretation, a thing I have a horror of." Monteux believes that a conductor's role is "to communicate with the orchestra and to bring out the conception of the composer."

Genius of Monteux

This is a splendid aim, if the genius to divine the composer's intention, and sufficient experience and knowledge to make the musicians rise to his command. Stravinsky seems to have sensed the heart of the matter. Monteux knows what the composer intended, and is able to make the musicians willingly obey. He does this with a minimum of argument and sawing the air, but with an abundance of experience. Monteux has been conducting for more than seventy years.

There is, of course, plenty of "interpretation" in Monteux's performances, including his Stravinsky, but it is the kind that even a composer can admire. Listen to Monteux's ringing new "Petrouchka," with the Boston Symphony Orchestra (Victor LSC-2376), or "The Rite of Spring," with the Paris Conservatoire Orchestra (Victor LSC-2085) and you will find in them always a memory of their origin in the dance. This gives them a lightness, naturalness, and ease of expression which they tend to lack when taken on by conductors who have neither Monteux's experience as a ballet conductor, nor his great familiarity with the scores. Monteux conducted both premiere performances.

It is possible, too, that Monteux does not always produce exactly what the composer intended. Times change, so does taste, and the alert conductor keeps up with the world. Monteux's Tchaikovsky (Symphony No. 4, with the Boston Symphony, Victor LSC-2369) is a good deal more refined and clean than the Tchaikovsky of Eugene Ormandy (Symphony No. 5, Columbia MS-6109, with the Philadelphia Orchestra). Monteux has a more contemporary approach to the music, with less gushing and swooning, though Ormandy's sentimentality and majesty is quite in character with the music.

Brahms' Concerto

This listener was grateful for the modernity, grace and precision of Monteux in such a large-scale work as Brahms' Piano Concerto No. 1 in D minor, performed with Julius Katchen and the London Symphony Orchestra (London, CS-6151). Though the piece has been condemned as cold and over-analytical, it emerges in this recording as warm, lively, spacious and thoroughly likable. Katchen lends all his talent and growing power as a pianist to the service of the maestro and the composer, in a splendidly engineered disk.

A comparison of Monteux and Antal Dorati in the early Stravinsky ballet music does not lessen respect for either conductor. Dorati seems at his best in the complete "Firebird," recorded with the London Symphony Orchestra (Mercury, SR-90226). He is next best in a complete "Petrouchka" (Mercury, (SR-90216) and seems least successful in "The Rite of Spring" (Mercury SR-90253).

Dash of Paprika

Dorati's "Rite" has more than a dash of paprika, rubbed into the already spicy broth. The music erupts with splendid savagery and brutality, and the engineers help this along with close-up sound which can set the chandeliers swinging. Monteux's version, and one by Igor Markevitch and the Philharmonia Orchestra (Angel, S-35549) are considerably more lithe, danceable, and amorous. After all, an orgy is depicted, not war. Perhaps these conductors are too old-fashioned, but we have Stravinsky's word that he admired the Monteux performance. In the living room, at least, it seems more comfortable, and certainly it is more musical.

NATION
NEW YORK, N.Y.
W. 23,148
AUG 20 1960

MUSIC

Lester Trimble

RCA VICTOR has issued two exceedingly fine recordings: the complete version of Stravinsky's *Petrouchka,* conducted by Monteux; and the new Poulenc opera, *La Voix Humaine.*

La Voix Humaine is a lyric tragedy in one act, a forty-minute solo tour de force set to the text of a Jean Cocteau play. The play itself was an *avant-garde* production in the prewar repertory of the Comédie Française. It also served as a vehicle for Anna Magnani in the Rossellini film, *La Voce Umana.* Undoubtedly, however, Poulenc has given the text its most durable form, for his setting of it is so substantial and dramatically perfect that the opera should find a lasting place in the repertory of every alert, modern opera house. The music, like most of Poulenc's output, is suave and harmonically opulent—very much in the French manner. There are one or two passages which might have been lifted whole from Debussy or Ravel, but they are counterbalanced by a main body of sound that is Poulenc's own. The total effect is fresh and exceedingly attractive.

If Poulenc were a less adroit and sincere composer, he could not have succeeded so well. For *La Voix Humaine* is the kind of conceit which can be [illegible] creation, and I suspect that even those people who are not ordinarily fans of his music—as I am not—will find much in it to admire.

The executants on this record, who gave the opera its first performance in Paris, in February of 1959, are the soprano Denise Duval and the orchestra of the Théâtre National de l'Opéra-Comique, under George Pretre. They are superb, and so were the recording engineers. Poulenc is quoted in the jacket notes as saying: "The performance on this record is a veritable model. I doubt that it could be equalled. To surpass it is impossible. . . ." I entirely agree. (Soria Series—LS/LSS 2385).

THE SAME can be said for Pierre Monteux's reading of the complete Stravinsky ballet score, *Petrouchka,* with the Boston Symphony Orchestra. (LM-2376; LSC-2376). How Monteux manages so unfailingly to get to the heart of a Stravinsky work, to illumine every facet of its structure and detail, is a mystery. It is a fact of life, however, and this recording illustrates it. *Petrouchka* is revealed as a piece of music that is developmental in attitude, standing firmly between *The Firebird* and *The Rite of Spring,* and conceived in a frame of mind radically different from either of them. It is really a symphony, though this fact has never, to my knowledge, been pointed out. I have never understood why Stravinsky was willing to dismantle its intricate, evolving structure and form a suite from the remnants. The long breath of the work is an integral part of its meaning.

Another excellent RCA recording is that of Rimsky-Korsakoff's *Scheherazade,* made by Fritz Reiner and the Chicago Symphony Orchestra (LM-2446). I must admit that I put this war horse on my machine expecting only boredom, but Reiner brought such immediacy to the work, such elegant suppleness, that all its old life returned. The piece was as fresh as the day I first heard it, and far more ravishing in color than I remembered. Reiner is unpredictable. He can play crudely on occasion and yet, when he really wants to, he makes the skies light up. This recording of *Scheherazade* should supplant all others.

SIR THOMAS BEECHAM'S readings of the Schubert Symphonies Nos. 3 and 5 with the Royal Philharmonic Orchestra are not as virtuoso as the foregoing, but are delightfully clean and lyrical, and the playing of the Symphony No. 5, which struck me on first hearing as a bit dull, is entirely convincing the second or third time around. The Fifth Symphony is a more interesting work, and Beecham takes full advantage of its flowing lines and innate gracefulness. He is a good Schubert interpreter, and this is a good example of his work (Capitol G-7212).

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The young American pianist, Ann Schein, has made a recording of the Rachmaninoff Piano Concerto No. 3 with the Vienna State Opera Orchestra under Goossens which should put her into the front rank of this work's interpreters (Kapp Long Playing 6000). Her performance stands up very well against the now famous Cliburn recording (RCA Victor LM-2355); in fact, it has an alertness and edge that some listeners will prefer.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 15,412
OCT 1 1960

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This will find great favor with many listeners for it is quite easily the "prettiest" New World on records. Its lushness is its main trouble; it fits too neatly the Tchaikowsky stereotype in all the popular biographical sketches of the "pathetic" man. The ancient Mravinsky on monaural DL 9884 represents him better.

Monophonic — Recommended

BEETHOVEN: Symphony no. 3, E-flat, op. 55. NBC Sym. Orch.; Arturo Toscanini, cond. LM 2387
This was Toscanini's final performance of the "Eroica," and it sums up a lifetime of his thinking about one of his favorite works. The NBC broadcast of Dec. 6, 1953, from which this record was made, was not only one of the maestro's last conducting appearances but one of his greatest and one which caught the orchestra, perhaps because of the circumstances, unusually inspired. The recorded sound is sub-standard but what matter. Recommended for all libraries.

SIBELIUS: Symphony no. 2, major, op. 43. Detroit Sym. Orch.; Paul Paray, cond. MG 50204
Perhaps this should be billed as a "rehearsal record," not because it stops and starts, but because Paray hums, grunts, and growls exhortingly – and audibly – throughout. For steady

(Continued on p. 3585)

INFORMATION OBSCURED

165 Church Street
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D. 325,085 S. 505,121
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COLLECTOR'S ITEM: Limited, L.P. Record, Adlai Stevenson's speech on Jesse Fell-Lincoln at Madison Civil War Round Table. $3.95 prepaid. Stevenson Record, 111 W. Main St., Madison 3, Wisc.

RECORDING

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I would have thought Menotti had exhausted this idea in his comedy, *The Telephone.* Certainly, I would not have expected so frail, artificial and limiting a premise to support a convincing tragedy. But in Poulenc's hands, the device not only proved effective, but precisely its gimmicky flavor heightened the cynicism and hyper-urbanity that are central to the plot.

The heroine of *La Voix Humaine* is an abandoned mistress, a young and elegant woman, holding her last telephone conversation with a lover who is going to marry someone else. She had attempted suicide a day or two earlier and is now trying to control her grief and to hide it behind a façade of civilized acquiescence. Occasional interruptions on the party line and broken connections provide dramatic relief and irritant force. At the finish, after telling her lover to hang up quickly, that they must make an end, she lets the telephone fall to the floor as she cries, *Je t'aime, je t'aime, je t'aime.* The derivation from the scene of Mimi's death in *La Boheme,* complete with falling muff, is obvious. The scene is corny, but, as I remember, the only corny spot in the opera. Since the opera is immediately over, the one instant of melodrama can hardly spoil a firmly established impression of quality. Poulenc did a splendid, feeling job of creation, and I suspect that even those people who are not ordinarily fans of his music—as I am not—will find much in it to admire.

The executants on this record, who gave the opera its first performance in Paris, in February of 1959, are the soprano Denise Duval and the orchestra of the Théâtre National de l'Opéra-Comique, under George Pretre. They are superb, and so were the recording engineers. Poulenc is quoted in the jacket notes as saying: "The performance on this record is a veritable model. I doubt that it could be equalled. To surpass it is impossible. . . ." I entirely agree. (Soria Series—LS/LSS 2385).

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Monophonic — Recommended

BEETHOVEN: Symphony no. 3, E-flat, op. 55. NBC Sym. Orch.; Arturo Toscanini, cond. LM 2387
This was Toscanini's final performance of the "Eroica," and it sums up a lifetime of his thinking about one of his favorite works. The NBC broadcast of Dec. 6, 1953, from which this record was made, was not only one of the maestro's last conducting appearances but one of his greatest and one which caught the orchestra, perhaps because of the circumstances, unusually inspired. The recorded sound is sub-standard but what matter. Recommended for all libraries.

SIBELIUS: Symphony no. 2, major, op. 43. Detroit Sym. Orch.; Paul Paray, cond. MG 50204
Perhaps this should be billed as a "rehearsal record," not because it stops and starts, but because Paray hums, grunts, and growls exhortingly — and audibly — throughout. For steady

(*Continued on p.* 3585)

INFORMATION OBSCURED

165 Church Street
NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,085 S. 505,121
AUG 7 1960

Pierre Monteux as seen by a caricaturist.

Records: Monteux Still Goes Strong

By JOHN D. MOLLESON

Pierre Monteux's eighty-fifth anniversary has been observed modestly enough, which is probably the way the conductor wanted it done. He may be more inclined to accept tributes and fanfare—from the podium, of course—on his ninetieth. In the meantime, he has been making records, and they are presumably his birthday greeting to us.

They consist in part of the music of his contemporaries. Stravinsky for one; also Tchaikovsky and Brahms, for both these composers were alive when he was born in Paris on April 4, 1875. So too were Verdi, Wagner, Gounod, Liszt and Cesar Franck. Ravel was three weeks old and Debussy was a lad of thirteen, a student at the Conservatoire where Monteux was to study at the age of nine.

Gentleness is an attribute of Monteux. His lack of showmanship and histrionics may have cost him some listeners. But he is a true Olympian whose tidy and infinitely precise gestures, some of them almost invisible to the audience, can command miracles of performance from his men.

Two by Haydn

Disks cannot capture the chief sight of a Monteux concert: the magisterial, steady and rotund presence of the maestro. Yet they can convey the balance, nuance, life and apparently effortless accomplishment of his conducting. A good starting point for anniversary-year listening a Victor disk (LSC-2394) of two Haydn symphonies. No. 94 "Surprise" and No. 101 "Clock," performed with the Vienna Philharmonic.

There is a popular image of "Papa" Haydn, a be-wigged and quaint charmer, and another of "Papa" Monteux, the lovable old gentleman who is distinguished by the fact of his survival in a dangerous world. Both misconceptions are swept away in these performances. The symphonies spring forth anew, cleanly and powerfully, beautifully planned and phrased, with none of their intricacies of thought and texture exaggerated or disregarded.

One of Monteux's gifts enables him to control things completely, without appearing to impose himself on the music or the musicians. In an appreciation of Monteux by Joseph Wechsberg (the commissioning of the pamphlet seems to have been Victor's chief concession to the anniversary) Stravinsky is quoted:

"Monteux knew his job thoroughly. He knew how to get on with the musicians. . . . Thus he was able to achieve a very clean and finished execution of my score (The Rite of Spring). I ask no more of a conductor, for any other attitude on his part turns into interpretation, a thing I have a horror of." Monteux believes that a conductor's role is "to communicate with the orchestra and to bring out the conception of the composer."

Genius of Monteux

This is a splendid aim, if the genius to divine the composer's intention, and sufficient experience and knowledge to make the musicians rise to his command. Stravinsky seems to have sensed the heart of the matter. Monteux knows what the composer intended, and is able to make the musicians willingly obey. He does this with a minimum of argument and sawing the air, but with an abundance of experience. Monteux has been conducting for more than seventy years.

There is, of course, plenty of "interpretation" in Monteux's performances, including his Stravinsky, but it is the kind that even a composer can admire. Listen to Monteux's ringing new "Petrouchka," with the Boston Symphony Orchestra (Victor LSC-2376), or "The Rite of Spring," with the Paris Conservatoire Orchestra (Victor LSC-2085) and you will find in them always a memory of their origin in the dance. This gives them a lightness, naturalness, and ease of expression which they tend to lack when taken on by conductors who have neither Monteux's experience as a ballet conductor, nor his great familiarity with the scores. Monteux conducted both premiere performances.

It is possible, too, that Monteux does not always produce exactly what the composer intended. Times change, so does taste, and the alert conductor keeps up with the world. Monteux's Tchaikovsky (Symphony No. 4, with the Boston Symphony, Victor LSC-2369) is a good deal more refined and clean than the Tchaikovsky of Eugene Ormandy (Symphony No. 5, Columbia MS-6109, the Philadelphia Orch[illegible]). Monteux has a more co[illegible]rary approach to the [illegible] with less gushing and s[illegible]ing, though Ormandy's [illegible]mentality and majesty is [illegible] in character with the music.

Brahms' Concerto

This listener was grateful fo[illegible] the modernity, grace and precision of Monteux in such a large-scale work as Brahms' Piano Concerto No. 1 in D minor, performed with Julius Katchen and the London Symphony Orchestra (London, CS-6151). Though the piece has been condemned as cold and over-analytical, it emerges in this recording as warm, lively, spacious and thoroughly likable. Katchen lends all his talent and growing power as a pianist to the service of the maestro and the composer, in a splendidly engineered disk.

A comparison of Monteux and Antal Dorati in the early Stravinsky ballet music does not lessen respect for either conductor. Dorati seems at his best in the complete "Firebird," recorded with the London Symphony Orchestra (Mercury, SR-90226). He is next best in a complete "Petrouchka" (Mercury, (SR-90216) and seems least successful in "The Rite of Spring" (Mercury SR-90253).

Dash of Paprika

Dorati's "Rite" has more than a dash of paprika, rubbed into the already spicy broth. The music erupts with splendid savagery and brutality, and the engineers help this along with close-up sound which can set the chandeliers swinging. Monteux's version, and one by Igor Markevitch and the Philharmonia Orchestra (Angel, S-35549) are considerably more lithe, danceable, and amorous. After all, an orgy is depicted, not war. Perhaps these conductors are too old-fashioned, but we have Stravinsky's word that he admired the Monteux performance. In the living room, at least, it seems more comfortable, and certainly it is more musical.

PUBLICATIONS

"LYCKERHASS" the leading liberal paper in Prince Lobby. Send 10c for your sample copy. Howard Publications, 172 Third Ave., New York 3.

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HANDWRITING ANALYSIS

COLLECTOR'S ITEM: Limited, L.P. Recording of Adlai Stevenson's speech on Jesse Fell-Lincoln at Madison Civil War Round Table. $3.95 prepaid. Stevenson Record, 111 W. Main St., Madison 3, Wisc.

RECORDING

Telephone. Certainly, [illegible] expected so frail, artificial and limiting a premise to support a convincing tragedy. But in Poulenc's hands, the device not only proved effective, but precisely its gimmicky flavor heightened the cynicism and hyper-urbanity that are central to the plot.

The heroine of *La Voix Humaine* is an abandoned mistress, a young and elegant woman, holding her last telephone conversation with a lover who is going to marry someone else. She had attempted suicide a day or two earlier and is now trying to control her grief and to hide it behind a façade of civilized acquiescence. Occasional interruptions on the party line and broken connections provide dramatic relief and irritant force. At the finish, after telling her lover to hang up quickly, that they must make an end, she lets the telephone fall to the floor as she cries, *Je t'aime, je t'aime, je t'aime.* The derivation from the scene of Mimi's death in *La Boheme,* complete with falling muff, is obvious. The scene is corny, but, as I remember, the only corny spot in the opera. Since the opera is immediately over, the one instant of melodrama can hardly spoil a firmly established impression of quality. Poulenc did a splendid, feeling job of creation, and I suspect that even those people who are not ordinarily fans of his music—as I am not—will find much in it to admire.

The executants on this record, who gave the opera its first performance in Paris, in February of 1959, are the soprano Denise Duval and the orchestra of the Théâtre National de l'Opéra-Comique, under George Pretre. They are superb, and so were the recordi[illegible] gineers. Poulenc is quoted [illegible] notes as saying: "Th[illegible] this record is a very [illegible] that it co[illegible] is [illegible]

[illegible] between *The Firebird* and *The Rite of Spring,* and conceived in a frame of mind radically different from either of them. It is really a symphony, though this fact has never, to my knowledge, been pointed out. I have never understood why Stravinsky was willing to dismantle its intricate, evolving structure and form a suite from the remnants. The long breath of the work is an integral part of its meaning.

Another excellent RCA recording is that of Rimsky-Korsakoff's *Scheherazade,* made by Fritz Reiner and the Chicago Symphony Orchestra (LM-2446). I must admit that I put this war horse on my machine expecting only boredom, but Reiner brought such immediacy to the work, such elegant suppleness, that all its old life returned. The piece was as fresh as the day I first heard it, and far more ravishing in color than I remembered. Reiner is unpredictable. He can play crudely on occasion and yet, when he really wants to, he makes the skies light up. This recording of *Scheherazade* should supplant all others.

SIR THOMAS BEECHAM'S readings of the Schubert Symphonies Nos. 3 and 5 with the Royal Philharmonic Orchestra are not as virtuoso as the foregoing, but are delightfully clean and lyrical, and the playing of the Symphony No. 3, which struck me on first hearing as a bit dull, is entirely convincing the second or third time around. The Fifth Symphony is a more interesting work, and Beecham takes full advantage of its flowing lines and innate gracefulness. He is a good Schubert interpreter, and this is a good example [illegible] work (Capitol G-7212).

Eri[illegible] ng of the Mozart's [illegible] 7, 8, and 9 [illegible] er's complete [illegible] eet and in- [illegible] e Philhar- [illegible] London [illegible] te kind- [illegible] voices [illegible] es are [illegible] Vest- [illegible]

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(from p. 3429)

[illegible] but it also interestingly [illegible] where his attention is focussed from minute to minute. Since Barbirolli's now-departed Bluebird recording, it is the most powerful and expansive reading to come along. Mercury sound, as always, is first-rate.

STRAVINSKY: Firebird (complete). London Sym. Orch.; Antal Dorati, cond. MG 50226

Even monaurally this is a thrilling experience. The clarity of the recording (to ignore, for a moment, the superb performance of the orchestra) brings out tone colors and inner parts too-long buried in the murk of some of the more sensuous interpretations available. Dorati tilts this towards more stark subsequent Stravinsky compositions rather than pointing up the work's obligation to Debussy. Even blasé ears will harken to an uncommon fury in "Kastchei's Infernal Dance," and to the most walloping and effective closing "Wedding Cortège" ever recorded. Liner notes are uncommonly literate.

WARREN BENSON PRESENTS PERCUSSION. Ithaca Percussion Ensemble; Warren Benson, cond. CR 4016

For all the composers' earnest intentions, the ensemble's great efforts and superb drumming, this is not going to convince many that music for percussion instruments alone can be more than momentarily interesting or exciting, except perhaps to orch[illegible] students and drummers. They will find this disc useful since the scores for each work can be purchased separately. The playing is skilled and artistic; sound is [illegible]

258

JAMESTOWN, N.Y.
SUN
D. 11,107
OCT 13 1960

Concert Recordings:

Monteux, Boston Symphony Give Of Best in 'Daphnis' Recording

By DELOS SMITH

NEW YORK (UPI) — The Boston Symphony loves Pierre Monteux, and Pierre Monteux loves the Boston Symphony. But that doesn't prevent them from competing with Ravel's "Daphnis and Chloe" ballet score.

Monteux recorded it with the London Symphony and the Royal Opera House Chorus (London-CS6147). The Boston Symphony recorded it with the New England Conservatory Chorus, Charles Munch conducting (RCA Victor-LSC1893). If you want Daphnis plus Chloe, either will do.

Presumably Monteux recorded Ravel with his left hand, while with his right he was recording Stravinsky's ballet score, "Petrouchka," and Tchaikowsky's 4th symphony, and with what orchestra do you suppose? The Boston Symphone! (RCA Victor - LSC2376 and LSC2369.)

Though the old rigidity of exclusive artis affiliaion wih one label is much less rigid now, Monteux is old enough to put little store in exclusivity. Yet he is not so old that he can't enliven Ravel's delicate ironies with real sensuousness. But he is not so youthful as to be cloyingly sentimental with Tchaikowskky. He plays T very straight.

Exceptional merit is claimed for a recording of Rachmaninoff's 2nd symphony by Alfred Wallenstein conducting the Los Angeles Philharmonic, because Wallenstein was a personal as well as a musical intimate of the composer over many years. After listening to the recording, this reviewer must agree.

To his ears, Rachmaninoff's 2nd (and a great deal more Rachmaninoff) had come to seem somewhat obvious in its devices, uninteresting in its architecture, and certainly much too long (with a playing time of about one hour!). Wallenstein gave the reviewer pause in this kind of feeling. He does have unique Rachmaninoff insights, indeed.

One of Prokofiev's neglected early symphonies, the 4th, has been given a sumptuous recording by the Philadelphia Orchestra under Eugene Ormandy. The maker is right. It deserves more attention than it gets (Columbia-MS6154). Beethoven's 7th has suffered in the opposite way — too much playing, too many recordings.

CASH BOX
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.
DEC 17 1960

Victor Berlioz LP Wins French Prize

NEW YORK—The RCA Victor Soria Series recording of Berlioz's "Requiem" by the Boston Symphony Orchestra conducted by Charles Munch has just been awarded the Grand Prix National Du Disque Francais. The award, Prix du President de le Republique, was accepted by Victor reps in France. In addition to the complete Berlioz score, the album includes a booklet printed by Skira in Switzerland and illustrated with tipped-in color plates.

SATURDAY REVIEW
NEW YORK, N.Y.
SAT. 218,939
OCT 29 1960

Strauss: Serenade in E flat, Sonatina in F. Eric Simon conducting the Boston Wind Ensemble. [illegible] Records B 406, $4.98.

As well as providing congenial occupation for such sweet-sounding instruments as flutes, horns, clarinets, basset horn, bass clarinet, and bassoons, these two works put a virtual parenthesis around Strauss's creative career. The Serenade was the cause of Hans von Bülow's highly productive interest in the seventeen-year-old Strauss, and the Sonatina is a backward glance, from the same mind sixty-three years later, over the world of music he dominated so long. The performances by members of the Boston Symphony under Simon's understanding direction are models of execution, taste, and fine sound. Also included is a gavotte from the Opus 4 suite for thirteen winds. The recording conforms to the high standards associated with the Boston label. —I. K.

ATLANTIC
BOSTON, MASS.
MONTHLY 268,257
DEC 1960

Record Reviews

Brahms: Concerto No. 1

Gary Graffman, piano; Charles Munch conducting Boston Symphony Orchestra; RCA Victor LSC-2274 (stereo) and LM-2274

This merits mention because Graffman and the Boston instrumentalists

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 15,412
OCT 15 1960

BEETHOVEN: Concerto, op. 61, D. David Oistrakh, vln.; French Nat'l Radio Orch.; Andre Cluytens, cond. S35780

More technique than interpretation sums this one up. Oistrakh does a beautiful job technically but the whole thing needs teeth in it. It is pale, flabby, and washed-out. It is, by the way, his fifth recording of this work currently in the catalog but this is the first stereo recording by him.

BOCCHERINI: Concerto, B-flat; VIVALDI: Concerto, D; VIVALDI-BACH: Concerto, G. Antonio Janigro, cello; Solisti di Zagreb. LSC2365

Janigro is a marvellous cellist but I wish he had employed his talents to better effect. The selections are all arrangements and sometimes arrangements of arrangements which leave a bad aftertaste. The last named is really a piece by Duke Johann Ernst of Saxe-Weimar which was transcribed by Bach for an organ solo. Other than that, very good.

GERSHWIN: Rhapsody in Blue; An American in Paris. Earl Wild, pf.; Boston Pops Orch.; Arthur Fiedler, cond. LSC2367

The record for recorded speed and loudness has been broken by this disc. The sound is clear and alive but too much for even Gershwin's piano part. Wild has played this piece so many times that this performance is even more flip than usual. The "American" is a trifle calmer but could be improved.

MENDELSSOHN: Concerto, op. 64, E minor; LALO: Symphonie Espagnole, op. 21. Mischa Elman, vln.; Vienna State Opera Orch.; Vladimir Golschmann, cond. VSD2047

Evidently this is a companion recording to the earlier mentioned disc since it employs the same forces. These are good performances but nothing spectacular in any aspect as were the Khachaturian and Saint-Saëns. In fact Elman's slow tempos at times make this music sound stilted and mannered which it is not.

Not Recommended

BEETHOVEN: Concerto no. 5, op. 73, E-flat, "Emperor." Robert Riefling, pf.; Oslo Phil. Orch.; Odd Grüner-Hegge, cond. CAS566

Mr. Riefling is a bit out of his element in this work and as a result uses pounding tactics to make up for lack of forceful playing. The piano is certainly not one of the best and when pummeled becomes tinny and distasteful to the ear. There are at least six fine stereo performances to choose from in preference to this even at the price.

BRAHMS: Concerto, op. 77, D. Arthur Grumiaux, vln.; Concertgebouw Orch.; Eduard Van Beinum, cond. BC1017

Grumiaux, although much admired in this quarter, simply does not have the sweep and broadness of this concerto in his mind. His playing is good and tone is sweet but the perfection of his recent Schubert recording is nowhere in evidence. To make matters worse he employs uncalled for ritards and other devices which are not only distracting but downright annoying. Sound is good and orchestral support excellent.

GRIEG: Concerto, op. 16, A minor; LISZT: Concerto no. 2, A. Gyorgy Cziffra, pf.; Philharmonia Orch.; Andre Vandernoot, cond. C35738

Mr. Cziffra tries to gain his effects by means of superficial ritards and through periods of intense "interpretation," as well as adding extra notes to cadenzas and all the other tricks known to musicians. It seems a shame that a person connot play the music as written and make something out of it without distorting it for his own reasons. The Liszt can best be described as plodding and anyone familiar with this work knows that it certainly is not that if played correctly.

MOZART: Concerto no. 17, K.453, G; No. 24, K.491, C minor. Gina Bachauer, pf.; London Orch.; Alex Sherman, cond. SC7194

The recorded sound is clear, perhaps too much so for every action of the hammers can be heard. Miss Bachauer lacks only one thing in these performances and that is depth. Tone, technique, tempos are all fine but these works cry out for variation, color, and sincerity which I find lacking in these performances. Miss Bachauer's husband, the conductor, seems to be well-aware of her interpretation and follows it amiably.

TCHAIKOVSKI: Concerto, op. 35, D. Henryk Szeryng, vln.; Boston Sym. Orch.; Charles Munch, cond. LSC2363

Mr. Szeryng has technique to burn but does not integrate it with the music. He should listen most attentively to Milstein's disc of this concerto. Endings of phrases are thrown off with a "sigh of relief that that is over" attitude. His tone is often dry and sometimes scratchy. Milstein and Steinberg worked together whereas Munch merely follows Szeryng and as a result the performance does not hang together. Also the famous Boston sound is coarse and hard in tutti sections which is not the usual case with that fine ensemble.

Concertos: Monophonic Recommended

BRAHMS: Concerto, op. 77, D. Joseph Szigeti, vln.; London Sym. Orch.; Herbert Menges, cond. MG50225

This marks Szigeti's third recording of this concerto and it is his best to date. It is a broad and noble performance that results in a musically satisfying recording. There are times when the technical difficulties of the music interfere slightly, and a few unpleasant sounding notes get in the way but these can be overlooked when one considers the interpretation and over-all results of the performance.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 91,227
DEC 1960

STRAVINSKY: ***Pétrouchka***

Boston Symphony Orchestra, Pierre Monteux, cond.

● ● RCA Victor FTC 2007. 35 min. $8.95.

With two great *Pétrouchkas* already available in the 4-track catalogue, a third would seem superfluous if it were not so distinctively different in approach from either the long-admired one by Ansermet for London or the more recent Goossens-Everest taping, or if the present conductor were not the one most closely associated with the work from the time of its first performance in 1911.

Those who know the work only in concert and non-Monteux recordings may be surprised at first by the leisureliness of this reading, by its lack of flamboyance and nervous intensity, and by the delicacy of many details—all of which are characteristic of Monteux's essentially balletic approach to this music. Even more surprising—and appealing—is his warmth and compassion, which transform the puppet's fate from its usual stark or ironic tragedy into an even more heart-wrenching human comedy. Yet even if Monteux's interpretation were not completely *hors de concours*, this version tops all others for its orchestral playing (and Bernard Zighera's realization of the vital piano role) and is at least the peer of the magnificent stereo recording in the Goossens set.

258

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SAT. 218,939
OCT 29 1960

Strauss: Serenade, op. 7; Sonatina in F. Eric Simon conducting the Boston Wind Ensemble [illegible] Records B 406, $4.98.

As well as providing congenial occupation for such sweet-sounding instruments as flutes, horns, clarinets, basser horn, bass clarinet, and bassoons, these two works put a virtual parenthesis around Strauss's creative career. The Serenade was the cause of Hans von Bülow's highly productive interest in the seventeen-year-old Strauss, and the Sonatina is a backward glance, from the same man today, three years later, over the world of music he dominated so long. The performances by members of the Boston Symphony, under Simon's understanding direction, are models of execution, [illegible] and fine sound. Also included is a gavotte from the Opus 4 suite for thirteen winds. The recording conforms to the high standards associated with the Boston label. —I. K.

ATLANTIC
BOSTON, MASS.
MONTHLY 268,257
DEC 1960

Record Reviews

Brahms: Concerto No. 1

Gary Graffman, piano; Charles Munch conducting Boston Symphony Orchestra; RCA Victor LSC-2274 (stereo) and LM-2274

This merits mention because Graffman and the Boston instrumentalists

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 91,227
DEC 1960

STRAVINSKY: *Pétrouchka*

Boston Symphony Orchestra, Pierre Monteux, cond.

●● RCA VICTOR FTC 2007. 35 min. $8.95.

With two great *Pétrouchkas* already available in the 4-track catalogue, a third would seem superfluous if it were not so distinctively different in approach from either the long-admired one by Ansermet for London or the above-below Goossens-Everest taping, or if the Monteux conductor were not the one most closely associated with the work from the time of its first performance in 1911.

Those who know the work only in concert and non-Monteux recordings may be surprised at first by the leisureliness of this reading, by its lack of flamboyance and nervous intensity, and by the delicacy of many details—all of which are characteristic of Monteux's essentially balletic approach to this music. Even more surprising—and appealing—is his warmth and compassion, which transform the puppet's fate from its usual stark or ironic tragedy into an even more heart-wrenching human comedy. Yet even if Monteux's interpretation were not completely *hors de concours*, this version tops all others for its orchestral playing (and Bernard Zighera's realization of the vital piano role) and is at least the peer of the magnificent stereo recording in the Goossens set.

JAMAICA, N.Y.
LONG ISLAND PRESS
D. 286,371 S. 371,566
NOV 20 1960

Concert Recordings

The Boston Symphony loves Pierre Monteux and Pierre Monteux loves the Boston Symphony. But that doesn't prevent them from competing with Ravel's "Daphnis and Chloe" ballet score.

Monteux recorded it with the London Symphony and the Royal Opera House Chorus (London-CS6147). The Boston Symphony recorded it with the New England Conservatory Chorus, Charles Munch conducting (RCA Victor-LSC1893). If you want Daphnis plus Chloe, either will do.

Presumably Monteux recorded this Ravel with his left hand, while with his right he was recording Stravinsky's ballet score, "Petrouchka," and Tchaikowsky's 4th Symphony, and with what orchestra do you suppose? The Boston Symphony! (RCA Victor-LSC2376 and LSC2369).

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
DEC 1960

COPLAND LEADS HIS WORKS

Copland: APPALACHIAN SPRING; THE TENDER LAND. THE BOSTON SYMPHONY ORCHESTRA, AARON COPLAND, cond. RCA Victor LSC-2401, stereo.

This RCA release contains the first composer-conducted recording of "Appalachian Spring," and the first recorded performance of "The Tender Land" Suite. Passing over the established qualities of Copland as an interpreter of his own works, it is the "Tender Land" music that commands the most interest on this disc. Couched in the composer's familiar idiom (the first notes "spell" Copland), the score is at its best in the lyrical and introspective periods. From the standpoints of music, performance and recordings, this is a worthwhile addition to one's stereo library. R. I. F.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
DEC 11 1960

Musigrams

Anna Russell, concert comedienne, will take a year's sabbatical from concert appearances to star in a play and perhaps write a book. . . . **Lois Marshall,** Canadian soprano, will appear in two concerts in next summer's festival at Stratford, Ont. . . . **Charles Munch** has received the Grand Prix National du Disque from the Academie du Disque Francais for his Boston Symphony recording of Berlioz' Requiem. . . . The American-born **Lorin Maazel** will be the Boston Symphony's guest conductor this week. He made his New York debut when nine years old at a concert at the 1939 World's Fair.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BRIDGEPORT, Conn.
Circ. 69,258

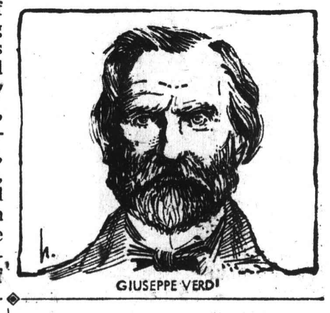
DEC 4 1960

Death Rites Inspire Great Works

By HUGH A. MULLIGAN

The Requiem Mass, probably because of the haunting appeal of death and judgment as a theme and the masterful poetry of the ages-old liturgy, has always fascinated composers.

From the earliest days of Gregorian chant, the booming solemnity of the "Dies Irae, Dies Illa . . ." (days of wrath and days of mourning), the stately march of the "Kyries" (Lord, have mercy), the moving plaintive plea of "Libera me, Domine, de Morta Aetrna" (Deliver me, Lord, from eternal death) and all the other magificent passages in the Catholic burial rites have evoked some of the world's greatest music from composers of many religious and national backgrounds.


GIUSEPPE VERDI

Writers as miles and styles apart as Berlioz, Bruckner, Brahms, Cherubini, Delius, Dvorak, Faure, Gossec, Mehul, Mozart, Palestrina and Verdi all have been inspired to write Requiems.

TWO OF THE most famous Requiems, Berlioz's and Verdi's, have been the subject of recent recordings by several companies both here and in Europe.

Verdi, who detested writing music for special occasions and seldom was inspired to write anything without first receiving a commission, came to write his Requiem almost by chance. When Rossini died in 1868, Verdi hit upon the idea of having 13 Italian composers collaborate on writing a Requiem in memory of their famous countryman. Verdi himself wrote the "Libera me," the prayer which the priest says when he blesses the body at the end of Mass, but the whole idea fell through when a row developed over which composers should be selected to contribute the other movements.

Verdi, as it happened, was never particularly attached to Rossini but he was tremendously devoted to Alessandro Manzoni, the great Italian novelist and patriot. When Manzoni died in 1873, Verdi was too broken up to attend the funeral of the man whom he constantly referred to as "a saint," but he was moved to complete his Requiem Mass. The work was first performed on the anniversary of Manzoni's death, with Verdi himself conducting. Music critic George Bernard Shaw called it Verdi's greatest work. Other critics regard it as the finest Requiem ever written.

Berlioz started out to write his Requiem in honor of his fellow Frenchmen who had fallen in the Revolution of 1830, but saw his chance to have it played at the funeral of Gen. Damremont, who was killed in the fighting at Constantine in Algeria. During the funeral, Berlioz hid behind the drums because he wanted to keep his eye on conductor Habeneck, a close friend of Cherubini who also had just completed a Requiem. At a crucial moment in a movement that required close coordination between orchestra and chorus, Habeneck suddenly dropped his baton and pecked at his snuffbox. Berlioz, arriving like the cavalry, dashed out from behind the drums and gave the needed downbeat. Experts still argue whether Berlioz's version of the snuffbox episode is a true one, but there is no argument about the magnificence of his Requiem.

AMONG THE recent recordings of these famous words, RCA Victor's "Verdi Requiem" is notable as the last recording made by the late Swedish tenor Jussi Bjoerling and for Fritz Reiners' inspired conducting of the Vienna Philharmonic Orchestra. Capitol's excellent recording of the same work features Tullia Serafin conducting the orchestra and chorus of the Rome Opera House and tenor Eugenio Fernandi.

Westmintser's recording of "Berlioz Requiem" was made in the chapel of Hotel des Invalides, where the work had its premier, and features the Orchestra of the Theater National Opera under Herman Scherchen. RCA Victor's superbly mounted album of the Berlioz work is preferred mainly because it had the advantage of one of the world's great orchestras, the Boston Symphony under the baton of Charles Munch.

(AP Newsfeatures)

NEW REPUBLIC
WASHINGTON, D.C.
W. 27,000
DEC 5 1960

RECORDS

Outstanding Records of 1960

Bach: Chromatic Fantasia and Fugue and other pieces; Landowska (Angel). Italian Concerto, Partitas Nos. 1 and 2; Gould (Columbia). St. Matthew Passion; Stich-Randall, Rossl-Majdan, Kmentt, Berry, Braun, Vienna Chamber Choirs and State Opera Orchestra, conducted by Woeldike (Vanguard). Mass in B Minor; Alarie, Simoneau, Merriman, Vienna Academy Chorus and State Opera Orchestra, conducted by Scherchen (Westminster; stereo only). Cantatas Nos. 4 and 140; Dutoit, Equiluz, Braun, Vienna Chamber Choir and State Opera Orchestra, conducted by Prohaska (Vanguard).

Beethoven: *Eroica* Symphony; Toscanini and NBC Symphony (Victor). Symphony No. 8; Van Otterloo and Hague Philharmonic (Epic). Piano Concerto No. 3; Gould with New York Philharmonic under Bernstein (Columbia). Violin Concerto; Oistrakh with French Radio Orchestra under Cluytens (Angel). Quartets Op. 18; Budapest Quartet (Columbia). Quartets Opp. 59, 74, 95; Budapest Quartet (Columbia).

Berlioz: *Symphonie Fantastique:* Van Otterloo and Hague Philharmonic (Epic). Overtures: *Roman Carnival, Beatrice and Benedict, Benvenuto Cellini, The Corsair;* Martinon and Paris Conservatory Concerts Orchestra (London; stereo only). *Requiem;* Simoneau, New England Conservatory Chorus, Boston Symphony, conducted by Munch (Victor).

Bizet: *Carmen;* De los Angeles, Gedda, Micheau, Blanc, French Radio Orchestra, conducted by Beecham (Capitol).

Chopin: Piano Concerto No. 1; Harasiewicz with Vienna Symphony under Hollreiser (Epic; monophonic recording preferable). Sonata Op. 35 and other pieces; Harasiewicz (Epic).

Copland: Suites from *Appalachian Spring* and *The Tender Land;* Boston Symphony under Copland (Victor).

Donizetti: *L'Elisir d'Amore;* Carteri, Alva, Panerai, Taddei, La Scala Orchestra and Chorus, conducted by Serafin (Angel).

Gabrieli: Canzonas; E. Power Biggs and Boston Brass Ensemble (Columbia).

Handel: *Water Music;* London Philomusica under Thurston Dart (Oiseau-Lyre). *Acis and Galatea,* Sutherland, Pears, Galliver, Brannigan, St. Anthony Singers, London Philomusica, conducted by Boult (Oiseau-Lyre).

Haydn: Symphonies Nos. 99 to 104; Beecham and Royal Philharmonic (Capitol; monophonic recording preferable). Symphony No. 104; Von Karajan and Vienna Philharmonic (Victor). *The Seasons;* Morison, Young, Langdon, Beecham Choral Society, Royal Philharmonic, conducted by Beecham (Capitol).

Mahler: *Das Lied von der Erde;* Dickie, Fischer-Dieskau, Philharmonia Orchestra, conducted by Kletzki (Angel); Lewis, Forrester, Chicago Symphony, conducted by Reiner (Victor). *Lieder eines fahrenden Gesellen* and *Kindertotenlieder;* Christa Ludwig with Philharmonia under Boult and Vandernoot (Angel).

Mendelssohn: Violin Concerto; Stern with Philadelphia Orchestra under Ormandy (Columbia).

Mozart: Symphony in G minor; Von Karajan and Vienna Philharmonic (Victor); Symphony K.504 (*Prague*); Maag and London Symphony (London; stereo only). Symphony K.425 (*Linz*), Casals and Festival Casals Or-

pheum Theater. Globe 12/11/60

Award to Munch

Charles Munch has been awarded the Grand Prix National du Disque by the Academie du Disque Francais for his recording of the Requiem by Hector Berlioz. The recording was made with the Boston Symphony Orchestra, assisted by Leopold Simoneau and the New England Conservatory chorus, and was released by RCA Victor.

This award for the Berlioz Requiem is the eighth time Dr. Munch has been honored by the Academie du Disque Francais for his recording activity.

RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267

DEC 13 1960

BBC Puts Ear to Transatlantic Cable

By Melita Knowles

London

Live relays of concerts from Boston's Symphony Hall which have delighted music-lovers here recently are significant of a new standard of transatlantic exchange which many hope will replace less desirable imports of recent years.

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"Top British performers attract greater audience appreciation." And he added, "we must try not to be dazzled by Broadway."

Of TV programs, generally, Kenneth Adam, program controller says: "The emphasis is on quality and content and British material."

The substitution of live British programs in place of the large number of American films has made this the most expensive winter BBC TV has ever had. Extra sums are spent on special projects, documentaries, news features, and outside broadcasts.

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The new emphasis on native talent does not mean British viewers do not see American productions—and like them. On BBC Perry Como, Bing Crosby, Bob Hope and the westerns are strong favorites still. The Perry Como show is adapted for British showing. In this connection Mr. Como has expressed his delight at the "expert showmanship in the difficult task of adapting the show for England." He feels this is a "significant first step toward the realization of true international TV."

Many American TV films are shot in British studios and shown in Britain. And unfortunately there is no longer monopoly of fisticuffs and shooting in American films. ITV's so-called children's serial "Robin Hood" is not without its violent moments.

Commercial television (ITV), to the casual viewer, seems to carry more films of violence than the BBC. ITV is more often slated in the press for this type of film. At one period ITV made enormous holes in the BBC's child audience figures with its American films and the BBC followed suit. Now, however, the BBC, responding to public outcry, has withdrawn many.

Women's organizations, social workers, and church authorities have campaigned for less violence in TV films. The companies are urged to stick more closely to the letter of the Television Act covering both BBC and ITV which demands there should be a proper balance of programs and that "they should be predominantly British."

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 91,227

FEB 1961

TCHAIKOVSKY: *Symphony No. 4, in F minor, Op. 36*

Boston Symphony Orchestra, Pierre Monteux, cond.
• • RCA VICTOR FTC 2031. 39 min. $8.95.

I'm torn here: in one direction by respect for Monteux's lucidity, freedom from interpretative excesses, and lyrical freshness of approach; in the other by a hankering to linger just a bit more over the middle movements and to experience a heavier dramatic impact from the finale. If you want a really passionate, "Russian" Fourth, I can't recommend this one. But if you are weary of more extroverted readings or even of the music itself, this will surely give you a new slant on—and perhaps enhanced respect for—the work. It is, of course beautifully played and recorded in expansive, yet unexaggerated stereo, but with somewhat less reverberance than is characteristic of most recent Symphony Hall (Boston) recordings.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 91,227

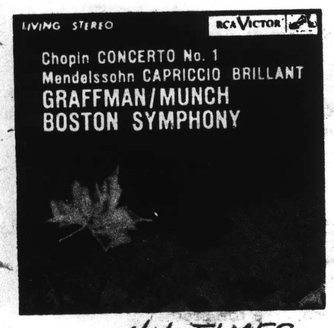
FEB 1961

DVORAK: *Concerto for Cello and Orchestra, in B minor, Op. 104*

Gregor Piatigorsky, cello; Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LM 2490. LP. $4.98.
• • RCA VICTOR LSC 2490. SD. $5.98.

Mstislav Rostropovich, cello; Czech Philharmonic Orchestra, Vaclav Talich, cond.
• PARLIAMENT PLP 139. LP. $1.98.

Rostropovich's interpretation of this concerto does not differ materially from his two earlier recorded performances. Although his phrasing sometimes tends to be more glutinous than protean and his basically ravishing tone might have a bit more sharpness and animation of sound, he plays with lyricism and technical polish. What distinguishes the present version from the cellist's other ones is Talich's superlative handling of the orchestral part: the strings sing, the muscular components of the orchestra (i.e., timpani and brass) are incisive, and the judicious touch of vibrato in the wind instruments' playing (are these wooden flutes here?) imparts a wonderfully rustic quality to the reading. The recording presumably is not [illegible] with me that it is a little foolish to even seriously consider owning any other version, save as a supplement to that still very respectable-sounding one. H.G.



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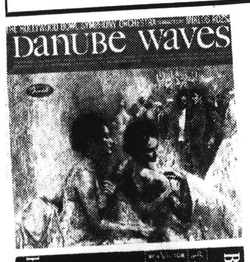
N.Y. TIMES, MAG

CASH BOX
NEW YORK, N.Y.
WEEKLY — CIRC. NOT AVAIL.

FEB 18 1961

CLASSICAL



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Film track composer Rozsa ("Ben Hur") is also a well respected conductor. Here, fronting Capitol's ubiquitous Hollywood Bowl ork, he offers pleasant, unpretentious, carefully paced readings of symphonic war horses. Among them are Smetana's "Bartered Bride" overture, Strauss' (Sr.) "Radetzky March," and Liszt's "Hungarian Rhapsody" No. 1. An enjoyable light classical listening session.

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

FEB 1961

Disc Engagement

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Christian Science Monitor (e)
BOSTON, Mass.
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DEC 13 1960

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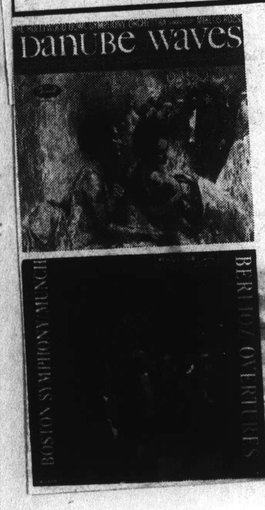
CLASSICAL



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* * *

The new emphasis on native talent does not mean British viewers do not see American productions—and like them. On BBC Perry Como, Bing Crosby, Bob Hope and the westerns are strong favorites still. The Perry Como show is adapted for British showing. In this connection Mr. Como has expressed his delight at the "expert showmanship in the difficult task of adapting the show for England." He feels this is a "significant first step toward the realization of true international TV."

Many American TV films are shot in British studios and shown in Britain. And unfortunately there is no longer monopoly of fisticuffs and shooting in American films. ITV's so-called children's serial "Robin Hood" is not without its violent moments.

Commercial television (ITV), to the casual viewer, seems to carry more films of violence than the BBC. ITV is more often slated in the press for this type of film. At one period ITV made enormous holes in the BBC's child audience figures with its American films and the BBC followed suit. Now, however, the BBC, responding to public outcry, has withdrawn many.

Women's organizations, social workers, and church authorities have campaigned for less violence in TV films. The companies are urged to stick more closely to the letter of the Television Act covering both BBC and ITV which demands there should be a proper balance of programs and that "they should be predominantly British."

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 91,227

FEB 1961

TCHAIKOVSKY: *Symphony No. 4, in F minor, Op. 36*

Boston Symphony Orchestra, Pierre Monteux, cond.
• • RCA VICTOR FTC 2031. 39 min. $8.95.

I'm torn here: in one direction by respect for Monteux's lucidity, freedom from interpretative excesses, and lyrical freshness of approach; in the other by a hankering to linger just a bit more over the middle movements and to experience a be[illegible] dramatic impact from the finale [illegible] want a really passionate, "R[illegible]h, I can't recommend this "[illegible] are weary of more e[illegible] or even of the [illegible]rely [illegible] you a [illegible] enhanced re[illegible] of course [illegible]ed in ex[illegible]erso, but [illegible] than is [illegible]phony [illegible]

NOTHING BUT PERCUSSION, Vol. 1 Byron Parker and His Percussion Ensemble: Drummer Boy, I Got Rhythm, Vendor, Sibonay, Day, Caravan, Peanut Vendor, Cherokee, Drums Nite & Day, Garlica, Horizon, Beyond The Blue Hawaiian War Chant, In the Nite, Drums in My Heart. Stereo WST 1506A Monaural WP 6130

NOTHING . . . NOTHING BUT PERCUSSION

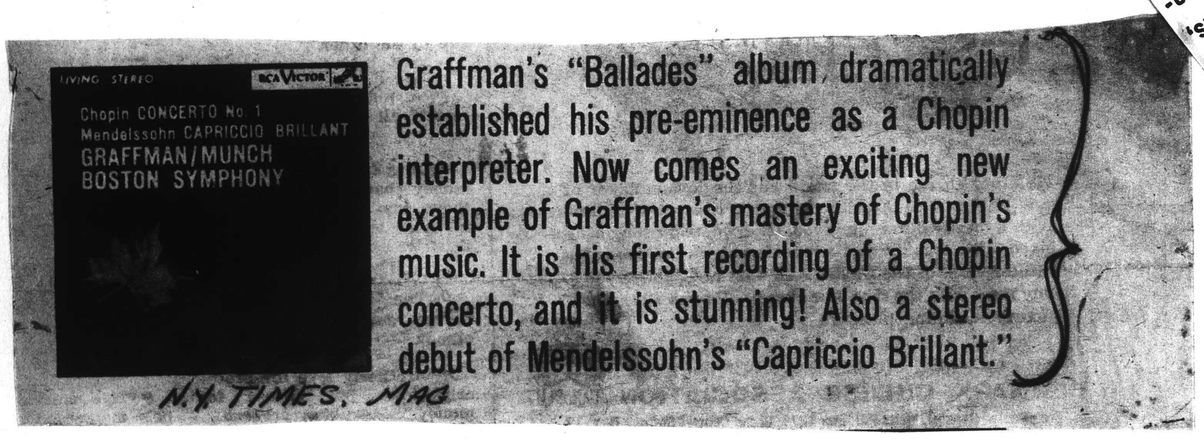
A new kind of album, another Westminster first! No strings, no brass, no winds. Just drums, timpani, xylophones, vibraphones, gongs, glockenspiels, everything but EVERYTHING to make this the ONLY AUTHENTIC PERCUSSION ALBUM.

new, but the sound is agreeable, with only a slight lack of brilliance.

The Piatigorsky-Munch disc is probably more extended in frequency response than the Parliament, but Dvořák's haunting melodies do not evoke from the Boston Symphony men anything like the musical response and sheer love forthcoming from the Czech players. Moreover, the tonal quality is inclined to be shrewish and congested, with too much emphasis placed on the triangle and brass. Stereo adds little to what is, for me at any rate, an unsympathetic aural image. Piatigorsky's playing here does have more emotional drive than Rostropovich's, but also quite a bit more scrubbing, smearing, and off-center intonation. Technical matters aside, I find his interpretative inclinations throughout rather throbby and overdone. Others may be more sympathetic to this type of [illegible] music making.

But [illegible] have ever heard the whip-lash a[illegible] and invigorating tensile line projected [illegible] Casals' 1937 recording of this work, [illegible] in Angel's "Great Recordings of [illegible] Century" series, you probably will agree with me that it is a little foolish to even seriously consider owning any other version, save as a supplement to that still very respectable-sounding one.

H.G.



Graffman's "Ballades" album dramatically established his pre-eminence as a Chopin interpreter. Now comes an exciting new example of Graffman's mastery of Chopin's music. It is his first recording of a Chopin concerto, and it is stunning! Also a stereo debut of Mendelssohn's "Capriccio Brillant."

N.Y. TIMES. MAG

CASH BOX
NEW YORK, N.Y.
WEEKLY — CIRC. NOT AVAIL.

FEB 18 1961

CLASSICAL

"DANUBE WAVES"—The Hollywood Bowl Symphony Orchestra conducted by Miklos Rozsa —Capitol P 8540

Film track composer Rozsa ("Ben Hur") is also a well respected conductor. Here, fronting Capitol's ubiquitous Hollywood Bowl ork, he offers pleasant, unpretentious, carefully paced readings of symphonic war horses. Among them are Smetana's "Bartered Bride" overture, Strauss' (Sr.) "Radetzky March," and Liszt's "Hungarian Rhapsody" No. 14. An enjoyable light classical listening session.

"BERLIOZ OVERTURES"—Charles Munch conducting the Boston Symphony Orchestra—RCA Victor LP-2438

Munch, acknowledged Berlioz master, has been recorded in a series of the composer's most stirring overtures. The emotional music is translated into passionate ork terms by an understanding and intense display of conducting facility. The overtures include "The Roman Carnival," "Benvenuto Cellini," "The Corsair" and two others.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

FEB 1961

Disc Engagement

Rudolf Bing has kindly volunteered to absolve **Rosalind Elias, Cesare Valletti** and **Giorgio Tozzi** on April 21 and 22 so that they may fulfill a long-awaited engagement to record Berlioz's "Romeo and Juliet" Symphony with **Charles Munch** and the **Boston Symphony** on those dates, since all will be in the Hub with the "Met" during that week.

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Monitor 10/1/60

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Elementary and high school pupils come in groups from their schools, younger children are escorted by parents or relatives. The first series will be held Nov. 5, Jan. 14, and March 18; the second Nov. 12, Jan. 21, and March 25.

Enthusiastic response from local children for last season's series of concerts has prompted this year's. Applications for tickets already have accounted for three quarters of those available. Remaining ones may be obtained from the Youth Concerts Ticket Committee, Symphony Hall, Boston 15.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Fence Viewer
SUDBURY, Mass.
Weekly Circ. 4,670
OCT 6 - 1960

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tomorrow. Globe 10/2/60

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Sunday Globe
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Circ. 416,486
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Herald 10/9/60

Youth Concerts In Vital Series

By ROBERT TAYLOR

"I was pleased to attend concerts in the series," Charles Munch wrote recently, "and proud to take part in one." Said Isaac Stern: "It is only by attendance at such concerts as yours that young people will learn to have music as a natural part of their everyday lives, and a rich addition to their future as civilized human beings."

The recipient of these testimonials was Harry Ellis Dickson, a violinist with the Boston Symphony Orchestra, who, last year quietly launched a major enterprise—the first series of Youth Concerts organized in Boston since the era of Wheeler Beckett. We have had children's concerts (Arthur Fiedler has been energetic in this direction), scattered cycles, and even extended series in places such as Brookline and Cambridge. But a gap existed in Boston's musical life and Mr. Dickson filled it.

Three Concerts

As you may or may not recall, the first season of the venture consisted of three concerts, repeated on successive Saturday mornings of November, January and March. Verbal explanation was kept to a minimum. Program notes were concise. The idea was to let the music, presented by BSO musicians, speak independently. The audience was supposed to relax.

Well, the other day we ran into Mr. Dickson, and he brought us up to date on the progress of last year's series, and the plans for the future. It seems the first set of Youth Concerts was a smashing success; and the current series virtually sold out. Mr. Dickson, who regards this work with crusading seal, was not, naturally pleased, although the reward, at best intangible, hardly guarantees speedy retirement to some indolent elysium. "We may even be able to meet the deficit this year," he said wryly.

Last season's concerts were considered of vital importance by Dr. Munch and Isaac Stern, both of whom contributed, as was indicated, and who later penned glowing endorsements to Harry Dickson. The visiting Soviet composers witnessed one, and Kabalevsky, the sole English-speaking member of the delegation, compared Boston's Youth Concerts with a similar series he conducts in Russia. He found the approach and concept exciting, and the problem of overcoming a child's boredom at sitting in one place so long no different here than at home. He thought Mr. Dickson was doing a splendid job.

At the close of the initial series, Mr. Dickson offered an additional concert during April, this one under the auspices of the Filene Foundation. The young audience on this occasion comprised children who would not ordinarily come into contact with music of classical calibre, many indeed visiting Symphony Hall for the first time. Again the concert proved successful.

Glancing over the program for last year's concerts, it struck us that part of the secret lay in the arrangements of the music. Although Mr. Dickson might play segments of symphonies, the entire bill had a coherence; and the message was implied rather than preached at the kids. For instance, the program for last Nov. 7 and 14 was built around the elemental fact that music conveys various shades of emotion—sadness (the Andantino of Tchaikowsky's Fourth), grandeur (Allegro con brio, Beethoven's Fifth), fun (the Circus Parade from "The Incredible Flutist") or joy (Allegro Giocoso, Brahms' Fourth.)

Latin Music

We were particularly impressed, however, by the first projected bill at Symphony Hall, on the forthcoming Saturdays of November 5 and 12. It's construed about the theme, "Music of North and South America," and since so little South American composition is heard here, represents a challenge to adults as well as youngsters. Not often does one encounter a concert where music, essentially designed to make instant contact, transcends the age barrier.

Mr. Dickson has cleared the hurdle by scheduling works from a variety of South American nations. The Hymn and Dance from "Tres Estampas del Peru," by the distinguished yet almost-unknown Andreas Sas will receive a first hearing in the United States. From Uruguay, Jose Serebrier's Preludio from the Suite "South Americana," is having a first Boston performance; and so is Emanuel Vardi's Suite of American Folk Songs, for Viola (Joseph de Pasquale) and Orchestra. Irving Fine's Diversions for Orchestra (bearing such perky titles as "Koko's Lullaby," and "The Red Queen's Gavotte") will be heard in a world premiere; and then there are items from Carlos Chavez of Mexico, Argentina's Ginastera, Brizil's Villa-Lobos, and "My Toy Balloon," by Nicolas Slonimsky, the author, among scores of learned tomes, of a book on Latin-American music.

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Monitor 11/7/60 **Art—Music—Theater** THE CHRIST

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Mr. Dickson was evidently so taken with this program of superlatives that it seemed quite natural for him to introduce Nicolas Slonimsky as "the man who knows more about music than anyone else in the world!" Whereupon Mr. Slonimsky — after having been presented as a musicologist, pianist, lecturer, author, and composer—warned the children against accepting at face value anything that might be said by one's friends; and Mr. Dickson, to be sure, was a friend.

"However," Mr. Slonimsky added, "since I am not overly modest, I will accept the introduction as he gave it." He then began to explain the nature of "My Toy Balloon," his suite of seven variations on a Brazilian tune that the Boston Symphony musicians were about to play.

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(1936—): Preludio from
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00—): Hymn and Dance,
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(1914—): Diversions for
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(1917—): Suite on Amer-
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a
(1899—): Sinfonia India

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THE SOUND OF TOP BRASS. The Peter London Orchestra conducted by Art Harris, Nick Perito & Vic Schoen, presents a fascinating orchestral portrait . . .

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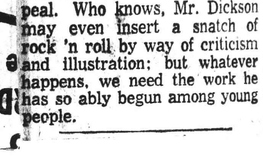
Monaural 7501 ..... $4.98
Stereo 7501 ..... $5.98
MUSICAL PICTURES. Visual sound . . . dramatized musical pictures which come alive as music and special effects blend to give startling entertainment.



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Herald 10/30/60

Youth Concerts Are Sold Out

The Youth Concerts at Symphony Hall are sold out by subscription, in advance of their second season, which is to be opened on Saturday morning at 11:00, Nov. 5, by their founder and conductor, Harry Ellis Dickson. A fortunate situation for the enterprise, it will be disappointing to youngsters whose orders came too late. Subscribers unable to attend a concert could enable others to enjoy it by telephoning their ticket numbers to the Symphony Hall Box Office, as donations, to be sold for the benefit of the Concert Fund. The dates of the concerts are: Nov. 5, 12; Jan. 14, 21; March 18, 25. Each program is repeated on the following Saturday.

"Music of North and South America" is Mr. Dickson's theme for his opening program:

Alberto Ginastera (1916—): Final Dance from the Ballet, "Estrancia"
Jose Serebrier (1936—): Preludio from the Suite "South Americana"
Heitor Villa-Lobos (1887-1959): The Little Train
Nicholas Slonimsky (1894—): My Toy Balloon
Andres Sas (1900—): Hymn and Dance, from "Tres Estampas del Peru"
Irving Fine (1914—): Diversions for Orchestra
Emanuel Cardi (1917—): Suite on American Folk Songs, for Viola and Orchestra
Carlos Chavez (1899—): Sinfonia India

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 149,750
OCT 12 1960

Society: Boston Symphony to Offer Two Sets of Youth Concerts

By MARJORIE W. SHERMAN

No sooner does the Boston Symphony launch a regular season than the orchestra begins scheduling extra concerts, here and on tour. For its future season subscribers, youth concerts will begin on Nov. 5 in two sets of three concerts for $3. Sold-out last year, when the concerts for youngsters were revived at Symphony Hall, the series is already three-quarters subscribed for this year:

The hour-long concerts at 11 a.m. come on Jan. 14 and Mar. 18 after the Nov. 5 opening, and the second series, repeating the programs, is scheduled for Nov. 12, Jan. 21, and Mar. 21. All seats are reserved. Music of North and South America will set the theme as the concerts open.

Teachers struggling with bus-loads of eager young symphony-goers and parents with cars full of guests will be aided this year by an innovation planned by Mrs. Alexander H. Ladd Jr. of Dover. Working with her, Mrs. Manuel Kurland and Mrs. Ralph Katz of Brookline, have invited a committee of hostesses to help regular ushers and answer questions about the concerts. Mrs. E. Anthony Kutten is executive chairman of the Youth Concerts.

Wearing crimson ribbons to distinguish their group, hostesses will include Mrs. Noah Bieski of Newton Center, Mrs. Fidele Faillace of Brookline, Mrs. Harry Brenner of Walpole, Mrs. William Owen of Foxboro, Mrs. Irving Helman of Newton, Mrs. Germain Bouchard of Lowell, Mrs. Leonard Wolsky of Woburn, Mrs. David Misner of Scituate and Mrs. Samuel S. Rogers of Andover.

FOR THE 27TH TIME, Friends of the Boston Symphony Orchestra will meet to renew their pledge of loyalty to the orchestra at their annual gathering tomorrow at 4 p.m. Henry B. Cabot, president of the Boston Symphony Orchestra, and chairman of the Friends; will speak, and Charles Munch will conduct the orchestra in a surprise program.

Members of the orchestra will join the Friends at tea in the upper foyer after the concert, showing them pictures taken of the tour last Summer to the Far East.

Trustees receiving with Mr. Cabot will include Richard C. Paine, Henry A. Laughlin, John T. Noonan, Palfrey Perkins, Charles H. Stockton, Raymond S. Wilkins, Oliver Wolcott, Talcott M. Banks, Theodore P. Ferris, Francis W. Hatch, Harold D. Hodgkinson, C. D. Jackson, and E. Morton Jennings Jr.

Trustees emeritus include Philip R. Allen, Lewis Perry, Edward A. Taft, N. Penrose Hallowell and Mark A. DeWolfe Howe.

Joseph de Pasquale will be soloist in Vardi's Suite on American Folk Songs for Viola and Orchestra at the opening of the second season of Youth Concerts on Saturday morning in Symphony Hall. Harry Ellis Dickson will conduct.

Youth Concerts Sold Out

The Youth Concerts at Symphony Hall, founded and conducted by Harry Ellis Dickson, have already sold out all subscriptions for the second season, due to open Saturday morning at 11 o'clock. Those with tickets who cannot attend any performance are asked to telephone their seat numbers to Symphony Hall, so that other youngsters may go.

The program for the opening concert:

Ginastera's Final Dance from the Ballet, "Estancia"; Serebrier's Preludio from the Suite "South Americana"; Villa-Lobos's "The Little Train"; Slonimsky's "My Toy Balloon"; Sas's Hymn and Dance, from "Tres Estamas del Peru"; Fine's Diversions for Orchestra; Vardi's Suite on American Folk Songs, for Viola and Orchestra; and Chavez's Sinfonia India.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
GLOUCESTER, Mass.
Circ. 9,273
OCT 20 1960

Youth Concerts

A series of Youth Concerts on Saturday mornings from 10 a. m. to 12 noon at Symphony Hall will be presented during the school year 1960-1961 by members of the Boston Symphony Orchestra under the direction of Harry Ellis Dickson.

Concerts for elementary and junior high school pupils will be held November 12, January 21, 1961 and March 25, 1961.

Parents interested in having their children attend the concerts are asked to sign the form sent home by the student and return the form and a check for $3 to the Memorial School office on or before Friday.

Checks should be made payable to Youth Concerts and mailed to Symphony Hall, Inc., Huntington Avenue, Boston.

Herald 11/6/60

MUSIC

SYMPHONY HALL

Youth Concert

Members of the Boston Symphony Orchestra, Harry Ellis Dickson conducting, presented the first of a series of Youth Concerts in Symphony Hall yesterday morning. The soloist was Joseph de Pasquale, viola. The program:

Argentina—Final Dance, from the Ballet "Estancia" — Ginastera
Uruguay—Preludio, from the Suite, "South Americana" — Serebrier
Brazil—The Little Train — Villa-Lobos
My Toy Balloon — Slonimsky
Peru—Hymn and Dance, from "Tres Estampas del Peru" — Sas
U. S.—Diversions for Orchestra — Fine
Suite on American Folk Songs, for Viola and Orchestra — Vardi
Mexico—Sinfonia India — Chavez

By ROBERT TAYLOR

A Youth Concert including one world premiere, one first U. S. performance, and two first Boston performances, is surely out of the ordinary. Thus did Harry Ellis Dickson launch his second series of performances for youngsters by Boston Symphony musicians yesterday forenoon in a jammed, though decorous, auditorium.

The idea of the concert was ingenious: music of contemporary North and South America. One encounters the latter seldom. The program represented talent from five Ibero-American nations and our own country; and I found Irving Fine's "Diversions for Orchestra" (first performance) fetching; Jose Serebrier's prelude (first Boston hearing) interestingly textured and swaying with infectious samba rhythms; Andres Sas's Hymn and Dance (U. S. premiere) strongly colored and folkish as the checks of a serape; and Emmanuel Vardi's Suite on American Folk Songs (local premiere) a pensive and handsome arrangement of four appealing British and American-rooted tunes. Mr. Vardi, incidentally, is a member of the BSO viola section, and his piece was stated sensitively by his colleague, Joseph de Pasquale.

A children's concert, however, must be regarded from two viewpoints: the educational as well as the aesthetic. I'm afraid that if much of the music attracted me, it was a little out of the range of the kids. There was, I thought, too much talking about the scores, and not enough practical illustration such as the moment when Mr. de Pasquale and Alfred Krips compared the relative size of the viola and violin or a percussionist popped balloons during a climatic circus episode in Nicholas Slonimsky's "The Toy Balloon."

Mr. Slonimsky was narrator for his own work, which is wonderfully buoyant child-like thing based on a Rio Carnival song. He is an erudite, witty, warm and whimsical personality (he even sang and disclosed an exquisitely grating vibrato) but the wrong narrator for his piece, since he has an accent only slightly thinner than borscht. But all honor to Mr. Slonimsky, to Harry Ellis Dickson, the idealistic regisseur, and all the forces involved; they are on the right track, I hope, merely, that the approach doesn't become too lofty. The capacity audience appeared beguiled; it was bracing to hear a youth concert outside the scope of the "Nutcracker," for an adult. The program will be repeated next Saturday morning.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Advocate
SHARON, Mass.
Weekly Circ. 2,200
OCT 13 1960

Youth Concerts at Symphony Hall

Young people from schools and private homes in this area have played a valuable role in an important cultural development. Their enthusiasm for the experimental series of Youth Concerts at Symphony Hall, played last Fall and Winter by Boston Symphony musicians, has helped conductor Harry Ellis Dickson to venture a second season. In fact, applications for tickets for the new season have disposed of two-thirds of the supply, although the first concert does not take place until November 5.

Last season's experience proved the attractiveness of the programs for pupils of elementary and high schools coming in groups, and for younger listeners, averaging eight years, escorted by parents or relatives. The adults obviously also enjoyed the music, and the informal comments made by the conductor and his guest soloists, who included violin virtuoso Isaac Stern.

Again, Mr. Dickson will present three programs of Saturday mornings from eleven to twelve, and repeat each one on the Saturday following. Thus, two series are provided, for either set of three concerts. Adults may subscribe, if acting as escort. Applications may be addressed to: Youth Concerts Ticket Committee, Symphony Hall, Boston 15.

The dates of performance will be:

First Series: November 5, January 14, March 18.

Second Series: November 12, January 21, March 25.

If planning to use school bus for transportation, contact Mrs. Edwards, Supervisor of vocal music. Committee Chairman, Mrs. Vaughn Hamilton.

Music 11-5-60

Children Appreciate Saturday Concerts

By Alfred Burke

LOWELL—The youth concerts on Saturday mornings in Symphony hall, Boston, by members of the celebrated orchestra, and conducted by the talented member of the organization, Harry Ellis Dixon, opened this morning on a resounding note of success. As expected the event was a capacity audience of youngsters who showed a tremendous appreciation of what was happening on the stage.

The program will be repeated next Saturday morning and included in the list were selections representing such countries as the United States, Argentina, Uruguay, Brazil, Peru, and Mexico.

Tito Gobbi

Composers whose music appeared on the program included Ginastera, Jose Serebrier, Villa-Lobos, Slonimsky (in the role of narrator), Irving Fine, Emanuel Vardi and Chavez.

Over a period of years possibly no living baritone has achieved such a complete success as Tito Gobbi. A giant among baritones, Mr. Gobbi has received the toast of musical experts and lovers of opera throughout the entire world.

A native of Italy, he is constantly on stage either in the leading opera houses or in motion pictures. In opera he has essayed the leading roles in the entire standard repertoire and in motion pictures has been acclaimed for his singing in films of entirely performed operas.

His appearances in America have been restricted to only a few times. However, his singing at the Metropolitan has been one of the sensations of the past decade. The notice that has announced his appearance in Boston with The Opera Group, incorporated, in the role of Iago in Verdi's "Otello" has created the biggest sensation in town for many years.

He will be joined in this production by several famed artists among them, Lucine Amara, Louis Sgarro and Eunice Alberts. This production scheduled for Dec. 7, 11 and 14, will be the second vehicle to be presented in the Verdi festival portion of the company's 1960-61 season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Messenger
MARBLEHEAD, Mass.
Weekly Ind. Rep.
Circ. 3,206
NOV 3 1960

MARBLEHEAD STUDENTS ATTEND YOUTH CONCERTS

Marblehead students are again provided an opportunity to hear the Boston Symphony Orchestra, under the direction of Charles Muench, perform at concerts arranged especially for public school students. Three Youth Concerts have been scheduled — the first in November, the second in January and the last in March.

Accompanying a group of forty junior high students who will travel to Boston by bus this Saturday, will be Mrs. Josephine R. Gleason, music supervisor; Mrs. Peryle H. Frost, John A. M. Dow, and William W. Peabody, all members of the junior high school staff.

964

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 416,486

NOV 6 1960

Dickson Begins Second Youth Concerts Season

YOUTH CONCERTS at Symphony Hall began a second season yesterday morning. Harry Ellis Dickson conducted the following program: Ginastera: Final Dance from Ballet "Estancia;" Serebrier: Preludio from Suite "South America" (first performance in Boston); Villa-Lobos: "The Little Train;" Nicolas Slonimsky: "My Toy Balloon" (narrated by the composer); Sas: Hymn and Dance (first U.S. performance); Irving Fine: Diversions for Orchestra (first performance); Emanuel Vardi: Suite of American Folk Songs (Joseph De Pasquale, viola soloist) Chavez: Sinfonia India.

By CYRUS DURGIN

Harry Ellis Dickson began the second season of Youth Concerts at Symphony Hall yesterday morning to a subscription audience of youngsters—and a few adults—who had bought out the capacity of the hall in advance. Accordingly, the news of local music for the young is doubly good.

The overall pattern will be the same this season as last, three programs, each to be performed twice a week apart, thus making six concerts in all. Mr. Dickson's opener obviously had been planned very carefully and with much work, and it was extraordinarily interesting: music from North and South America by seven living composers and one—Brazil's Heitor Villa-Lobos—who died a year ago the 17th of this month.

Moreover, four of the pieces never had been heard here before. Diversions for Orchestra, an instrumental arrangement of four piano compositions by Irving Fine of Brandeis University, received first performance anywhere. They are cute, droll miniatures nicely orchestrated, spiced with dissonant harmony. The composer took a bow from his seat in the auditorium.

Emanuel Vardi's viola-and-orchestra version of four American folk songs—"The Unconstant Lover," "I Will and I Must Get Married," "The Wayfaring Stranger" and "On the Banks of the Old Pee Dee"—proved to be beautiful orchestration beneath lyrical solos. Joseph De Pasquale, the Boston Symphony's first viola, played them most excellently.

Conductor Dickson has a fine way of explaining to young listeners what the music is about, and of telling them the special qualities of instruments used. Each performance by an orchestra of Boston Symphony musicians was preceded by a friendly little chat.

Along this line there was a king-sized dividend in the presence of Nicolas Slonimsky to narrate his own "My Toy Balloon," which is a set of variations on a Brazilian tune. Mr. Slonimsky did a superb job and was immensely funny in doing it. Just to point up the balloon theme (pun intended), percussionist Harold Thompson brought down to stage front a lovely collection of balloons, and in the finale popped them off, one by one with a hatpin, as the orchestra sounded out loud chords.

This program will be repeated next Saturday morning at 11.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Natick Bulletin
NATICK, Mass.
Weekly Independent
Circ. 4,011

NOV 10 1960

Youth Concert At Symphony

The Second of the series of Youth concerts by the Boston Symphony will be held Saturday November 12, at Symphony Hall in Boston.

About sixty students of the Natick Public Schools will attend, transportation to be provided by the Natick Music Association.

The program promises to be of great interest especially for Natick. Among the selections to be played will be those by Irving Fine of this Community. Mr. Fine is with Brandeis University. The concert will feature Music of North and South America.

For students who are attending the concerts the bus schedule is as follows:

Pupils will be picked up at the following schools; Saturday November 12, 9:40 a.m. Coolidge Junior High, 9:50 a.m. Brown School, 10:00 a.m. Wilson Junior High.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Fence Viewer
SUDBURY, Mass.
Weekly Circ. 4,670

NOV 3 1960

Second Season Begins For Youth Concerts

LINCOLN -- The first Youth Concert at Symphony Hall will take place Nov. 5. This is the second season for the Boston Symphony concerts for young people conducted by Harry Ellis Dickson. Again, Mr. Dickson will present three programs on Saturday mornings from 11 to 12, and repeat each one on the Saturday following.

Two series are provided, with tickets offered at $3 for either set of three concerts. Adults may subscribe, if acting as escort. Applications may be addressed to Youth Concerts Ticket Committee, Symphony Hall, Boston 15. Dates of concerts will be: First series, Nov. 5, Jan. 14, March 18. Second series, Nov. 12, Jan. 21, March 25. Mr. Leonard Moss of Lincoln is one of the musicians who will participate.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Wayland Enterprise
NATICK, Mass.
Weekly Independent
Circ. 400

NOV 10 1960

Youth Concert At Symphony

The Second of the series of Youth concerts by the Boston Symphony will be held Saturday November 12, at Symphony Hall in Boston.

About sixty students of the Natick Public Schools will attend, transportation to be provided by the Natick Music Association.

The program promises to be of great interest especially for Natick. Among the selections to be played will be those by Irving Fine of this Community. Mr. Fine is with Brandeis University. The concert will feature Music of North and South America.

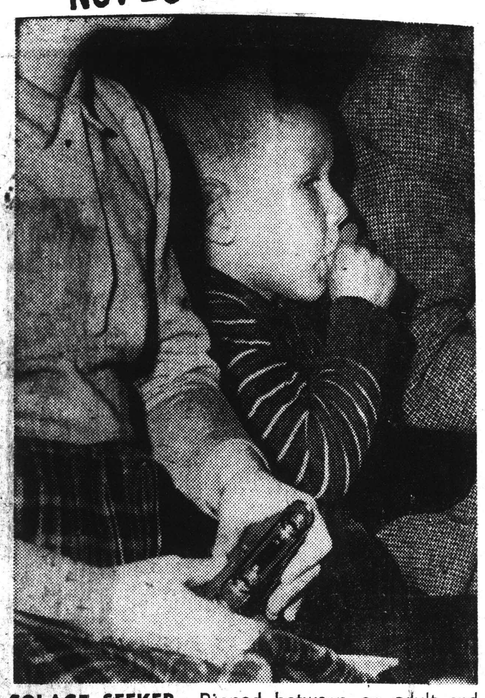
For students who are attending the concerts the bus schedule is as follows:

Pupils will be picked up at the following schools; Saturday November 12, 9:40 a.m. Coolidge Junior High, 9:50 a.m. Brown School, 10:00 a.m. Wilson Junior High.

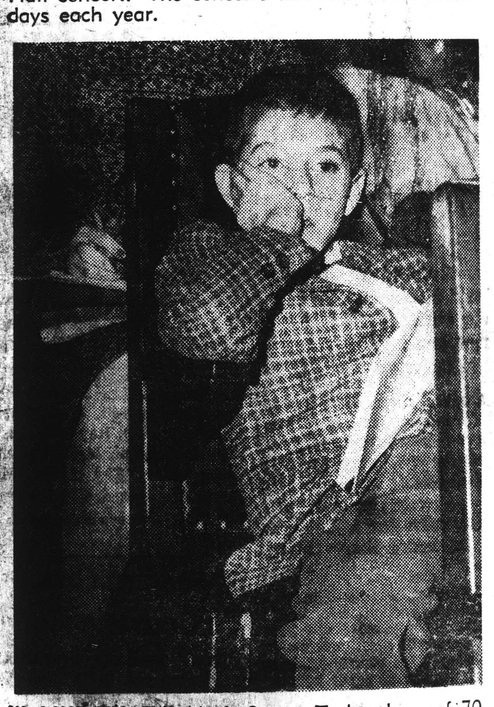
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,111

NOV 13 1960



SOLACE SEEKER—Pinned between an adult and camera bug, David Atlas of 101 Craftsland Rd., Chestnut Hill, retires behind his thumb at Symphony Hall concert. The concerts continue for six Saturdays each year.



"I LIKE THAT," Mark Stuart Trahtenberg of 70 Wiswell Rd., Newton Center, seems to be saying as he concentrates on the Symphony Hall musical program. Conductor was Harry Ellis Dickson, leading members of the Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Weekly
CHELMSFORD, Mass.
Weekly Circ. 2,830

NOV 10 1960

ATTENDING YOUTH CONCERTS in Boston this season are (Front L-R) Dolores Strobl, David Page and Sandy Page; (Rear) James Pettee, Lincoln Clark III. Many others from town are also going to these concerts which are very popular.

Local Young Folk To Attend Boston Concerts For Youth

More than 100 young music-lovers are planning to attend the current series of Youth concerts at Symphony Hall, Boston, presented by 60 members of the Boston Symphony Orchestra under the direction of Harry Ellis Dickson. Three concerts will be given in pairs, one on Nov. 5 and 12, one on Jan. 14 and 21, and one on March 18 and 25, so that all who wish may hear the entire series of three.

From Chelmsford, the group of concert goers includes Bill, Cass and Gayton Bartlett Edith and Andrew Bragdon, Josephine Churchill Nancy, Alan and Lincoln Clark III, Cheryl Cooke, Barbara Fulton, Kathy Douglas and Ronald Latham, Warren and Mickey Miller, Sandra and Susan Page, James Pettee, Susan, Mark and David Sills, and Diane and Dolores Strobl.

The series now in its second year, is extremely popular and tickets are in great demand. Mrs. Germain Bouchard (GL 5-5115) is the ticket chairman for the Greater-Lowell area, and she urges that any ticket-holder who cannot use his ticket for any one of the three concerts get in touch with her so that one of these on the long waiting list may have an opportunity to hear these splendid programs.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

NOV 17 1960

BROOKLINE PIANIST WINS DUBBS AWARD

At the Annual Auditions for the Harry Dubbs Memorial Award of the Brookline Youth Concerts, held Nov. 10, Alan Summers, 13 year old pianist, son of Mr. and Mrs. Samuel Summers, of Brookline, was chosen as the winner by the following judges: Arthur Fiedler, Conductor, Boston "Pops"; Harry Ellis Dickson, Conductor, Brookline Youth Concerts; John Corley, Director of Music, Brookline Schools; Mrs. Marion Dubbs and Mrs. Mark Cahn, Youth Concerts Committee.

Alan Summers has won an impressive list of awards from the National Federation of Music Clubs, International Piano Recording Festival, National Guild of Piano Teachers and recording competition of American College of Musicians.

Alan played the First Movement, Concerto in C. Major by Mozart in this competition. He will play with the Boston Symphony Orchestra at the next youth concert on Dec. 10.

Other young musicians in the competition included: Robert Helman, Trumpet; Alexander Schwartz and Emily Faxon, Violinists; Stephen Steinberg, Piano and Stanley Stone, Clarinet.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
LYNN, Mass.
Weekly Circ. 20,000

NOV 13 1960

MARBLEheadlines

By ELAINE TALBOT

UNITARIAN CHURCH LAYMEN'S LEAGUE held a supper last Monday at Bide-A-Wee Restaurant with Samuel Swasey as chairman. Members then went to the church auditorium to hear Noel Reebenacker, head coach of the Marblehead High football team, as he showed films of recent games. A hobby show and discussion was held on Wednesday by the New Dorcas Society. Hostesses were Mrs. Samuel Swasey and Mrs. Howard Dolber assisted by Mrs. Samuel Crowell, Jr., Mrs. Greeley Curtis, Miss Edith Downing, Mrs. Herbert Gilman, Mrs. Judson Morse, Mrs. George McAnual, Miss Gertrude Neilson, Mrs. Alice Nichols, Mrs. Philip Stocker, Mrs. Arthur Swasey and Mrs. Edward Walkley.

MARBLEHEAD ARTS ASSOCIATION will hold a dessert card party at the King Hooper Mansion, Thursday at 7:30 p.m. Mrs. Arthur L. Collier is chairman. Table prizes were donated by Mrs. Madalyn Joyce Brown. Mrs. I. Laurence Roffman and Mrs. Roy H. Gardner are in charge of dessert. Reservations may be phoned to the Marblehead Arts Association.

MEMBERS of MARBLEHEAD POST 32, A. L., the auxiliary, and other veterans organizations and their auxiliaries and guests have been invited by Rev. Norman D. Kretzmann, pastor of the Clifton Lutheran church to attend services at that church, 154 Humphrey st. this morning. It is requested that members wishing to attend services assemble at A. L. post headquarters at 10:30 a.m. or in front of the church in uniform or Legion hat, if possible. Services will start at 11:00 a.m. The next regular meeting of A.L. Post 32 will be the annual session held at the Legion building on Monday at 8 p.m.

MARBLEHEAD STUDENTS were again provided an opportunity yesterday to hear the Boston Symphony Orchestra, under the direction of Charles Muench, perform at a concert arranged especially for public school students. The second concert will be in January and the third in March. Forty junior high students taking advantage of the opportunity were accompanied by Mrs. Josephine R. Gleason, music supervisor, Mrs. Peryle H. Frost, John A. M. Dow and William W. Peabody, all members of the junior high school staff.

Mrs. Lillian Lucas, Marblehead's visiting nurse, reveals that she and her assistant, Mrs. Florence Barker, made 3,005 calls this year. The meeting was held at the home of Mrs. Gordon Peach on Kenneth rd. Newly elected officers and directors are: first vice president, Miss Eliza S. Brown. Directors for three years, Mrs. William Gray, Mrs. Raymond Abbott, and Mrs. Robert Rideout; director for one year is Mrs. Albert Hatch.

Youth Concert In Special Performance

For the benefit of boys and girls who were physically or financially unable to attend Harry Ellis Dickson's recently concluded Youth Concerts in Symphony Hall, a special performance tomorrow morning is being sponsored by the Lincoln and Therese Filene Foundation. Tried out last spring, this idea created so much enjoyment among those to whom such an experience was new and wonderful, that this repetition resulted.

Looking forward with special interest to joining the audience in front of Mr. Dickson and his large contingent of Boston Symphony musicians is Mrs. Filene's daughter, Mrs. Jouette Shouse of Washington, D. C. She missed last year's occasion because she was in Europe, but heard such gratifying reports that she made it a definite plan to attend this time.

* * *

The committee is headed by Mrs. Albert C. Titcomb of Boston. Serving with her are: Mrs. Leonard Baron of Weston, Mrs. Germain Bouchard of Lowell, Mrs. Harry Brenner of Walpole, Mrs. Martina M. Driscoll of Hingham, Mrs. Fedele Failace of Brookline, Mrs. William Morton of Cohasset, Mrs. Leo Pistorino of Winchester, Julian Sobin of Newton, and Mrs. Leonard Wolsky of Woburn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen
SUDBURY, Mass.
Weekly Circ. 1,400

NOV 17 1960

Youth Concerts At Symphony Hall

Members of the Boston Symphony Orchestra presented the first of a series of Youth Concerts at Symphony Hall on the past two Saturday mornings to an enthusiastic capacity audience.

Forty-four of Sudbury's young people attended these performances along with students from all the Greater Boston suburbs.

This is the second season for these outstanding concerts with Harry Ellis Dickson, the founder and director, conducting. Mr. Dickson, concert master of the Boston Symphony Orchestra chose for his theme, 'Music of Contemporary North and South America.' The program represented talent from five areas of South America and our own country and included one world premiere, one first United States performance and two first Boston performances which is surely out of the ordinary. Three of the composers were present and took part in either conducting or narrating their own works.

It is encouraging to see more and more youngsters from Sudbury taking advantage of this wonderful opportunity to hear and see members of the world's greatest symphony orchestra perform.

Mrs. John Walker, new Sudbury chairman of the Youth Concerts, reports the concerts were sold out by subscription well in advance of their second season which began on Saturday morning, November 5. It has been disappointing to many youngsters whose orders came too late. Mrs. Walker urges all Sudbury subscribers unable to attend a concert to enable others to enjoy it by giving the ticket numbers to the Symphony Hall Box Office, as donations, to be sold for the benefit of the Concert Fund.

Assisting Mrs. Walker have been the music directors in the Sudbury Schools, Mr. Robert Wentworth, Miss Olive Smith, Mr. Dean Aldrich, and Mrs. Laura Pollock, Guidance Director at Lincoln-Sudbury Regional High School.

The following young people in Sudbury who subscribed this season are: Martha Curran, Christina Debye, Rosemary Debye, Keith Emmons, Sharon Fitzpatrick, Kathy Hennessey, John Kane, Robert Kirschner, Robert Kitchin, Edith Phelps, Karen Rittenberg, Robert Streeter, Thomas Tarpey, Peter Tighe, Stuart Walker, Barbara Anderson, Joy Child, Judy Child, Penny Child, Shirley Clark, Susan Clippinger, Judy Davis, Lois Dickey, Jill Frye, Doris Grayson, Vianna Heath, Emily Kennedy, Martha Norton, Lois O'Hara, Susan Plumley, Jim Powers, Jane Sampson, Richard Walker, and our Exchange students from Norway, Astrid Eik, Winka Mathieson and Thorild Nielson.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Weekly
CHELMSFORD, Mass.
Weekly Circ. 2,830
NOV 10 1960

ATTENDING YOUTH CONCERTS in Boston this season are (Front L-R) Dolores Strobl, David Page and Sandy Page; (Rear) James Pettee, Lincoln Clark III. Many others from town are also going to these concerts which are very popular.

Local Young Folk To Attend Boston Concerts For Youth

More than 100 young music-lovers are planning to attend the current series of Youth concerts at Symphony Hall, Boston, presented by 60 members of the Boston Symphony Orchestra under the direction of Harry Ellis Dickson. Three concerts will be given in pairs, one on Nov. 5 and 12, one on Jan. 14 and 21, and one on March 18 and 25, so that all who wish may hear the entire series of three.

From Chelmsford, the group of concert goers includes Bill, Cass and Gayton Bartlett Edith and Andrew Bragdon, Josephine Churchill Nancy, Alan and Lincoln Clark III, Cheryl Cooke, Barbara Fulton, Kathy Douglas and Ronald Latham, Warren and Mickey Miller, Sendra and Susan Page, James Pettee, Susan, Mark and David Sills, and Diane and Dolores Strobl.

The series now in its second year, is extremely popular and tickets are in great demand. Mrs. Germain Bouchard (GL 5-5115) is the ticket chairman for the Greater-Lowell area, and she urges that any ticket-holder who cannot use his ticket for any one of the three concerts get in touch with her so that one of these on the long waiting list may have an opportunity to hear these splendid programs.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
NOV 17 1960

BROOKLINE PIANIST WINS DUBBS AWARD

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Alan Summers has won an impressive list of awards from the National Federation of Music Clubs, International Piano Recording Festival, National Guild of Piano Teachers and recording competition of American College of Musicians.

Alan played the First Movement, Concerto in C Major by Mozart in this competition. He will play with the Boston Symphony Orchestra at the next youth concert on Dec. 10.

Other young musicians in the competition included: Robert Helman, Trumpet; Alexander Schwartz and [illegible] Violinists; Steph[illegible] Piano and Stan[illegible] net.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Post
LYNN, Mass.
Weekly Circ. 20,000
NOV 13 1960

MARBLEheadlines

By ELAINE TALBOT

UNITARIAN CHURCH LAYMEN'S LEAGUE held a supper last Monday at Bide-A-Wee Restaurant with Samuel Swasey as chairman. Members then went to the church auditorium to hear Noel Reebenacker, head coach of the Marblehead High football team, as he showed films of recent games. A hobby show and discussion was held on Wednesday by the New Dorcas Society. Hostesses were Mrs. Samuel Swasey and Mrs. Howard Dolber assisted by Mrs. Samuel Crowell, Jr., Mrs. Greeley Curtis, Miss Edith Downing, Mrs. Herbert Gilman, Mrs. Judson Morse, Mrs. George McAnual, Miss Gertrude Neilson, Mrs. Alice Nichols, Mrs. Philip Stocker, Mrs. Arthur Swasey and Mrs. Edward Walkley.

MARBLEHEAD ARTS ASSOCIATION will hold a dessert card party at the King Hooper Mansion, Thursday at 7:30 p.m. Mrs. Arthur L. Collier is chairman. Table prizes were donated by Mrs. Madalyn Joyce Brown. Mrs. I. Laurence Roffman and Mrs. Roy H. Gardner are in charge of dessert. Reservations may be phoned to the Marblehead Arts Association.

MEMBERS of MARBLEHEAD POST 32, A. L., the auxiliary, and other veterans organizations and their auxiliaries and guests have been invited by Rev. Norman D. Kretzmann, pastor of the Clifton Lutheran church to attend services at that church, 154 Humphrey st. this morning. It is requested that members wishing to attend services assemble at A. L. post headquarters at 10:30 a.m. or in front of the church in uniform or Legion hat, if possible. Services will start at 11:00 a.m. The next regular meeting of A.L. Post 32 will be the annual session held at the Legion building on Monday at 8 p.m.

MARBLEHEAD STUDENTS were again provided an opportunity yesterday to hear the Boston Symphony Orchestra, under the direction of Charles Muench, perform at a concert arranged especially for public school students. The second concert will be in January and the third in March. Forty junior high students taking advantage of the opportunity were accompanied by Mrs. Josephine R. Gleason, music supervisor, Mrs. Peryle H. Frost, John A. M. Dow and William W. Peabody, all members of the junior high school staff.

Mrs. Lillian Lucas, Marblehead's visiting nurse, reveals that she and her assistant, Mrs. Florence Barker, made 3,005 calls this year. The meeting was held at the home of Mrs. Gordon Peach on Kenneth rd. Newly elected officers and directors are: first vice president, Miss Eliza S. Brown. Directors for three years, Mrs. William Gray, Mrs. Raymond Abbott, and Mrs. Robert Rideout; director for one year is Mrs. Albert Hatch.

Youth Concert In Special Performance

For the benefit of boys and girls who were physically or financially unable to attend Harry Ellis Dickson's recently concluded Youth Concerts in Symphony Hall, a special performance tomorrow morning is being sponsored by the Lincoln and Therese Filene Foundation. Tried out last spring, this idea created so much enjoyment among those to whom such an experience was new and wonderful, that this repetition resulted.

Looking forward with special interest to joining the audience in front of Mr. Dickson and his large contingent of Boston Symphony musicians is Mrs. Filene's daughter, Mrs. Jouette Shouse of Washington, D. C. She missed last year's occasion because she was in Europe, but heard such gratifying reports that she made it a definite plan to attend this time.

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The committee is headed by Mrs. Albert C. Titcomb of Boston. Serving with her are: Mrs. Leonard Baron of Weston, Mrs. Germain Bouchard of Lowell, Mrs. Harry Brenner of Wellesley, Mrs. Martina M. Driscoll of Hingham, Mrs. Fedele Fauliaci of Brookline, Mrs. William Morton of Cohasset, Mrs. Leo Pistorino of Winchester, Julian Sobin of Newton, and Mrs. Leonard Wolsky of Woburn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen
SUDBURY, Mass.
Weekly Circ. 1,400
NOV 17 1960

Youth Concerts At Symphony Hall

Members of the Boston Symphony Orchestra presented the first of a series of Youth Concerts at Symphony Hall on the past two Saturday mornings to an enthusiastic capacity audience.

Forty-four of Sudbury's young people attended these performances along with students from all the Greater Boston suburbs.

This is the second season for these outstanding concerts with Harry Ellis Dickson, the founder and director, conducting. Mr. Dickson, concert master of the Boston Symphony Orchestra chose for his theme, Music of Contemporary North and South America. The program represented talent from five areas of South America and our own country and included one world premiere, one first United States performance and two first Boston performances which is surely out of the ordinary. Three of the composers were present and took part in either conducting or narrating their own works.

It is encouraging to see more and more youngsters from Sudbury taking advantage of this wonderful opportunity to hear and see members of the world's greatest symphony orchestra perform.

Mrs. John Walker, new Sudbury chairman of the Youth Concerts, reports the concerts were sold out by subscription well in advance of their second season which began on Saturday morning, November 5. It has been disappointing to many youngsters whose orders came too late. Mrs. Walker urges all Sudbury subscribers unable to attend a concert to enable others to enjoy it by giving the ticket numbers to the Symphony Hall Box Office, as donations, to be sold for the benefit of the Concert Fund.

Assisting Mrs. Walker have been the music directors in the Sudbury Schools, Mr. Robert Wentworth, Miss Olive Smith, Mr. Dean Aldrich, and Mrs. Laura Pollock, Guidance Director at Lincoln-Sudbury Regional High School.

The following young people in Sudbury who subscribed this season are: Martha Curran, Christina Debye, Rosemary Debye, Keith Emmons, Sharon Fitzpatrick, Kathy Hennessey, John Kane, Robert Kirschner, Robert Kitchin, Edith Phelps, Karen Rittenberg, Robert Streeter, Thomas Tarpey, Peter Tighe, Stuart Walker, Barbara Anderson, Joy Child, Judy Child, Penny Child, Shirley Clark, Susan Clippinger, Judy Davis, Lois Dickey, Jill Frye, Doris Grayson, Vianna Heath, Emily Kennedy, Martha Norton, Lois O'Hara, Susan Plumley, Jim Powers, Jane Sampson, Richard Walker, and our Exchange students from Norway, Astrid Eik, Winka Mathiesen and Thorild Nielson.

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Fence Viewer
SUDBURY, Mass.
Weekly Circ. 4,670

NOV 17 1960

Youth Concerts At Symphony Hall Held

SUDBURY -- Members of the Boston Symphony Orchestra presented the first of a series of Youth Concerts at Symphony Hall on two Saturday mornings Nov. 5 and 12 to an enthusiastic capacity audience.

Forty-four of Sudbury's young people attended these performances along with students from all the Greater Boston suburbs.

This is the second season for these outstanding concerts with Harry Ellis Dickson, the founder and director, conducting. Mr. Dickson is well known as the concert master of the Boston Symphony Orchestra, and for the opening program this year he chose for his theme, "Music of Contempory North and South America". The program represented talent from five areas of South America and our own country and included one world premiere, one first United States performance and two first Boston performances which is surely out of the ordinary. Three of the composers were present and took part in either conducting or narrating their own works.

It is encouraging to see more and more youngsters from Sudbury taking advantage of this wonderful opportunity to hear and see members of the world's greatest symphony orchestra perform.

Mrs. John H. Walker, new Sudbury chairman of the Youth Concerts, reports the concerts were sold out by subscription well in advance of their second season which began on Saturday morning, Nov. 5. The same concert was repeated on the following Saturday, Nov. 12. The remaining dates of the concerts are: Jan. 14, 21; March 18, 25. Each program is repeated on the following Saturday. Mrs. Walker urges all Sudbury subscribers unable to attend a concert to enable others to enjoy it by giving the ticket numbers to the Symphony Hall Box Office, as donations, to be sold for the benefit of the Concert Fund.

Next spring the drive for the third series of Youth Concerts at Symphony Hall will begin. These concerts are open to all students, elementary through college plus parents and other interested persons at the low cost of $3.00 for the series of three concerts.

Assisting Mrs. Walker have been the music directors in the Sudbury schools, Mr. Robert Wentworth, Miss Olive Smith, Mr. Dean Aldrich, and Mrs. Laura Pollock, Guidance Director at Lincoln-Sudbury Regional High School.

The following young people in Sudbury who subscribed this season are: Martha Curran, Christina Debye, Rosemary Debye, Keith Emmons, Sharon Fitzpatrick, Kathy Hennessey, John Kane, Robert Kirschner, Robert Kitchin, Edith Phelps, Karen Rittenberg, Robert Streeter, Thomas Tarpey, Peter Tighe, Stuart Walker, Barbara Anderson, Joy Child, Penny Child, Shirley Clark, Susan Clippinger, Judy Davis, Lois Dickey, Jill Frye, Doris Grayson, Vianna Heath, Emily Kennedy, Martha Norton, Lois O'Hara, Susan Plumley, Jim Powers, Jane Sampson, Richard Walker, and our Exchange students from Norway, Astrid Eik, Winka Mathieson and Thorild Nielson.

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Wayland Citizen
SUDBURY, Mass.
Weekly Circ. 1,500

NOV 17 1960

Youth Concerts At Symphony Hall

Members of the Boston Symphony Orchestra presented the first of a series of Youth Concerts at Symphony Hall on the past two Saturday mornings to an enthusiastic capacity audience.

Forty-four of Sudbury's young people attended these performances along with students from all the Greater Boston suburbs.

This is the second season for these outstanding concerts with Harry Ellis Dickson, the founder and director, conducting. Mr. Dickson, concert master of the Boston Symphony Orchestra chose for his theme, 'Music of Contemporary North and South America.' The program represented talent from five areas of South America and ' our own country and included one world premiere, one first United States performance and two first Boston performances which is surely out of the ordinary. Three of the composers were present and took part in either conducting or narrating their own works.

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LAFAYETTE, LA.
ADVERTISER
D. 20,006 S. 19,253

NOV 20 1960

Records

Death Rites Inspire Great Musical Works

By HUGH A. MULLIGAN
AP Newsfeatures Writer

The Requiem Mass, probably because of the haunting appeal of death and judgment as a theme and the masterful poetry of the ages - old liturgy, has always fascinated composers.

From the earliest days of Gregorian chant, the booming solemnity of the "Dies Irae, Dies Illa . . ." (days of wrath and days of mourning), the stately march of the "Kyries" (Lord, have mercy), the moving plaintive plea of "Libera me, Domine, deMorta Aeterna" (Deliver me, Lord, from eternal death) and all the other magnificent passages in the Catholic burial rites have evoked some of the world's greatest music from composers of many religious and national backgrounds.

Writers as miles and styles apart as Berlioz, Bruckner, Brahms, Cherubini, Delius, Dvorak, Faure, Gossec, Mehul, Mozart, Palestrina and Verdi all have been inspired to write Requiems.

Two of the most famous Requiems, Berlioz's and Verdi's, have been the subject of recent recordings by several companies both here and in Europe.

Verdi, who detested writing music for special occasions and seldom was inspired to write anything without first receiving a commission, came to write his Requiem almost by chance. When Rossini died in 1868, Verdi hit upon the idea of having 13 Italian composers collaborate on writing a Requiem in memory of their famous countryman. Verdi himself wrote the "Libera me," the prayer which the priest says when he blesses the body at the end of Mass, but the whole idea fell through when a row developed over which composers should be selected to contribute the other movements.

Verdi, as it happened, was never particularly attached to Rossini but he was tremendously devoted to Alessandro Manzoni, the great Italian novelist and patriot. When Manzoni died in 1873, Verdi was too broken up to attend the funeral of the man whom he constantly referred to as "a saint," but he was moved to complete his Requiem Mass. The work was first performed on the anniversary of Manzoni's death, with Verdi himself conducting. Music critic George Bernard Shaw called it Verdi's greatest work. Other critics regard it as the finest Requiem ever written.

Berlioz started out to write his Requiem in honor of his fellow Frenchmen who had fallen in the Revolution of 1830, but saw his chance to have it played at the funeral of Gen. Damremont, who was killed in the fighting at Constantine in Algeria. During the funeral, Berlioz hid behind the drums because he wanted to keep his eye on conductor Habeneck, a close friend of Cherubini who also had just completed a Requiem. At a crucial moment in a movement that required close coordination between orchestra and chorus, Habeneck suddenly dropped his baton and pecked at his snuffbox. Berlioz, arriving like the cavalry, dashed out from behind the drums and gave the needed downbeat. Experts still argue whether Berlioz's version of the snuff box episode is a true one, but there is no argument about the magnificence of his Requiem.

Among the recent recordings of these famous works, RCA Victor's "Verdi Requiem" is notable as the last recording made by the late Swedish tenor Jussi Bjoerling and for Fritz Reiner's inspired conducting of the Vienna Philharmonic Orchestra. Capitol's excellent recording of the same work features Tullio Serafin conducting the orchestra and chorus of the Rome Opera House and tenor Eugenio Fernandi.

Westminster's recording of "Berlioz Requiem" was made in the chapel of Hotel des Invalides, where the work had its premier, and features the Orchestra of the Theater National Opera under Herman Scherchen. RCA Victor's superbly mounted album of the Berlioz work is preferred mainly because it had the advantage of one of the world's great orchestras, the Boston Symphony under the baton of Charles Munch.

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Transcript
DEDHAM, Mass.
Circ. 5,427

MAY 4 1961

Symphony Youth Concert Series Aided in Dedham

Three Dedham women are contributing their time and efforts in behalf of the Saturday morning Youth Concert Series at Boston Symphony Hall. Mrs. Harry Bornhofft of 18 Thompson St., is ticket chairman for the town. She is assisted by Mrs. Leland Proctor of 4 Harvard Place, and Miss Rhona Swartz.

The concerts, sold out the past two seasons, are conducted by Harry Ellis Dickson with 60 members of the Boston Symphony Orchestra. There will be two series of three concerts each. The first series will be performed on Nov. 4, Jan. 6 and Mar. 3 The second is scheduled for Nov. 11, Jan. 13 and Mar. 10.

New England Newsclip Agency, Inc.
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Chronicle & News
Sentinel
STOUGHTON, Mass.
Weekly Circ. 2,156

MAY 25 1961

ANNOUNCES SERIES OF YOUTH CONCERTS

Saturday morning Youth Concerts at Symphony Hall, Boston, will be offered again in the 1961-62 season. Harry Ellis Dickson will conduct 60 members of the Boston Symphony Orchestra in two series of three concerts each, a pair of concerts with identical programs to be played a week apart. The first series is scheduled for Nov. 4, Jan. 6, and March 3; the second series Nov. 11, Jan. 13, and March 10. All will be given at Symphony Hall Saturdays at 11 A. M., and are planned to last about one hour.

Mrs. E. Anthony Kutten is executive director. In Stoughton, Mrs. Joseph Tobin is ticket chairman.

Young people who wish to subscribe to the Youth Concerts may consult their school instrumental music director, Irving Schein or Mrs. Joseph Tobin. Bus transportation to and from the concerts will be supplied by the Instrumental Music Club of Stoughton.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

South Shore
Weekly Mirror
SCITUATE, Mass.
Weekly Circ. 4,562

MAY 25 1961

YOUTH CONCERT

Tickets and information on the Youth Concert series for 1961-1962 season may be obtained from Mrs. S. Edward Eaton 100 Otis St., Hingham. Tel. Ri.-9-2812.

Over 60 boys and girls had the opportunity to hear the Boston Symphony Orchestra and outstanding soloists during this past season. It is hoped that all people from Grade 5 to 9 will avail themselves of this excellent opportunity.

KART

267

Dream Comes True For Two Young Musicians

By GAIL KREDENSER

Some boys may be chained to a piano or a violin by an apron string. Under mother's watchful eye their fingers may be running down a scale, but what they're really dreaming about is running down a field for a touchdown.

But, if you are 13-year-old Eugene Indjic, who lives in Springfield and has studied piano for five years and one month, or if you are Holton High senior Daniel Kobialka of Danvers, a violin student for nine years, you have a different dream.

LONG PRACTICE A NECESSITY

You practice four hours a day, maybe six if school is out.

Sometimes you sneak in a small daydream. You are facing a packed concert hall, like Symphony Hall, for instance. A great orchestra is behind you—maybe the Boston Symphony. The lights fade until they look like pale stars in the dimness. The work to be played is a great concerto, and you are the soloist.

Then one day you learn that you and about a dozen other teen agers are to audition for the chance to appear as soloist at the last pair of Boston Symphony youth concerts next March.

The series of six Saturday morning concerts is conducted by Harry Ellis Dickson, the Symphony's associate conductor.

Now in its second year, it has attracted thousands from schools throughout the state. This year is the first in which high school soloists are to appear with the orchestra.

STANDING IN TUNING ROOM

So, one morning you find yourself among 13 jittery students, as well as hovering parents, accompanists and music teachers.

You hear Harry Ellis Dickson, who is wearing dark-rimmed glasses and a blue button-down shirt, offer encouragement to the nervous group.

"In the history of auditions all over the world there is only one winner," he says. (But there will be two today, a pianist and a violinist or cellist.)

"I've gone through it many times. We all have. So don't be nervous. This is the price you must pay if you want to be a professional musician."

TENSION TWANGS THROUGH AIR

Dickson's kind words prove little comfort to those who wait their turn before the judges. Small wonder—the judges sitting in the dimness of the nearly empty hall are Arthur Fiedler, Boston Pops conductor; Richard Burgin, Boston Symphony concertmaster; first cellist Samuel Mayer and Dickson.

Tension twangs through the air as violins are tuned and retuned. The room is warm, but one pianist keeps his gloves on while he waits. The girls form small, anxious groups. Some clutch their music as though they are absorbing the notes by osmosis. A young violinist paces the floor, rehearsing a passage as he walks.

They encourage each other—"Stop worrying," one girl tells another. "You'll do all right."

Daniel Kobialka is especially nervous because he is playing an excerpt from Sibelius' Concerto in D Minor for Violin.

ALL AWAIT DECISION

He knows all too well that one of the judges, Richard Burgin, has also performed the work and is listening intently from his seat.

But soon it's all over and everyone gathers in the tuning room to wait for the decision.

But Eugene Indjic can't wait—he has a piano lesson in Waban with his teacher, Alexander Borovsky. He leaves, to learn later that he will play with the 65 Symphony members in March.

Danny, tall and sandy-haired, is there to hear Dickson announce his name.

"It's unbelievable," he says with a stunned grin. "Just unbelievable."

DEEP ROOTS IN MUSIC

But it isn't so unbelievable when you know Danny's background. He is concertmaster of the All-State High School Orchestra and is on the student board of the Greater Boston Youth Symphony. His father, Harry, is a violinist who teaches in the Medford schools and is a former member of the Stradivarius Quartet.

Eugene is tall for his age and husky, with a shock of dark hair. An eighth grader at Springfield Classical Junior High, he came to the United States in 1951 with his mother from Belgrade, Yugoslavia. Unlike Danny, he has no musical tradition in his family to account for his abundant talent and sensitivity.

The boys will appear in two concerts, March 18 and 25. The program has not yet been decided.

The 1959 youth concert series was the first in 12 years. Its success has encouraged Dickson to make more ambitious plans for the future.

"Next year we hope to introduce some compositions by high school students," he said. "And we would also like to introduce a one-act opera, and perhaps even some ballet. And will open the competition for soloists to wind players.

"We want to show the children that exposure to good music can make their lives much happier, that being acquainted with the beautiful things in life can make their lives so much fuller.

"I'm terribly worried about this preoccupation with science," Dickson continued. "A country can't live on science alone. We must have beauty and culture."

Most good will between Russia and the United States, Dickson is convinced, has come through cultural exchange tours. He cited as examples the Boston Symphony's visit to Russia in 1956 and similar visits here by Soviet musicians and composers.

The next concert in the youth series, which was sold out long in advance, will be on Jan. 14 and will be titled "Music You've Asked For." Dickson has received hundreds of requests from youngsters whose tastes have proven to be quite adult, as the program indicates.

Works will include a Beethoven overture, two movements from Beethoven's Pastoral Symphony and work for harpsichord, an instrument in which they have shown great interest.

Meanwhile, the boy from Springfield and the boy from Danvers will be putting extra effort into those practice sessions. They will have one rehearsal on the morning of the March 18 concert.

And then they will face a packed hall—Symphony Hall—with the Boston Symphony behind them.

DELIBERATIONS AND CONGRATULATIONS—In upper photo, judges at Symphony Hall auditions confer. Left to right, they are Harry Ellis Dickson, Boston Symphony Orchestra conductor; Arthur Fiedler, Boston Pops conductor; Richard Burgin, concert master, and Samuel Mayes, first cellist. In lower photo, Daniel Kobialka of Danvers, one of the winners, accepts the best wishes of, left to right, contestants Priscilla Morizia, Susan Follett and Jane Kaplan.

CELLISTS CHECK—Stephen Custer, left, of Newton High and Herbert Allen of Boston Latin look over an arrangement together.

WEAR GLOVES—Joseph Klein of Brookline High isn't taking any chance of having stiff fingers when it's his turn to audition. He wears gloves to keep his hands warm.

DON'T BE nervous," advises Harry Ellis Dickson, Boston Symphony Orchestra, associate conductor. But they're nervous anyway.

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JAN 1 1961

Eugene Indjic to Appear as Soloist With Boston Symphony Next March

Youthful Pianist Wins Audition, Praise of Judges

By FOSTER L. SPENCER

Eugene Indjic, a 13-year old Springfield schoolboy, has earned the coveted honor of appearing as guest piano soloist with the Boston Symphony Orchestra in March. The talented young man was accorded this privilege as a result of competitive auditions held at Symphony Hall, Boston.

Adjudged Best

As one of 11 youthful pianists aspiring for the Boston Symphony appearance, Eugene was adjudged best. He will appear in the final two performances of the Youth Concert series to be held in Symphony Hall, March 18 and 25.

For those who would take this achievement lightly, it should be suggested that this honor can be compared to a little leaguer being called upon to pinch hit for Ted Williams in baseball. Eugene, according to BSO publicity man Lanny Humphrey, "was far and away the most gifted pianist in the youth competition. He conducted himself well and played with finesse and confidence."

The judges for the auditions were Arthur Fieldler, conductor Boston Pops Orchestra, Richard Burgen, concert-master and associate conductor of Boston Symphony, and Samuel Mayes, noted BSO cellist. All three were high in the praise of young Indjic. One of the judges commented that Eugene displayed "surprising maturity."

Appeared Last Year

Guest appearances are nothing new for the Springfield boy. Last year, he was piano soloist with the National Symphony Orchestra in the finals of the Merriweather Post contest in Washington. And, in the summer, the Boston Symphony had him as soloist at the Esplanade in a matinee performance in Boston.

According to Humphrey, Eugene comported himself with assurance. "He came onto the stage, saw that the chair had been adjusted, sat down, spent a minute or two getting comfortable and then played.

"What we saw," Humphrey went on, "was a lad who played like a mature artist. He was not ostentatious or showy. Rather, he was accomplished, polished and certain."

Eugene said he was startled to hear that he had won the audition last Tuesday. "I was very nervous before I went on stage, but the minute I sat down at the piano, I forgot all about it."

Played Portions

He played Brahms' second concerto in B-flat major. "I didn't play the entire concerto, but the judges asked me to play certain portions from each movement," the city student reported.

Born in Belgrade, Yugoslavia, Eugene came with his mother, Mrs. Barbara V. Injdic, to the United States in 1951. He was only three when his father insisted his family escape Communist oppression. Eugene and his mother live at 86 Pearl St.

Eugene began piano studies about five years ago. He studied first under Lubov Stephani of Springfield. Later he continued under Benjamin Kalman, also of this city. For the past two years, he has been under the tutelage of the noted Russian pianist Alexander Borovsky of Boston.

Sponsored Recital

Mr. Kalman last year sponsored a recital for Eugene at the Museum of Fine Arts, here, the proceeds of which went into trust for the young musician's education. Mr. Kalman, who is very fond of his former pupil, raised $800 at that recital.

Mr. Borovsky, who was one of Russia's finest pianists in his day, was well-known for his appearances with the great conductor Serge Koussevitzky, founder of Tanglewood. In his time, Mr. Borovsky played before audiences the world over, settling in the United States some years ago.

The Russian-born teacher says of his talented pupil, "The young man has no family heritage in music. What he has is God-given. He is a genius." According to those who know Mr. Borovsky, when he says a pupil is a genius, he means it.

Many Accolades

Eugene has won many accolades since he began his music career. He was winner of the New England regional auditions for the fifth annual Merriweather Post contest sponsored by the National Symphony Orchestra, Washington, D. C. last February. Although eliminated in the national finals in May, 1960, Eugene brought much favorable attention upon himself, being the youngest of 12 finalists — having just turned 13.

He has been a featured soloist upon two occasions with the Springfield Symphony Orchestra's children's concerts. He also won first award in a piano contest at Boston in 1959, sponsored by the Crescendo Club.

"I look forward a great deal to the Boston Symphony appearance," Eugene said. "I have been practicing harder than usual and hope that I play my best."

His appearance with the Boston Symphony will just be another step in the direction of his ultimate goal of becoming a concert pianist.

Springfield Symphony Orchestra conductor Robert Staffanson says, "Eugene is a very gifted boy. I am indeed happy that he has this break. He deserves it."

Straight-A Pupil

Russell Williams, principal of Classical Junior High where Eugene is an eighth grader, praises him as an artist, pupil and gentleman.

Says Mr. Williams, "Eugene is a straight-A student. He is well-liked by other students and is a regular boy. He mixes well, and despite the attention being paid to him for his musical abilities, he remains modest. He is industrious, practicing piano four to five hours daily, besides finding time for his school studies."

Everyone who has heard Eugene play is thrilled by his mastery of the concert piano. Just this past week, Charles Steinway, grandson of the founder of Steinway pianos, stayed over in Springfield to hear the boy. Mr. Steinway termed Eugene "a marvel."

Eugene says he doesn't have too much time for hobbies right now. His music takes up most of his time. "I listen to records quite a bit, but beyond that, I have little time left."

He keeps a rigorous schedule of practicing at least four hours daily. "When there's no school I make a habit to practice six hours a day," Eugene said.

Child Audience

When Eugene plays with the Boston Symphony March 18 and 25, he'll be playing before 2600 school children in the Youth Concert series. This series was begun last year by Harry Ellis Dickson.

The series was so successful that six concerts were scheduled this season. The Boston Symphony has played at all the concerts before child audiences, but never before have children been guest soloists with the world renowned orchestra. Besides Eugene, a violin soloist's also scheduled to appear in the final two youth concerts.

For Eugene Indjic, the appearance with the great concert orchestra will be another milestone in his short, but already illustrious career. Those who know the Springfield boy and his musical genius say he will carve many more milestones on his way to the pinnacle of success.

Bruce Simonds Will Present Sunday Concert

SOUTH HADLEY — Pianist Bruce Simonds will present the third concert in the John Martyn Warbeke series at Mount Holyoke College next Sunday.

Open to Public

In a 3.15 p. m. concert in Chapin Auditorium, Simonds will present a program featuring works by Bach, Mozart, Franck, Chopin and Debussy.

Simonds, a graduate of Yale College and the Yale School of Music, has also studied at the Schola Cantorum in Paris with Vincent D'Indy and with Matthay in London. After one year, he received the highest award given by the Matthay School, the Chappell Gold Medal.

He returned to the U. S. in 1921, and has since taught music at Yale, where he became dean in 1941. Although he continues to teach there, Simonds retired as dean in 1954 to devote more time to his playing.

He has appeared as soloist with the Philadelphia, Minneapolis, Cleveland and Boston Symphony Orchestras, and as chamber artist with the Berkshire, Roth, Tanglewood, Oberlin and Budapest String Quartets. In 1956, he joined with violinist Robert Brink and cellist Karl Zeise to form the Hamden Trio.

In this Mount Holyoke appearance, Simonds will play Bach's "Toccata in G major," Mozart's "Sonata in B flat, K. 333," Franck's "Prelude, Choral et Fugue," Chopin's "Impromptu in F sharp," and Debussy's "La puerta del vino," "Poissons d'or," and "L'isle joyeuse."

The concert is open to the public without charge. The final Warbeke concert of the year will present the Fine Arts Quartet on March 5.

Borovsky Calls 13-Year-Old City Pupil 'Genius'

New England Newsclip Agency, Inc.
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South Shore
Weekly Mirror
SCITUATE, Mass.
Weekly Circ. 4,562

JAN 12 1961

Second Youth Concert

The second in the current series of Youth Concerts at Symphony Hall will be held Saturday, Jan. 14, at 11 am, when 60 members of the Boston Symphony Orchestra will perform under the baton of Harry Ellis Dickson.

The program will feature the "Concerto for Harpsichord and Strings," by C. P. E. Bach, and the "Concerto in F Major for Harpsichord, Strings, and Two Oboes," by Handel, with Daniel Pinkham as soloist.

In addition, to commemorate the one hundredth anniversary of the Civil War, there will be selections relating to this period, including the "Lincoln Portrait" by Copland, narrated by Carl DeSuze, and "The Battle Hymn of the Republic" with members of the North Eastern and South Eastern Massachusetts High School Choruses.

Cohasset children who have subscribed to the concert series will be transported by school bus to Boston. They will meet in the Ripley Road School parking lot at 9:15 a.m. The bus will leave promptly at 9:30, and will return at approximately 1:30. They will be accompanied by adult chaperons.

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South Shore News
SCITUATE, Mass.
Weekly Circ. 4,562

JAN 12 1961

Cohasset Children To Attend Concert

The second in the current series of Youth Concerts at Symphony Hall will be held Saturday, January 14, at 11 a.m., when 60 members of the Boston Symphony Orchestra will perform under under the baton of Harry Ellis Dickson.

The program will feature the "Concerto for Harpsichord and Strings", by C. P. E. Bach, and the "Concerto in F Major for Harpsichord, Strings and Two Oboes", by Handel, with Daniel Pinkham as soloist.

In addition, to commemorate the one hundred anniversary of the Civil War, there will be selections relating to this period, including the "Lincoln Portrait" by Copland, narrated by Carl DeSuze, and "The Battle Hymn of the Republic" with members of the Northeastern and Southeastern Massachusetts High School Choruses.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 45,338

JAN 10 1961

Boston Symphony To Give Second Concert For Youth

COHASSET — The second in the current series of Youth Concerts at Symphony Hall will be held Saturday morning at 11 o'clock when 60 members of the Boston Symphony Orchestra will perform under the direction of Harry Ellis Dickson.

The program will feature the "Concerto for Harpsicohord and Strings" by C. P. E. Bach and the "Concerto in F for Harpsichord, Strings and Two Oboes" by Handel, with Daniel Pinkham as soloist.

In addition, to commemorate the one hundredth anniversary of the Civil War, there will be selections relating to this period, including the "Lincoln Portrait" by Copland, narrated by Carl De Suze; and "The Battle Hymn of the Republic," with members of the Northeastern and Southeastern Massachusetts High School Choruses.

20 C THE BOSTON SUNDAY HERALD, JAN. 15, 1961

Dr. Schweitzer Honored At Concert

A capacity audience joined in two special celebrations yesterday at the Youth Concert in Symphony Hall. The program was played by Boston Symphony musicians conducted by Harry Ellis Dickson.

Commemorating the 86th birthday of the musician and humanitarian, Dr. Albert Schweitzer, Mr. Dickson opened the concert by conducting the orchestra and audience in "Happy Birthday to You." Since Dr. Schweitzer is a recognized authority on the music of Bach, the conductor continued with a fugue by J. S. Bach and a Concerto for Harpsichord and Strings by his son, C. P. E. Bach.

The second half of the program was devoted to commemorating the centennial of the Civil War. The orchestra played Aaron Copland's "A Lincoln Portrait," with Carl de Suze reading some of the great lines from Lincoln's speeches.

Members of the Northeast Massachusetts High School Choruses then joined the orchestra and audience in The Battle Hymn of the Republic. Baritone Francis Hester sang the second verse as a solo, and also sang Lincoln's favorite folk song, "The Blue Tailed Fly."

The youngsters impressed concertmaster Alfred Krips with their attentiveness and enthusiasm. "No other audience like them," he said.

The program will be repeated next Saturday at 11 a.m.

ANOTHER THRONG like this is due at Symphony Hall on Saturday forenoon, January 14, and a week later, for the season's third and fourth Youth Concerts conducted by Harry Ellis Dickson.

Herald 1/8/61

Youth Concert Commemorates The Civil War

By CYRUS DURGIN

One hundred years ago, plus a few months, another new President, Abraham Lincoln, sat in the White House, and war had erupted between North and South. This year 1961 accordingly will see many centennial commemorations of the Civil War.

Harry Ellis Dickson, conductor of the Youth Concerts at Symphony Hall, elected to add a musical memorial at the second of the season's programs. For the occasion he chose Aaron Copland's "Lincoln Portrait," and the "Battle Hymn of the Republic" in an elaborate orchestral-choral arrangement by Roy Ringwald.

These pieces and the remainder of an hour's program were enjoyed by a large audience, yesterday morning, one that showed only occasional empty seats due to the difficulties of travel because of the blizzard.

Carl de Suze, long known to many by his radio broadcasts and lectures, narrated Copland's musical portrait of The Great Emancipator, and did so with clear, ringing delivery of the words, and a fine warmth and dignity.

For the "Battle Hymn of the Republic," Dickson assembled members of the North East and South East Massachusetts High School Choruses, who sang with a nice tone and alert response to Dickson's baton.

As a most agreeable novelty, baritone Francis Hester (who had been soloist in the "Battle Hymn") sang one of Lincoln's favorite tunes, "The Blue-Tailed Fly," to harpsichord accompaniment by Daniel Pinkham, who had been soloist in concertos for that instrument earlier in the program. Then the orchestra lit into an ingenious, expertly orchestrated set of variations on "The Blue-Tailed Fly."

Hans Lumbye's Polka for orchestra and two solo violins, and the Gottschalk-Kay "Cakewalk" ended the program. The next in the series will be Mar. 18 and 25, under the general theme of "Music You Have Asked For."

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Herald (m)
BOSTON, Mass
Circ. 175,076
JAN 25 1961

WITH OUR ONLOOKERS

To the Editor of The Herald:

I wonder how many people in our community realize our great fortune to have Mr. Harry Ellis Dickson here, guiding and helping to form the musical tastes of our children.

His concerts at the Boston Symphony Hall in the Youth Concert Series have been planned with intelligence and executed with great love and enthusiasm. His programs are always timely. He never loses the rapt attention of his audience, which is made up of all age groups.

To attend these concerts is a moving experience, and I think Mr. Dickson should know of the gratitude of his admirers.

LEILA F. SOBIN.
Newton Center.

Herald 1/22/61

Youth Concert Draws 2500 Despite Snow

Despite towering snowbanks, the Boston Symphony's Youth Concert yesterday played to a near capacity audience of 2,500 young people from as far away as Lowell. Harry Ellis Dickson conducted.

However, Friday's regular Symphony afternoon concert, scheduled at the peak of the storm, will be held today at 3 p.m.

Globe 1/21/61

De Suze Narrates At Youth Concert

Carl de Suze will narrate Copland's "A Lincoln Portrait" at the second program in the Youth Concerts at Symphony Hall series tomorrow morning at 11.

Harry Ellis Dickson also will conduct harpsichord concertos by C. P. E. Bach and Handel, with Daniel Pinkham as soloist; the Bach-Cailliet Fugue in G minor, Battle Hymn of the Republic with high schol choruses assisting, and other pieces.

Herald 1/20/61

Civil War Work At Youth Concert

Aaron Copland's "Lincoln Portrait," with Carl de Suze as narrator, will be presented in commemoration of the 100th anniversary of the Civil War at 11:00 a.m. tomorrow at Symphony Hall when Harry Dickson will conduct an orchestra of Boston Symphony musicians for the season's fourth Youth Concerts program.

Daniel Pinkham will be soloist in a Handel haprsichord concerto, and Alfred Krips with Clarence Knudson will merge their violins for the Lumbye "Polka."

Works by Bach-Caillet, C.P.E. Bach, and Gottschalk-Kay complete the program.

Ballet

British comedy at the Fenway.

Minuter 1/20/61

Youth Concert Repeated

The varied program presented in Symphony Hall last Saturday morning at 11 to an enthusiastic audience of young people will be heard again tomorrow at the same time. Members of the Boston Symphony will be conducted by Harry Ellis Dickson, who also comments on the music.

Composers represented include Bach, Handel, Copland ("Lincoln Portrait"), Lumbye, and Gottschalk. A feature of the program is the singing of the "Battle Hymn of the Republic" by members of northeast Massachusetts high school choruses.

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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
MAR 9 1961

DI's Oboist to Play In Concerts by BSO In Hub March 18, 25

DALTON — Douglas Bairstow, oboist and Dalton High School representative on the all-state high school orchestra, is among 60 invited to participate with the Boston Symphony Orchestra in its final youth concert in Symphony Hall March 18 and 25.

Each student will be seated next to a BSO member. The students will play the final movement of Tchaikovsky's fourth symphony.

Douglas plans to attend the Curtis Institute of Music in the fall.

Minuter 3/16/61

Youth Concerts

At the forthcoming Youth Concerts at Symphony Hall on Saturday mornings, March 18 and 25 at 11 o'clock, Harry Ellis Dickson has arranged to play requests from members of his young audience. School boys will be soloists, and boys and girls of the All-State High School Orchestra will play with Boston Symphony musicians.

The program will include Tchaikovsky's First Piano Concerto; Saint-Saens' Introduction and Rondo Capriccioso; Beethoven's Overture to "Leonore," No. 3, and last movements of Beethoven's "Pastoral Symphony; Grofe's "On the Trail" from the "Grand Canyon" suite; Ravel's "Bolero"; and Tchaikovsky's finale from his Symphony No. 4.

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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
MAR 17 1961

Students Invited To Perform With Boston Symphony

Five Classical High School students and two Technical High students have been invited to play with the Boston Symphony Orchestra on the 18th and 25th for youth concerts to be given in Symphony Hall, Boston, it was announced Thursday by Miss Fern L. Zipse, director of music, Springfield public schools. The students are members of the All-State High School Orchestra.

Harry Ellis Dickson, who will direct the symphony in the youth concerts, was guest conductor of the All-State Orchestra at the Massachusetts Music Educators Association convention in Worcester last year.

According to Miss Zipse, Dickson invited members of this year's All-State Orchestra to join with the symphony in playing the last movement of Tschaikowsky's Symphony No. 4 in F Minor.

To play on Saturday are John Farrell, flute, and Peter Cokkinias, clarinet, both of Classical.

To play on the 25th are Frederic Hoffman, French horn, Mary Ann Kuczynski, cello, and Robert Hankey, bass viol, of Classical, and Sue Crabtree, violin, and Daniel Diamond, percussion, of Technical.

Farrell will play the piccolo on the 25th.

Miss Zipse said the students have accepted the invitation and will rehearse with the symphony at 9.30 a. m. on Saturday and the 25th. The concerts are scheduled at 11 a. m.

Record of Births

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News (e)
SPRINGFIELD, Mass.
Circ. 99,001
MAR 17 1961

HIGH SCHOOLERS JOIN SYMPHONY

Several local high school students have been invited to play with the Boston Symphony Orchestra tomorrow and the 25th for youth concerts to be given in Symphony Hall, Boston. Conductor will be Harry Ellis Dickson who has directed the All-State Orchestra of which the local students are members.

He invited all All-State Orchestra members to join in playing the last movement of Tschaikowsky's Symphony No. 4 in F Minor.

Playing tomorrow will be John Farrell and Peter Cokinias, both of Classical, and on the 25th John Farrell again and Frederic Hoffman, Mary Ann Kuczynski and Robert Hankey, all of Classical and Sue Crabtree and Daniel Diamond, Technical students.

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American (e)
BOSTON, Mass.
Circ. 176,513
MAR 18 1961

Top Boy Musicians Solo With Symphony

Eugene Indjic of Springfield, a 14-year-old pianist, and Daniel Kobialka of Danvers, a 17-year-old violinist, are featured soloists today with the famed Boston Symphony Orchestra.

They are among 50 of the state's outstanding schoolboy musicians who will join the orchestra for one number as part of the Youth Concert Series at Symphony Hall.

COMMITTEE for Youth Concert at Symphony Hall on Saturday confers with conductor Harry Ellis Dickson. Seated, from left: Mrs. Albert C. Titcomb of Boston; Mrs. E. Anthony Kutten of Brookline and Mrs. Julian Sobin of Newton. Standing: Mrs. Manuel Kurland and Mrs. Ralph Katz, both of Brookline. The concert will feature requests from youngsters attending the concert series. Members of the All-State High School Orchestra will play with the musicians. The concert will be repeated March 25 at 11 a.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
MAR 23 1961

Students, Symphony Musicians Join Forces In Youth Concert

(Traveler staff photos by Warren Patriquin)

CONDUCTOR DICKSON (TOP) AND CONCERTMASTER ALFRED KRIPS WITH STUDENT SOLOISTS

By GAIL KREDENSER

The young people who filed into Symphony Hall last Saturday morning came in assorted sizes, from high schoolers down to first graders who could barely see over the seat in front.

They poured into the hall from schools throughout the Greater Boston area and beyond to hear the fifth in a series of six youth concerts by members of the Boston Symphony Orchestra.

Some were music students. But for others the orchestra, under the baton of Harry Ellis Dickson, opened a new world.

A NEW WORLD FOR MANY

The program contained chiefly works requested by the youngsters in hundreds of letters to Dickson, founder of the youth concert series which began in 1959.

If the requests were from children, the program that resulted was no child's play: Beethoven's Overture to "Leonore," No. 3; the last movements of Beethoven's Symphony No. 6 in F Major; "On the Trail," from Grofe's Grand Canyon Suite; Ravel's "Bolero," and the Finale of Tchaikowsky's Symphony No. 4.

In the last number, the Symphony men were joined by 50 members of the All-State High School Orchestra—an experience which the youngsters found "thrilling and inspiring," as one Belmont High miss put it. It was also fun.

"Don't look so sad," Dickson told one earnest young violinist who was steeped in monumental concentration during rehearsal. The violinist—and the others—smiled back and relaxed.

Dickson also put the two soloists—pianist Eugene Indjic, 14, and violinist Daniel Kobialka, 17,—at their ease.

The two were chosen in an audition last December. Judges at the audition were Boston Pops conductor Arthur Fiedler; Richard Burgin, Symphony associate Conductor; First Cellist Samuel Mayes, and Dickson, Boston Symphony violinist and Boston Pops assistant conductor.

Eugene, who came to the United States in 1951 with his mother from Belgrade, Yugoslavia, is an eighth grader at Springfield Classical Junior High. A piano student for only five years he has been termed by his teacher, Alexander Borovsky, "absolutely exceptional."

Tall for his age, with a shock of dark hair that started out neatly combed, Eugene stunned the young audience with his performance of the last movement of Tchaikowsky's Piano Concerto No. 1 in B Flat Minor.

"He plays like he has a million fingers!" said one awed high schooler when the applause had subsided.

Violinist Kobialka, who played excerpts from Saint-Saens' Introduction and Rondo Lapriccioso for violin and orchestra, is concertmaster of the All-State High School Orchestra and is on the student board of the Greater Boston Youth Symphony. His father, Harry, is a violinist who teaches in Medford schools and is a former member of the Stradivarius Quartet.

The young audience even had a chance to conduct. In simple terms Dickson explained some of the functions of a conductor. He used Ravel's "Bolero," to illustrate.

"It's in three-quarter time," he told the aduience, "and you conduct in a triangle." He demonstrated, with percussionist Charles Smith providing the distinctive rhythm which continues unbroken through the whole piece.

"Now you conduct Mr. Smith," Dickson said to the audience, and they did, with great glee, from the floor way up to the second balcony.

The concert will be repeated this Saturday at 11 a.m. It will be the last in the 1960-61 series.

"We want these concerts to continue," Dickson told the audience at the end of the program, "because we do not believe, as some do, that the younger generation is going to the dogs. And you are proof that it isn't."

DONNA LAWSON, NEWTON, WITH SYMPHONY VIOLINIST

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 289,111
MAR 19 1961

Young Soloists Play With Symphony Group

Music chosen by popular request and performances by young instrumentalists were the outstanding features of the third program of Youth Concerts presented yesterday morning at Symphony Hall. Members of the Boston Symphony Orchestra, conducted by Harry Ellis Dickson, performed favorites in orchestral repertoire from Beethoven to Ferde Grofe.

The two soloists for this concert were selected through all-state competition among Massachusetts young people. Eugene Indjic, from Classical Junior High School in Springfield, soloed in the last movement of Tchaikovsky's first Piano Concerto. The performance was dynamic and technically accomplished; it becomes even more notable when one learns that the pianist has been a student of his instrument for only five years.

On High Level

The Introduction and Rondo Capriccioso of Saint-Saens received a spirited and competent interpretation from violinist Daniel Kobialka, of Danvers' Holten High School. The intonation and fingering accuracy displayed by this young artist were of a level seldom heard from a musician of his years.

Ravel's Bolero, if played in its entirely, is considered by many persons to be a monotonous work. Nevertheless, it has definite educational possibilities.

Nearly every instrument in the orchestra can be identified in solo passages that are written above a ceaseless bolero rhythm, beginning as a whisper on the snare drum and finishing like a thunderstorm.

Stirring Finale

Members of the Massachusetts All-State High School Orchestra joined the Boston Symphony musicians for the concluding Finale from Tchaikovsky's Symphony No. 4.

The clean and stirring performance attested to the proficiency of both organizations.

The same program will be heard in this season's final Youth Concert next Saturday morning.

MC L. H.

The Program

Leonore Overture No. 3	Beethoven
Symphony No. 6 (last three movements)	Beethoven
Piano Concerto No. 1 (finale) Eugene Indjic, soloist	Tchaikovsky
On the Trail, from the "Grand Canyon Suite"	Grofe
Introduction and Rondo Capriccioso Daniel Kobialka, violin soloist	Saint-Saens
Bolero	Ravel
Symphony No. 4 (finale) (with members of the All-State High School Orchestra)	Tchaikovsky

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Record (m)
BOSTON, Mass.
Circ. 373,012

MAR 20 1961

ELLIOT NORTON WRITES:

Hub Concerts for Young Win Deserved Success

As Bostonians, we can be proud of the Youth Concerts at Symphony Hall. From any point of view these Saturday programs by members of the Boston Symphony Orchestra are stimulating, reason for pride and cause for hope.

Men and women of public spirit have sponsored the concerts, which have been given during the last two seasons up to and including last Saturday morning. The musicians, under Harry Ellis Dickson, are the primary reason for their distinguished success, but a good many Bostonians have given time, money and energy to the project. Among the commendable ones, count the trustees of the orchestra.

Elliot Norton

Saturday's program was particularly impressive. For there were young people on the stage as well as in front. On both sides of the platform, they were admirable, and the theatergoer came away with the conviction that here in this hall something of the cultural future of Boston was being determined. The future is bright.

SPRINGFIELD PIANIST

A 14-year-old boy was one of the stars of the Saturday show. Eugene Indjic, a student at Classical Junior High School of Springfield, who has been studying the piano only since he and his parents came to this country five years ago, played to the kind of applause that would have stirred an older virtuoso.

As winners of a contest staged at Symphony Hall last fall, Eugene was one of two soloists; the other was a lanky amiable violinist of 17 years, Daniel Kobialka, of Holton High, Danvers.

Each of the young musicians played commendably, Eugene with Tchaikovsky, Daniel with Saint-Saens, both in happy association with the orchestra, which numbers some of the best musicians of the world.

EXCITING PERFORMANCE

Later, for the final movement of Tchaikovsky's Symphony No. 4, twenty-five or thirty student members of the Massachusetts All-State High School Symphony orchestra moved onto the stage to sit and play with members of the Boston Symphony on even terms. It was enormously exciting and seemed to bear out Conductor Dickson's contention that "there is more musical talent here in Massachusetts than in any state of the Union."

From the podium, Harry Dickson has conducted not only the orchestra but the whole show in these Youth Concerts. In an easy, comfortable way, he explains the music the audience is about to hear, introduces the musicians who may carry a significant burden, and describes with engaging simplicity what the composer was up to in each work.

In introducing Ravel's "Bolero," for example, he pointed out that this particular composition utilizes a special musical figure which is introduced and sustained on the drum.

DRUMMER DEMONSTRATES

To make this meaningful, he presented the drummer, who brought his instrument downstage center and played the thumping basic beat which is at the heart of "Bolero." Having demonstrated this, the drummer remained where he was throughout the number, allowing the small fry in the audience to discover for themselves how this particular popular work is constructed around the percussive beat.

For each of the other works, the leader called on individual players to demonstrate or to play a theme or a melodic phrase which is significant. Here again, the young concertgoers were afforded an opportunity to discover something about the form of the composition.

VISIBLE PATTERN

The conductor gave them, too, a reasonable inkling of what it means to lead a big orchestra. He invited them to find the beat of the "Bolero," by tracing in the air three sides of a triangle, thus creating a visible pattern of three-four time. More than a thousand delighted youngsters took part in that exercise, "conducting" happily throughout. In so doing, they learned something that will make this and other music more comprehensible and so more enjoyable in the future.

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South Shore
Weekly Mirror
SCITUATE, Mass.
Weekly Circ. 4,562

APR 27 1961

Youth Concerts Made Available To Young People

MARSHFIELD—The Marshfield Ass'n has big plans for the next school year. One of the first to be released to the public arranges for the young people of Marshfield an opportunity to attend the Youth Concerts at Symphony Hall in Boston. This program is conducted by Mr. Harry Ellis Dickson and is played by sixty members of the Boston Symphony Orchestra.

There is a series of three concerts scheduled for the following Saturdays: Nov. 11, Jan. 13, and March 10. They are held at 11 o'clock in the morning for approximately one hour. The young people will attend, being transported by bus, which the Marshfield Assn will provide.

Mrs. Paula Roswell, who may be contacted for further information about the program, says that this is a wonderful opportunity for our young people to hear the best in music with a program suitable for their ages.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Advocate
SHARON, Mass.
Weekly Circ. 2,200

APR 27 1961

High School Boys and Girls Join Symphony at Youth Concerts

Once more, Mr. Harry Ellis Dickson, Conductor of the Youth Concerts at Symphony Hall, hopes to have members of the All State High School Orchestra join Boston Symphony members at one of the concerts next season. It is almost as thrilling for the audience as for the teenagers directly involved, to see these fine young people on the stage of Symphony Hall.

By tomorrow, Friday, ticket applications shall have been distributed to Sharon school children of the proper grade levels, as promised in our last article. It is most important that every child who wishes to travel with the groups going in by bus, return his or her application to the schools no later than May 5th. We have set this early date in order to insure our getting a fine block of seats for the concerts. Don't be one of those who end up looking unsuccessfully for tickets in the Fall. Even advance individual ticket applications are being accepted only until June 30th.

Mr. Dickson has arranged a delightful treat for next year, a surprise that will thrill all who are lucky enough to attend. We know many parents enjoy the concerts as much as the youngsters and teenagers do. Those of you who prefer to travel to the concerts in a family group, may send the applications directly to the address specified on the blanks. For dates and price information see ad on page 4.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Advocate
ARLINGTON, Mass.
Weekly Circ. 6,648

APR 27 1961

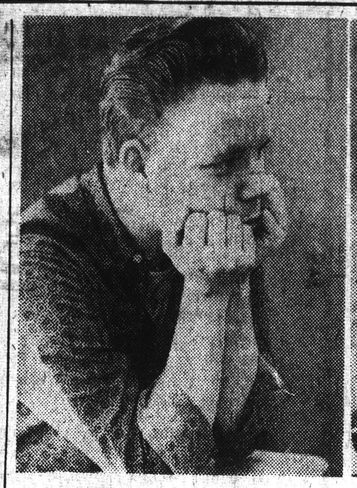
YOUTH CONCERTS

The Saturday morning Youth Concerts at Symphony Hall, Boston, which have been sold out for the past two years, attracting young people from public, independent, and parochial schools from 97 Massachusetts communities, will be offered again in the 1961-62 season.

Harry Ellis Dickson will conduct 60 members of the Boston Symphony orchestra in two series of three concerts each, a pair of concerts with identical programs to be played a week apart.

Mrs. Robert W. Mayerson of 90 Scituate st. is local ticket chairman.

THE BOSTON GLOBE APRIL 9, 1961 A—7



(Globe Photos by Jack Sheahan)

THE BOSTON SYMPHONY AT THE HEAD OF THE CLASS, whether on stage or on screen. Above and below, some participants in the annual Youth Concerts at which high school players join Dr. Charles Munch and the famed musicians, left to right, student reactions while watching the orchestra on Channel 2's "21-Inch Classroom."

The Sound of Classical Music

A Symphony Orchestra as an Educational Instrument

By IAN FORMAN

Everyone knows that the 80-year-old Boston Symphony Orchestra is one of the world's most famous music ensembles.

What is less realized is that it's also a great instrument of education.

When people speak of the cultural attractions of Boston—the atmosphere which draws students—the symphony is a by-word.

But all the ways the Boston Symphony actually educates now are hard to keep up with.

The latest is TV, bringing the symphony right into the classrooms of 160 public and Catholic school systems of 160 cities and towns of Massachusetts, Rhode Island, southern New Hampshire, and part of Connecticut.

This started in February on Channel 2's "Twenty-one Inch Classroom" and will continue in hour-long programs at 1 p.m., Apr. 24 and May 22, with the cooperation of the Musicians' Union.

Another big venture is the Youth Concert series in Symphony Hall, which started last year and continued so successfully this Winter that next year's series is assured.

Everything the Boston Symphony touches—the Pops, the Esplanade concerts—seems to turn to pure gold, and the Youth Concerts fit the pattern.

Inaugurated by Harry Ellis Dickson, violinist and assistant Pops conductor, the Youth Concerts have attracted children and young people for six Saturday morning concerts.

Giving youthful fizz to the orchestra, Dickson invited 50 members of the All-State High School Orchestra to sit in with the symphony ensemble for part of a program.

Youth concerts are nothing new to the Boston Symphony, with series going on, from time to time, since its seventh season in 1888-89.

The great teaching tradition during Summers at the Berkshire Music Center in Lenox, begun in 1940 by Serge Koussevitzky and the orchestra, has been continued under the inspired leadership of Dr. Charles Munch.

Running concurrently with the Berkshire Music Festival, the center is forced to choose its limited 400 students from thousands of applicants from throughout the world. The talent is tops, with alumni now in most of the nation's symphony orchestras.

In many ways the Boston Symphony's role as an educator has been great—and is still growing yearly.

END OF VOLUME

VOLUME 104

Tanglewood

1961

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PRE-SEASON FESTIVAL ---------- 17
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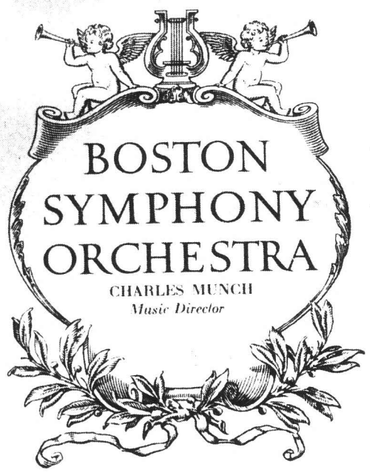
Tanglewood
1961
Berkshire Festival



THE Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, the 210-acre estate between Lenox and Stockbridge in the heart of the beautiful Berkshire hills of western Massachusetts, will be held from July 5 through August 20, extended from six to seven weeks.

At the 1961 Festival fifteen concerts by the full Orchestra will be given plus six chamber orchestra concerts of music by Bach and Mozart, seven chamber music recitals, and two gala benefit evenings.

Charles Munch will conduct the Bach-Mozart concerts and a majority of the concerts with the full Orchestra. Among Doctor Munch's guests will be Leonard Bernstein who will conduct one of the three concerts to commemorate the tenth anniversary of the death of Serge Koussevitzky, the Orchestra's former Music Director and first Director of the Berkshire Music Center. Pierre Monteux will return to Tanglewood to conduct several concerts, Richard Burgin will conduct, Eugene Ormandy will make his first Berkshire Festival appearance, and many outstanding soloists have been invited to participate.

Arthur Fiedler and the Boston Pops will be at Tanglewood on August 3rd in a special concert to benefit the Berkshire Music Center. The second Center benefit evening will be on August 17. Programs and ticket information for these benefit programs will be available in mid-July.

The orchestral programs will be presented in the 6000-seat Music Shed. The chamber music recitals will be held in the 1200-seat Theatre-Concert Hall. Those who prefer may listen to these concerts from the Great Lawn which adjoins the Shed and the Theatre.

CHARLES MUNCH
Music Director

THE Berkshire Music Center, the Orchestra's summer school of music at Tanglewood, will be in session for the seven weeks of the Festival. Charles Munch is Director of the Center and Aaron Copland is his Chairman of Faculty.

Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward the support of the Center. Members of the Friends are permitted to attend more than fifty school events — concerts of orchestral, choral and chamber music, opera evenings, lectures, forums.

A calendar of events open to the Friends is shown on the reverse side.

ARRAU

BURGIN

FIEDLER

GRAFFMAN

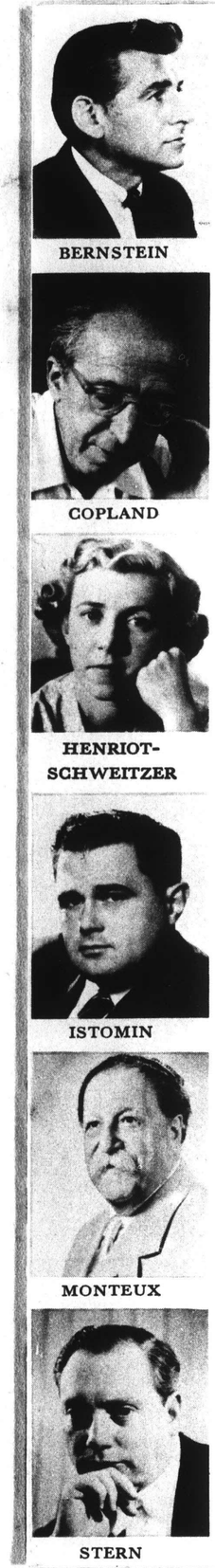
JANIS

ORMANDY

THOMAS D. PERRY, JR., *Manager*

Baldwin Piano *RCA Victor Records*

COMPLETE BERKSHIRE FESTIVAL PROGRAMS, TICKET PRICES AND TICKET ORDER FORM ON REVERSE SIDE



BERNSTEIN

COPLAND

HENRIOT-SCHWEITZER

ISTOMIN

MONTEUX

STERN

TRANSPORTATION TO TANGLEWOOD:

By Automobile:

from the east: Mass. Turnpike to Exit #2 (Lee) or Exit #1 (West Stockbridge).

from the south: N. Y. Thruway to Berkshire Extension of the Thruway, Berkshire Extension to Exit B-3 (State Line). Alternate routing: Taconic Pkwy. to Route #44 then to #7.

from the west: N. Y. Thruway to Berkshire Extension of the Thruway, Berkshire Extension to Exit B-3 (State Line).

from the north: Routes 7 or 20.

Note: Automobiles westbound on the Mass. Turnpike may use Exit #1 (West Stockbridge) but there is no exit here for eastbound traffic. Thruway traffic eastbound to Tanglewood should use either Exit #B-3 (State Line) on the Berkshire Extension of the N. Y. Thruway.

By Train:

from New York: New Haven Railroad from Grand Central to Great Barrington, Stockbridge, Lee, Pittsfield.

from Boston: Boston and Albany Railroad to Pittsfield.

from the west: New York Central Railroad to Pittsfield.

By Bus:

Regular service from New York, Albany and Boston to Pittsfield and Lenox.

Auto Rentals:

The Avis and Hertz automobile rental companies, and others, have facilities in Pittsfield.

Tours:

Several New York tour companies include Tanglewood in their weekly bus excursions to the Berkshires. These companies advertise in the New York press.

HIGHWAY MILEAGES TO TANGLEWOOD from:

Albany, N. Y.	45
Boston, Mass.	130
Buffalo, N. Y.	330
Chicago, Ill.	861
Cincinnati, Ohio	763
Cleveland, Ohio	518
Hartford, Conn.	61
Montreal, P. Q.	264
New York, N. Y.	148
Philadelphia, Pa.	225
Portland, Me.	236
Washington, D. C.	365

FURTHER BERKSHIRE FESTIVAL INFORMATION:

Until June 20
Festival Ticket Office
Symphony Hall
Boston 15, Mass.
CO 6-1492

After June 20
Festival Ticket Office
Tanglewood
Lenox, Mass.
Lenox 600

FURTHER INFORMATION ON ACCOMMODATIONS AND RECREATION:

BERKSHIRE HILLS CONFERENCE
100 NORTH STREET
PITTSFIELD, MASS.
HILLCREST 3-9186

or

the local information bureaus of Pittsfield, Lenox, Lee, Stockbridge, Great Barrington, North Adams and Williamstown.

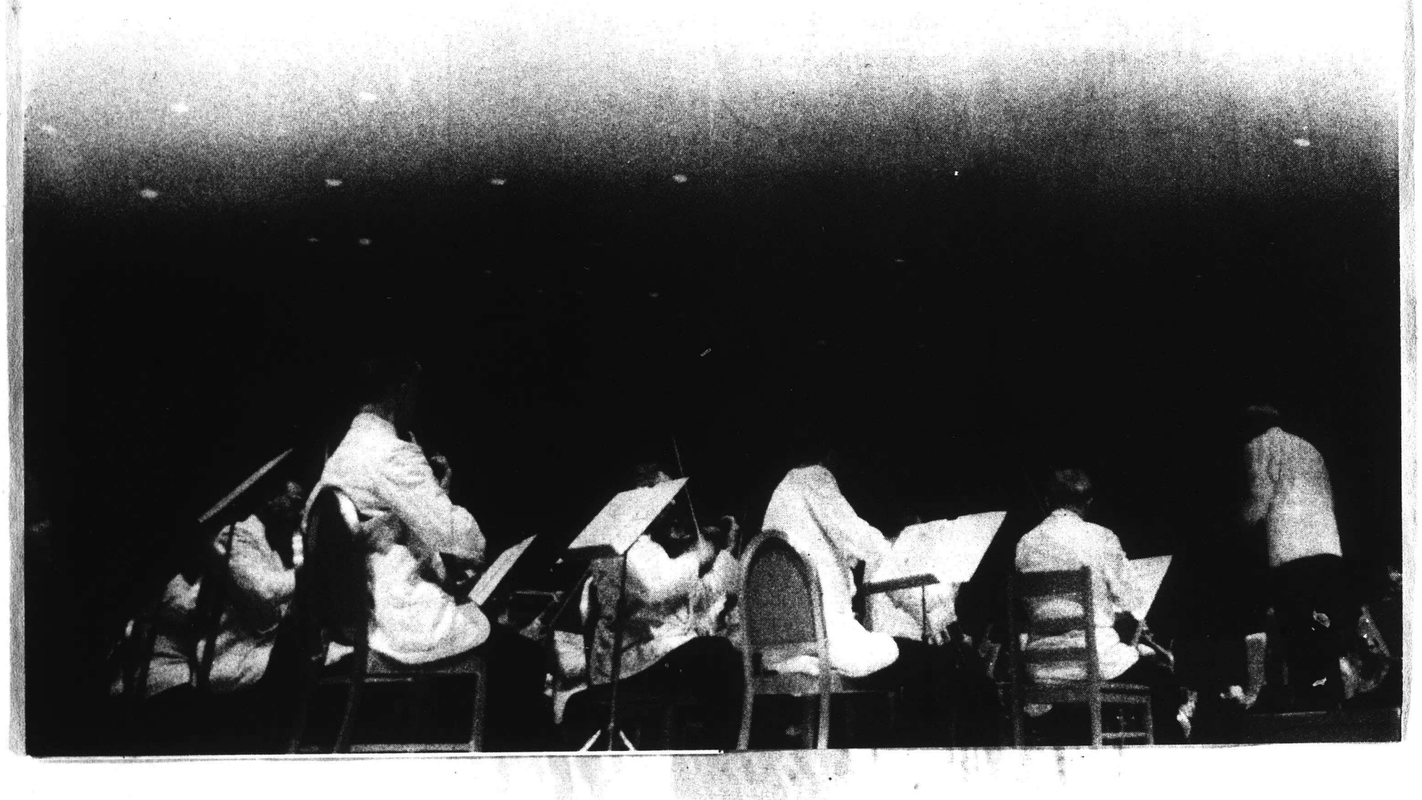
Printed in U.S.A.

ACCOMMODATIONS AND RECREATION IN THE BERKSHIRES

For many generations the Berkshires have been famed for physical beauty and recreation. The vacationer is offered swimming and boating, golf, tennis and riding. Accommodations range from the hotel *deluxe* to the modern motel.

In addition to the Boston Symphony Orchestra's Festival at Tanglewood, the vacationer may wish to visit the several museums, the art galleries, and the four summer theatres which are within an easy drive from Tanglewood. A dance festival and jazz concerts are also nearby.

Visitors who wish information on accommodations or schedules of other activities in the Berkshires should address the Berkshire Hills Conference, Pittsfield, Mass. or the local information bureaus of Pittsfield, Lenox, Lee. Stockbridge, Great Barrington, North Adams and Williamstown.



PLEASE USE THIS FORM TO ORDER TICKETS TO INDIVIDUAL CONCERTS

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(*quantity*)

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.....tickets at $.....each for August 11 Total $.....
.....tickets at $.....each for August 12 Total $.....
.....tickets at $.....each for August 13 Total $.....
.....tickets at $.....each for August 16 Total $.....
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.....tickets at $.....each for August 19 Total $.....
.....tickets at $.....each for August 20 Total $.....

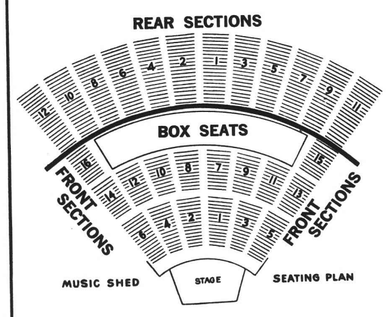
Tickets To Individual Concerts, Grand Total $ .....
(please enclose check, made payable to Boston Symphony Orchestra Inc., and return stamped envelope)

I prefer to sit in Section No. .....
(Please List Sections by Preference)

Your Name

Permanent Address

Address to which tickets should mailed after June 1st



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SIX BACH-MOZART CONCERTS IN THE MUSIC SHED PERFORMED BY A CHAMBER ORCHESTRA OF BOSTON SYMPHONY ORCHESTRA MUSICIANS

Series 1: July 7, 8, 9 *Series 2: July 14, 15, 16*

Fridays and Saturdays at 8:30 p.m.
Sundays at 2:30 p.m.

Section	*Single ticket, per concert*
Box Seat (6 seats per box)	$5.00
Front: 1, 2, 7 to 10	5.00
Front: 3 to 6, 11 to 16	4.00

FIFTEEN CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA IN THE MUSIC SHED

Series 3: July 21, 22, 23 *Series 5: Aug. 4, 5, 6*
Series 4: July 28, 29, 30 *Series 6: Aug. 11, 12, 13*
Series 7: Aug. 18, 19, 20

Fridays and Saturdays at 8:30 p.m.
Sundays at 2:30 p.m.

Section	*Single ticket, per concert*
Box Seat (6 seats per box)	$6.50
Front: 1, 2, 7 to 10	6.00
Front: 3, 4, 11, 12	5.50
Front: 5, 6, 13 to 16	4.50
Rear, 1 to 8: rows A thru M	4.00
Rear, 1 to 8: rows N thru V	3.50
Rear: 9 to 12	3.00

SEVEN CHAMBER MUSIC CONCERTS IN THE THEATRE CONCERT HALL

July 5, 12, 19, 26, August 2, 9, 16

Wednesdays at 8:30 p.m.

Section	*Single ticket, per concert*
Center and Center Sides	$3.50
Left and Right Sides	3.00

Admission to lawns $2.50
on sale 2½ hours before each concert

PLEASE USE THIS FORM TO ORDER TICKETS TO INDIVIDUAL CONCERTS

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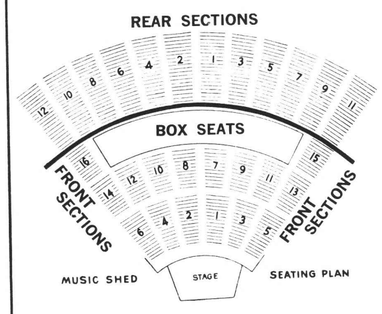
Permanent Address

Address to which tickets should mailed after June 1st

REAR SECTIONS



SEATING PLAN

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Series 1: July 7, 8, 9 *Series 2: July 14, 15, 16*

Fridays and Saturdays at 8:30 p.m.
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July 5, 12, 19, 26, August 2, 9, 16

Wednesdays at 8:30 p.m.

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Left and Right Sides	3.00

Admission to lawns $2.50
on sale 2½ hours before each concert

	SERIES 1	SERIES 2	SERIES 3	SERIES 4	SERIES 5	SERIES 6	SERIES 7
MONDAY	*The public is cordially invited to attend the opening exercises of the Berkshire Music Center on Sunday, July 2, at 3:30 p.m. in the Theatre.*	JULY 10 8:30 THEATRE Fromm Foundation Concert of contemporary chamber music, played by Boston Symphony Orchestra Members.	JULY 17 8:30 CHAMBER MUSIC HALL Composer's Forum	JULY 24 8:30 CHAMBER MUSIC HALL Composer's Forum	JULY 31 8:30 CHAMBER MUSIC HALL Composer's Forum	AUGUST 7 *This Week's Concerts of the Boston Symphony Orchestra are a tribute to Serge Koussevitzky (1874-1951)* 8:30 THEATRE BMC Opera Production	AUGUST 14 8:30 CHAMBER MUSIC HALL Composer's Forum
TUESDAY	JULY 4	11	18 8:30 THEATRE Tanglewood Choir	25 8:30 THEATRE BMC One-Act Operas	AUGUST 1 8:30 THEATRE Tanglewood Choir	8 8:30 THEATRE BMC Opera Production	15
WEDNESDAY	5 8:30 THEATRE Chamber Music Concert Curtis Quartet with DePasquale and Mayes BRAHMS: Sextet in B-flat, Op. 18 SCHUBERT: Quintet in C major, Op. 163	12 8:30 THEATRE Chamber Music Concert Budapest Quartet HAYDN: Quartet in D major MILHAUD: Quartet No. 12 BEETHOVEN: Quartet in C major, Op. 59, No. 3	19 8:30 THEATRE Chamber Music Concert Beaux Arts Trio of New York BEETHOVEN: Trio in G major, No. 1 ROUSSEL: Trio SCHUBERT: Trio in B-flat, Op. 99	26 8:30 THEATRE Chamber Music Concert New York Pro Musica Music of Early Renaissance masters, for vocal and instrumental ensemble.	2 8:30 THEATRE Chamber Music Concert Boston Fine Arts Quartet with DePasquale MOZART: String Quintets in C minor, D major, E-flat major	9 8:30 THEATRE Chamber Music Concert Kroll Quartet BEETHOVEN: Quartet in F minor, Op. 95 DIAMOND: Quartet No. 2 SCHUMANN: Quartet in A major, Op. 41, No. 3	16 8:30 THEATRE Liszt Sesquicentennial Recital Claudio Arrau Années de Pèlerinage excerpts, two Etudes d'Execution Transcendante, Ballade No. 2, Bénédiction de Dieu, Mephisto Waltz.
THURSDAY	6 8:30 SHED BMC Orchestra	13 8:30 SHED BMC Orchestra	20 8:30 SHED BMC Orchestra	27 8:30 SHED BMC Orchestra	3 8:30 SHED BOSTON POPS AT TANGLEWOOD ARTHUR FIEDLER, Conductor (Program and tickets available mid-July)	10 8:30 SHED BMC Orchestra	17 GALA EVENING Berkshire Music Center Benefit (Program and tickets available mid-July)
FRIDAY	7 3:15 CHAMBER MUSIC HALL Seminar in Contemporary Music 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch BACH: Suite No. 3 Suite No. 2 (Dwyer) Suite No. 1 Suite No. 4	14 3:15 CHAMBER MUSIC HALL Seminar in Contemporary Music 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch MOZART: Symphony No. 36 Serenade for Wind Instruments Adagio & Fugue for Strings Symphony No. 40	21 3:15 CHAMBER MUSIC HALL Seminar in Contemporary Music 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch BEETHOVEN: "Coriolan" Overture BRAHMS: Symphony No. 1 POULENC: Gloria (Addison, Festival Chorus)	28 3:15 CHAMBER MUSIC HALL Seminar in Contemporary Music 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch COPLAND: Preamble COPLAND: "Appalachian Spring" Conducted by the Composer RAVEL: "Daphnis et Chloe," complete (Festival Chorus)	4 3:15 CHAMBER MUSIC HALL Seminar in Contemporary Music 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Pierre Monteux BEETHOVEN: "Fidelio" Overture SCHUMANN: Piano Concerto (Istomin) STRAUSS: Dance from "Salome" SIBELIUS: Symphony No. 2	11 3:15 CHAMBER MUSIC HALL Seminar in Contemporary Music 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Richard Burgin HAYDN: Symphony No. 88 MAHLER: Symphony No. 2 (Carr, Alberts, Festival Chorus)	18 3:15 CHAMBER MUSIC HALL Seminar in Contemporary Music 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch MENDELSSOHN: Octet for Strings DEBUSSY: La Mer BEETHOVEN: Piano Concerto No. 4 (Arrau)
SATURDAY	8 10:00 SHED BSO Open Rehearsal 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch BACH: Brandenburg Concerto No. 3 Brandenburg Concerto No. 2 (Burgin, Dwyer, Gomberg, Voisin) Cantata No. 202 (Addison) Brandenburg Concerto No. 6 Brandenburg Concerto No. 5 (Burgin, Dwyer, Foss)	15 10:00 SHED BSO Open Rehearsal 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch MOZART: Bassoon Concerto (Walt) Flute Concerto (Dwyer) Sinfonia Concertante (Cioffi, Gomberg, Stagliano, Walt)	22 10:00 SHED BSO Open Rehearsal 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch SCHUMANN: "Genoveva" Overture SCHUMAN: Symphony No. 7 BEETHOVEN: Violin Concerto (Stern)	29 10:00 SHED BSO Open Rehearsal 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Eugene Ormandy STRAUSS: "Don Juan" HARRIS: Symphony No. 3 ROUSSEL "Bacchus et Ariane" BRAHMS: Symphony No. 2	5 10:00 SHED BSO Open Rehearsal 3:00 SHED BMC Orchestra 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch BRAHMS: Variations on a Theme by Haydn PROKOFIEV: Piano Concerto No. 2 (Henriot-Schweitzer) FRANCK: Symphony	12 10:00 SHED BSO Open Rehearsal 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Leonard Bernstein SHAPERO: Adagietto STRAVINSKY: Symphony of Psalms (Festival Chorus) TCHAIKOVSKY: Symphony No. 5	19 10:00 SHED BSO Open Rehearsal 3:00 SHED BMC Orchestra 8:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Pierre Monteux STRAVINSKY: "Petrouchka" Suite RACHMANINOFF: Piano Concerto No. 2 (Graffman) TCHAIKOVSKY: Symphony No. 6
SUNDAY	9 10:00 CHAMBER MUSIC HALL BMC Chamber Music 2:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch BACH: Sinfonia from Easter Cantata Piano Concerto in D minor (Foss) Magnificat (Addison, Kopleff, Bressler, Morgan, Tanglewood Choir)	16 10:00 CHAMBER MUSIC HALL BMC Chamber Music 2:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch MOZART: Symphony No. 29 Piano Concerto, K. 466 (Lipkin) Cantata, "Davidde Penitente" Hugh Ross, Conductor (Tanglewood Choir and Soloists)	23 10:00 CHAMBER MUSIC HALL BMC Chamber Music 2:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Pierre Monteux RESPIGHI: Antique Dances & Airs VIOTTI: Violin Concerto No. 22 (Stern) DE FALLA: Three-Cornered Hat Dances BARTOK: Violin Rhapsody (Stern) STRAUSS: "Rosenkavalier" Suite	30 10:00 CHAMBER MUSIC HALL BMC Chamber Music 2:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch BEETHOVEN: Symphony No. 4 LISZT: Piano Concerto No. 2 (Janis) PISTON: Three New England Sketches LISZT: Piano Concerto No. 1 (Janis) 8:30 THEATRE BMC Opera Scenes	6 10:00 CHAMBER MUSIC HALL BMC Chamber Music 2:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch BEETHOVEN: Symphony No. 7 BARTOK: Viola Concerto (de Pasquale) RESPIGHI: "The Pines of Rome"	13 10:00 CHAMBER MUSIC HALL BMC Chamber Music 2:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch HANSON: Elegy for Serge Koussevitzky HONEGGER: Symphony No. 1 BEETHOVEN: Symphony No. 3 8:30 THEATRE BMC Opera Scenes	20 10:00 CHAMBER MUSIC HALL BMC Chamber Music 2:30 SHED BOSTON SYMPHONY ORCHESTRA Conductor: Charles Munch BERLIOZ: Romeo et Juliette (Kopleff, McCollum, Gramm, Festival Chorus)

IN WHITE — EVENTS TO WHICH FRIENDS ARE INVITED, SUBJECT ONLY TO LIMITS OF SEATING SPACE.
IN BLACK — FESTIVAL CONCERTS, FOR WHICH TICKETS ARE REQUIRED.

PROGRAMS AND SCHEDULE SUBJECT TO CHANGE.

ADMISSION TO SATURDAY MORNING REHEARSALS: $1.50 FOR ADULTS, 50 CENTS FOR CHILDREN; PROCEEDS BENEFITING THE ORCHESTRA'S PENSION FUND.

	SERIES	SERIES	SERIES	SERIES	SERIES	SERIES	SERIES
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WEDNESDAY	5 8:30 THEATRE Chamber Music Concert Curtis Quartet with DePasquale and Mayes BRAHMS: Sextet in B-flat, Op. 18 SCHUBERT: Quintet in C major, Op. 163	12 8:30 THEATRE Chamber Music Concert Budapest Quartet HAYDN: Quartet in D major MILHAUD: Quartet No. 12 BEETHOVEN: Quartet in C major, Op. 59, No. 3	19 8:30 THEATRE Chamber Music Concert Beaux Arts Trio of New York BEETHOVEN: Trio in G major, No. 1 ROUSSEL: Trio SCHUBERT: Trio in B-flat, Op. 99	26 8:30 THEATRE Chamber Music Concert New York Pro Musica Music of Early Renaissance masters, for vocal and instrumental ensemble.	2 8:30 THEATRE Chamber Music Concert Boston Fine Arts Quartet with DePasquale MOZART: String Quintets in C minor, D major, E-flat major	9 8:30 THEATRE Chamber Music Concert Kroll Quartet BEETHOVEN: Quartet in F minor, Op. 95 DIAMOND: Quartet No. 2 SCHUMANN: Quartet in A major, Op. 41, No. 3	16 8:30 THEATRE Liszt Sesquicentennial Recital Claudio Arrau Années de Pèlerinage excerpts, two Etudes d'Execution Transcendante, Ballade No. 2, Bénédiction de Dieu, Mephisto Waltz.
THURSDAY	6	13	20	27	3 8:30 SHED **BOSTON POPS AT TANGLEWOOD** ARTHUR FIEDLER, Conductor (Program and tickets available mid-July)	10	17 **GALA EVENING** Berkshire Music Center Benefit (Program and tickets available mid-July)
FRIDAY	7 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch BACH: Suite No. 3 Suite No. 2 (Dwyer) Suite No. 1 Suite No. 4	14 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch MOZART: Symphony No. 36 Serenade for Wind Instruments Adagio & Fugue for Strings Symphony No. 40	21 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch BEETHOVEN: "Coriolan" Overture BRAHMS: Symphony No. 1 POULENC: Gloria (Addison, Festival Chorus)	28 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch COPLAND: Preamble COPLAND: "Appalachian Spring" Conducted by the Composer RAVEL: "Daphnis et Chloe," complete (Festival Chorus)	4 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Pierre Monteux BEETHOVEN: "Fidelio" Overture SCHUMANN: Piano Concerto (Istomin) STRAUSS: Dance from "Salome" SIBELIUS: Symphony No. 2	11 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Richard Burgin HAYDN: Symphony No. 88 MAHLER: Symphony No. 2 (Carr, Alberts, Festival Chorus)	18 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch MENDELSSOHN: Octet for Strings DEBUSSY: La Mer BEETHOVEN: Piano Concerto No. 4 (Arrau)
SATURDAY	8 10:00 SHED BSO Open Rehearsal 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch BACH: Brandenburg Concerto No. 3 Brandenburg Concerto No. 2 (Burgin, Dwyer, Gomberg, Voisin) Cantata No. 202 (Addison) Brandenburg Concerto No. 6 Brandenburg Concerto No. 5 (Burgin, Dwyer, Foss)	15 10:00 SHED BSO Open Rehearsal 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch MOZART: Bassoon Concerto (Walt) Flute Concerto (Dwyer) Sinfonia Concertante (Cioffi, Gomberg, Stagliano, Walt)	22 10:00 SHED BSO Open Rehearsal 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch SCHUMANN: "Genoveva" Overture SCHUMAN: Symphony No. 7 BEETHOVEN: Violin Concerto (Stern)	29 10:00 SHED BSO Open Rehearsal 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Eugene Ormandy STRAUSS: "Don Juan" HARRIS: Symphony No. 3 ROUSSEL "Bacchus et Ariane" BRAHMS: Symphony No. 2	5 10:00 SHED BSO Open Rehearsal 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch BRAHMS: Variations on a Theme by Haydn PROKOFIEV: Piano Concerto No. 2 (Henriot-Schweitzer) FRANCK: Symphony	12 10:00 SHED BSO Open Rehearsal 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Leonard Bernstein SHAPERO: Adagietto STRAVINSKY: Symphony of Psalms (Festival Chorus) TCHAIKOVSKY: Symphony No. 5	19 10:00 SHED BSO Open Rehearsal 8:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Pierre Monteux STRAVINSKY: "Petrouchka" Suite RACHMANINOFF: Piano Concerto No. 2 (Graffman) TCHAIKOVSKY: Symphony No. 6
SUNDAY	9 2:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch BACH: Sinfonia from Easter Cantata Piano Concerto in D minor (Foss) Magnificat (Addison, Kopleff, Bressler, Morgan, Tanglewood Choir)	16 2:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch MOZART: Symphony No. 29 Piano Concerto, K. 466 (Lipkin) Cantata, "Davidde Penitente" Hugh Ross, Conductor (Tanglewood Choir and Soloists)	23 2:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Pierre Monteux RESPIGHI: Antique Dances & Airs VIOTTI: Violin Concerto No. 22 (Stern) DE FALLA: Three-Cornered Hat Dances BARTOK: Violin Rhapsody (Stern) STRAUSS: "Rosenkavalier" Suite	30 2:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch BEETHOVEN: Symphony No. 4 LISZT: Piano Concerto No. 2 (Janis) PISTON: Three New England Sketches LISZT: Piano Concerto No. 1 (Janis)	6 2:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch BEETHOVEN: Symphony No. 7 BARTOK: Viola Concerto (de Pasquale) RESPIGHI: "The Pines of Rome"	13 2:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch HANSON: Elegy for Serge Koussevitzky HONEGGER: Symphony No. 1 BEETHOVEN: Symphony No. 3	20 2:30 SHED **BOSTON SYMPHONY ORCHESTRA** Conductor: Charles Munch BERLIOZ: Romeo et Juliette (Kopleff, McCollum, Gramm, Festival Chorus)

IN WHITE — EVENTS TO WHICH FRIENDS ARE INVITED, SUBJECT ONLY TO LIMITS OF SEATING SPACE.
IN BLACK — FESTIVAL CONCERTS, FOR WHICH TICKETS ARE REQUIRED.

PROGRAMS AND SCHEDULE SUBJECT TO CHANGE.

ADMISSION TO SATURDAY MORNING REHEARSALS: $1.50 FOR ADULTS, 50 CENTS FOR CHILDREN; PROCEEDS BENEFITING THE ORCHESTRA'S PENSION FUND.

Theatre collapses

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
LEWISTON-AUBURN, Me.
Circ. 13,908
MAR 9 - 1961

(AP) Wirephoto

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Circ. 42,164
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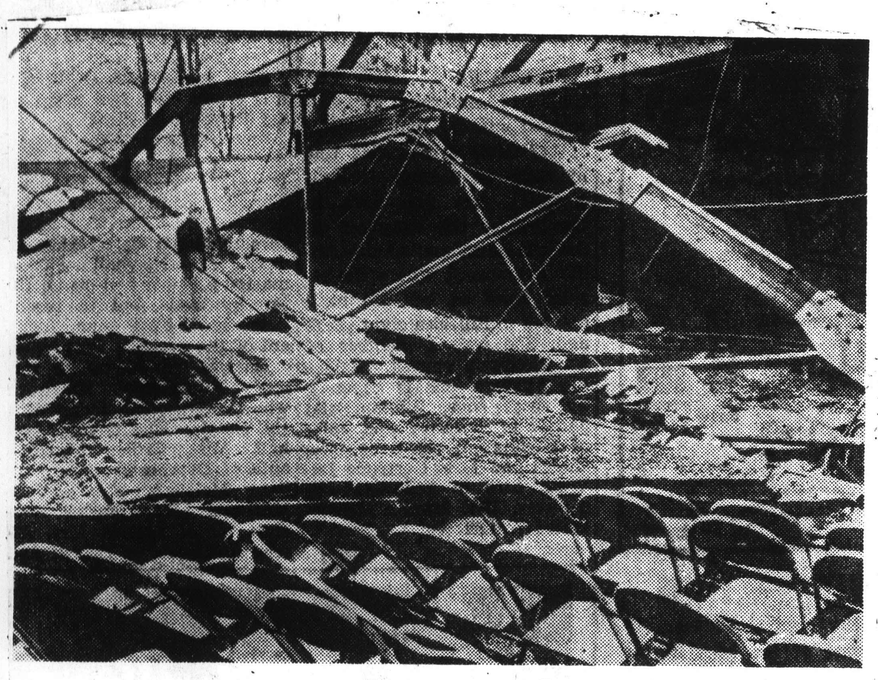

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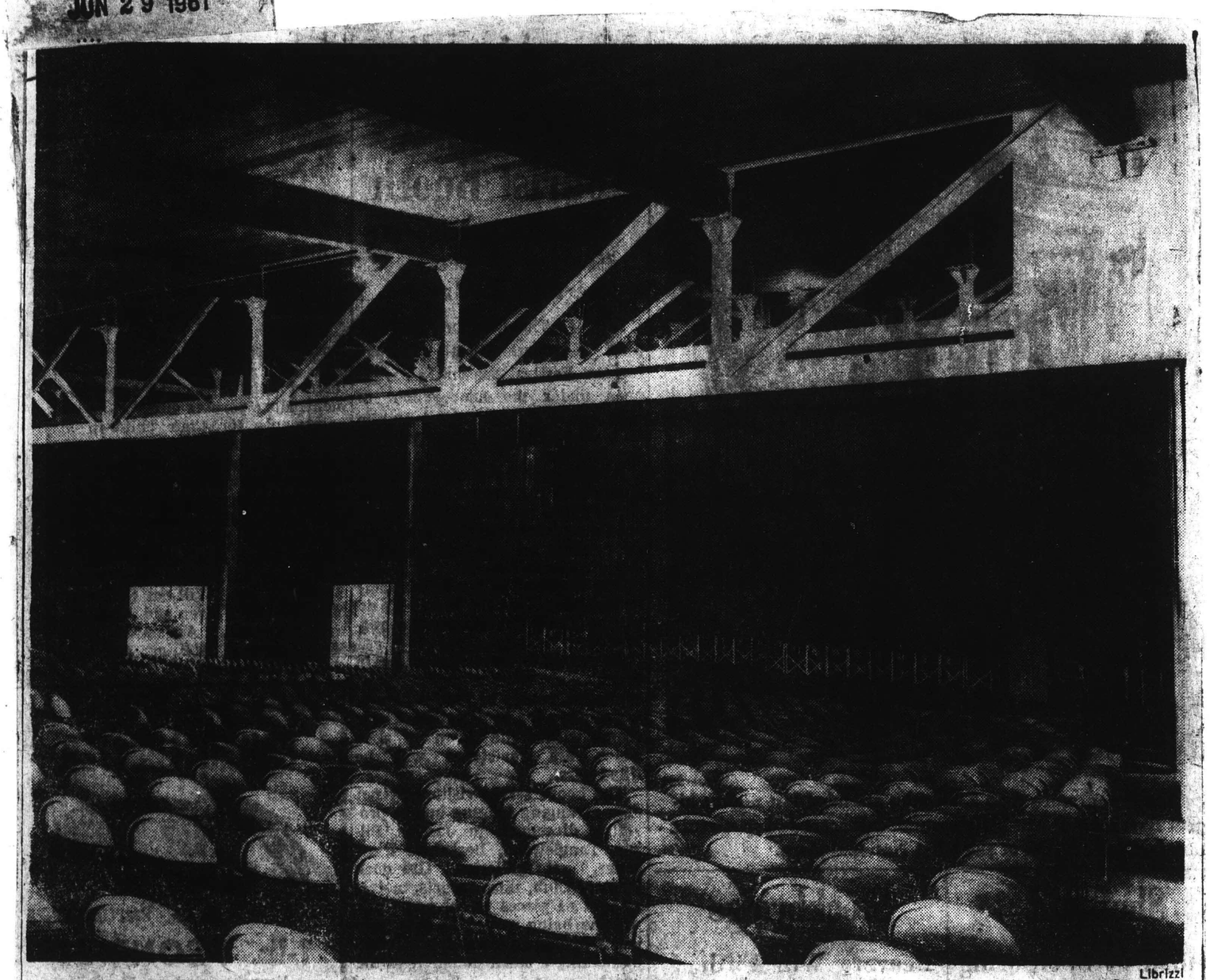

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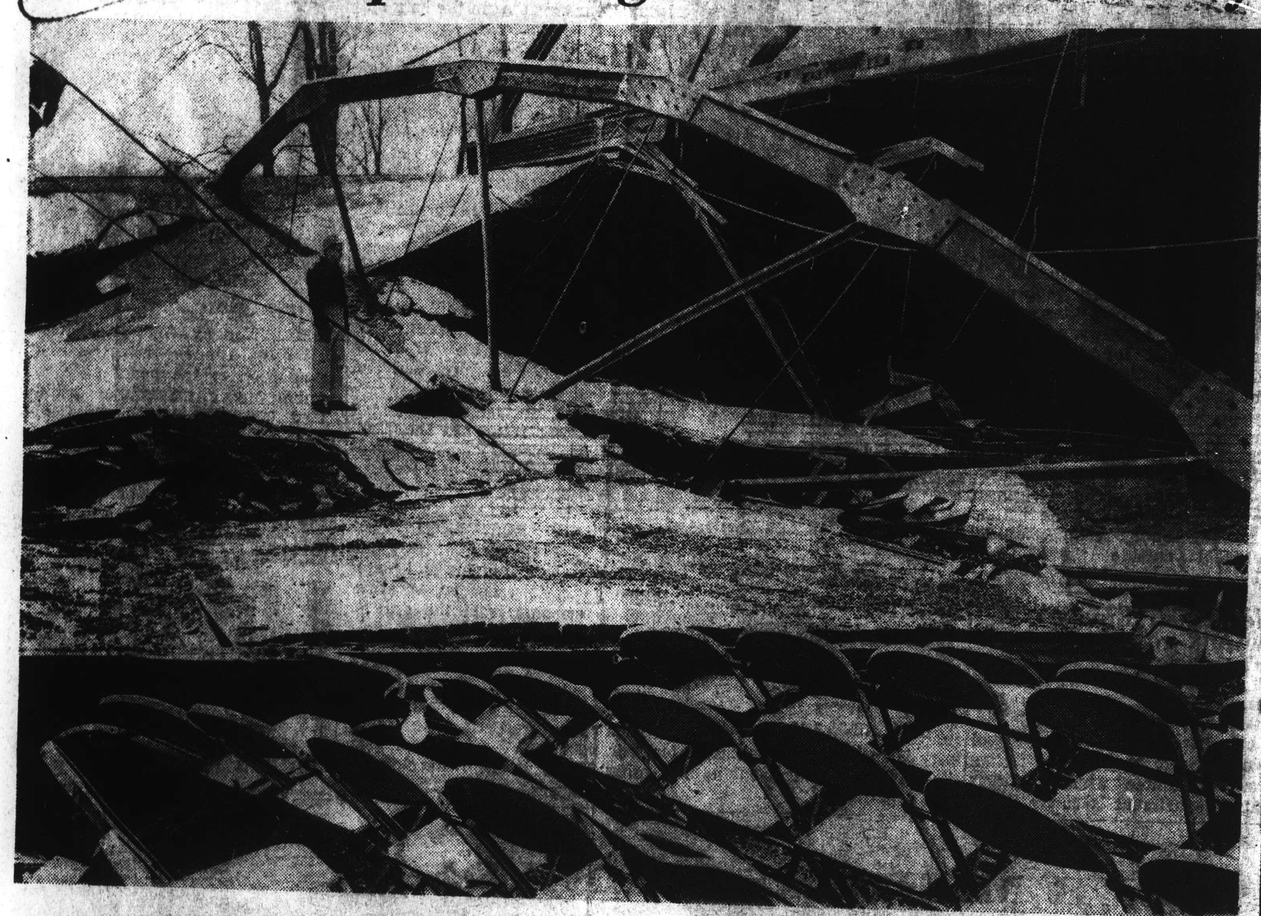
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

MAR 7 1961

Snow Collapses Tanglewood Theater Roof



Liberizzi

Tons of snow, piled up on the roof of the Tanglewood Theatre Concert Hall, proved too much for the wooden girders, tied together at the joints by riveted steel braces, the only material available when the building was constructed following the outbreak of World War II. Standing on the damaged roof, inspecting the damage, is James Kiley, superintendent of the Tanglewood estate, looking toward the stage. Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, said today Prentice Bradley, Pittsfield architect, will design the new building, using steel trusses and girders such as may be found in the Music Shed, which was reinforced with steel throughout before war was declared. Ernest J. Cramer, Pittsfield contractor, will build the new structure. The loss, which is estimated at thousands of dollars, is not covered by insurance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

APR 18 1961

Theater-Concert Hall Going Up At Tanglewood

Preliminary work will start this week on reconstruction of the theater-concert hall at Tanglewood, Lenox, James F. Kiley, superintendent of grounds, said yesterday.

Wooden trusses supporting the roof of the structure, built during World War II when steel was not available, gave way under the weight of winter snow and let the east section of the roof collapse.

Kiley said four steel trusses and a steel girder will be installed to replace the wooden trusses. Steel posts set in cement footings will support the trusses and girder. The part of the roof that was not damaged will be retained.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUN 17 1961

Gray

TANGLEWOOD CREW removes panels from the front of the Shed, opening it up for the season which will start next month. Box office personnel and equipment will arrive Tuesday. In photo, l. to r., are James I Kiley, superitnendent of grounds, Allen Brown, Kenneth MacFadyen, Robert Butler.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 92,367

MAR 10 1961

Tanglewood Roof Falls

LENOX (AP) — Heavy snow from yesterday's storm collapsed the roof of the concert hall where the Tanglewood Music Festival is held in summer. Officials estimated damage at $20,000.

Repairs are expected to be completed in time for this year's concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 178,037

MAR 10 1961

Tanglewood Hall Roof Collapses Under Snowfall

LENOX (AP)—Heavy snow from yesterday's storm collapsed the roof of the concert hall where where the Tanglewood music festival is held in summer. Officials estimated damage at $20,000.

Repairs are expected to be completed in time for this year's concerts.

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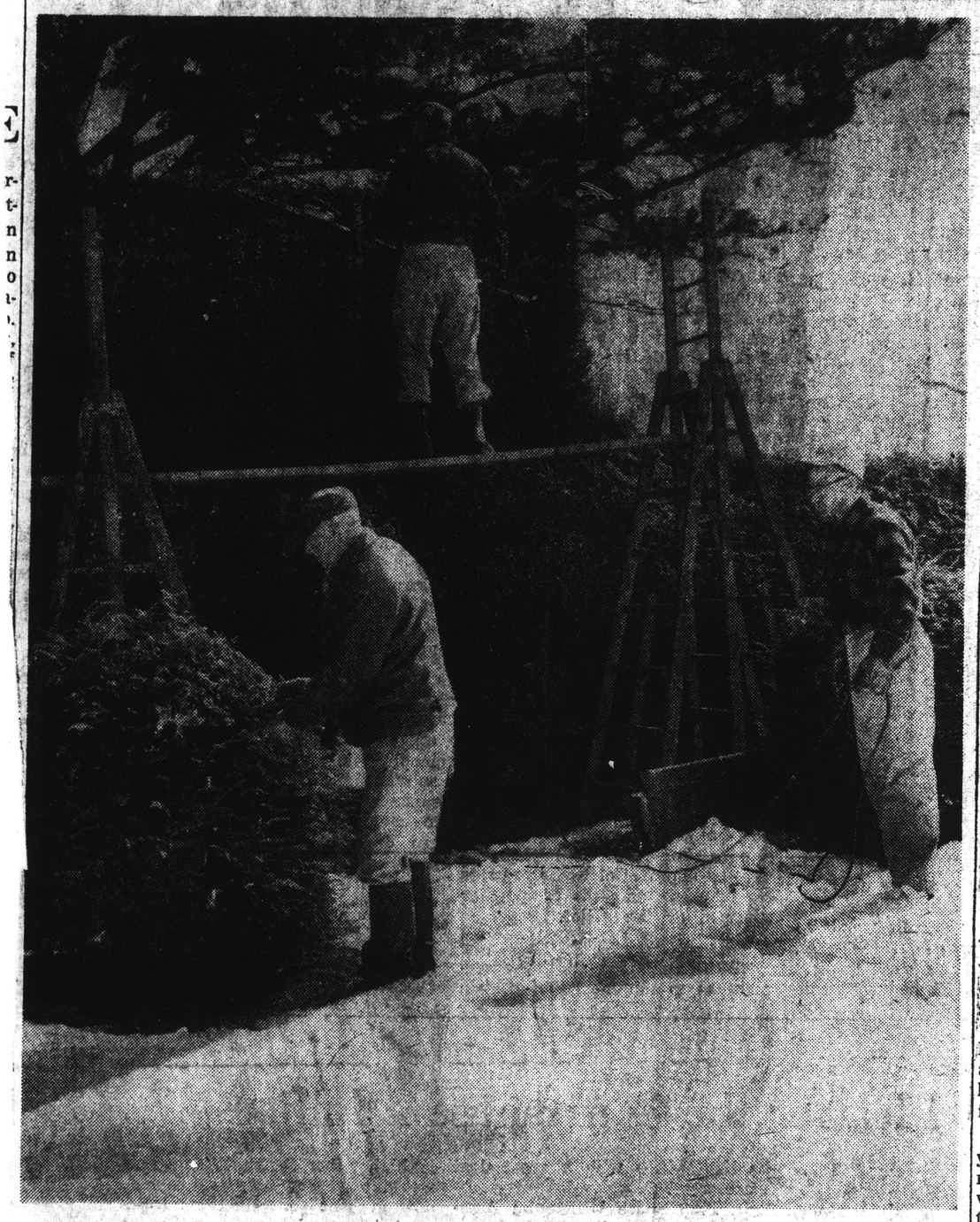
The Berkshire E

Pittsfield, Massachusetts, Saturday, March 4, 1961



Librizzi

SPRING PRUNING in the formal gardens at Tanglewood was started this week when the temperatures started to climb. James Kiley, at right, superintendent of the Tanglewood grounds, holds cord for electric shears being used on platform by Harry B. Clark, while Gus B. Wehry clips one of the evergreen hedges at left. Gardens attract many Festival visitors.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

Sounds of Off-Season Fix-Up Fill Tanglewood

By FRANK V. McCARTHY

TANGLEWOOD — Sounds of hammers and saws and the radio broadcast of the World Series echoed across the lawns here this week as about two dozen workmen carried out extensive alterations at various points around the grounds.

The alterations include repainting the whole or part of several buildings, addition of a new porch and other work on the administration building (former mansion of the Tappan Estate), and remodeling of the building housing the ticket booths and adjacent offices near the main parking lot. In addition, some of the roadways have received a new layer of oil and stone, and the pavement has been extended on a part of the parking lot near the ticket windows.

All work is under the general supervision of James F. Kiley, superintendent at Tanglewood. The repainting jobs are being carried out by Mr. Kiley's maintenance crew with the assistance of four workmen sent up from the Symphony Hall crew in Boston.

55 Gallons for Shed

The men have completed the repainting of the Shed in the special buff shade used since the Shed was built in 1937. Two coats were added in 1953 and a single coat of 55 gallons has been added in the latest job. The oil-base paint is mixed specially for the Tanglewood Shed by the Glidden Paint Co. of Reading, Pa.

The paint job on the administration building is changing the color of the former mansion from gray to Victorian green. The dark shade of green was chosen to blend the building with its background.

Since the building is more than 100 years old, all the former layers of paint are being removed so the wood may be newly primed. Starting with what was apparently an initial coat of white lead, the old paint included layers of white, brown, green and gray. The old paint doesn't come off easily. It takes three men to remove the old paint as quickly as one man can brush on the new green.

Old Porch Matched

The new covered porch on the building is an extension of the old one. The extension is on the side that formerly had only a porch floor, shaded during the festival season by a canvas awning. The floor was torn out and replaced. New pillars and other woodwork are duplications of those along the old covered porch.

Roofing on the new porch is galvanized metal. New galvanized flashing is also being installed on the roof of the old porch, as well as on part of the building's main roof.

Workmen have pointed up the stone foundation of the building, as well as the stonework in the former ice house nearby where the public telephones are kept.

The remodeling of the ticket booths and adjacent offices includes a rearrangement of ticket windows to move them away from the main gate in order to reduce crowding there during the concerts. The new windows have two jalousie sections with a sliding panel arrangement at the bottom for the passage of money and tickets.

Ticket Section Enlarged

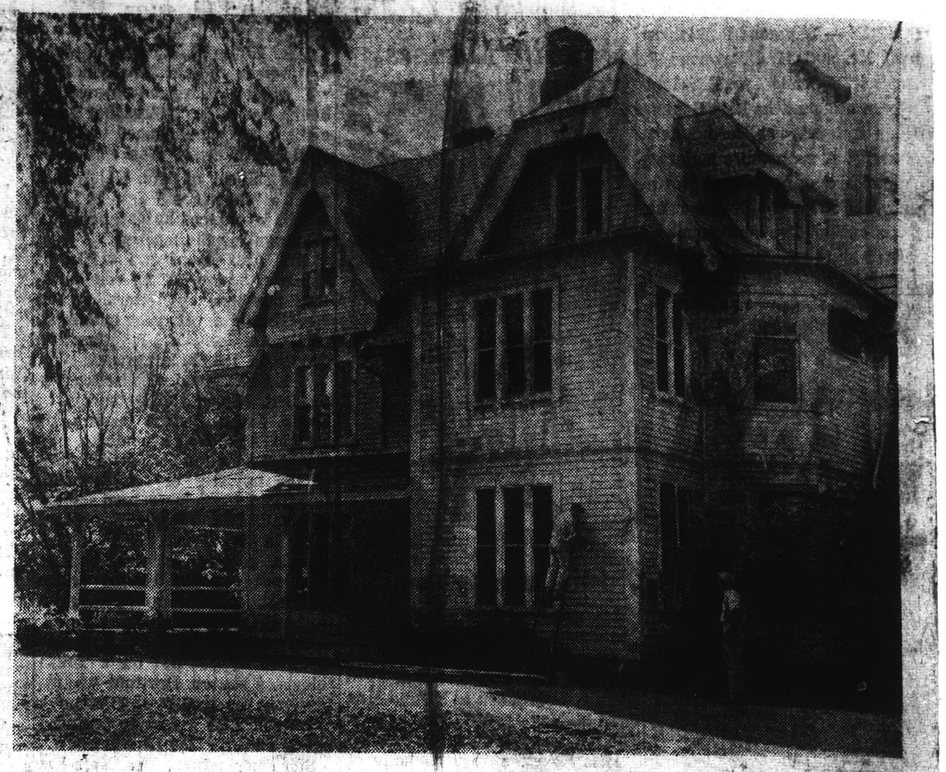
Either the upper or lower jalousie sections can be opened or closed depending upon outdoor temperatures. The former ticket windows had to be either completely opened or closed no matter what the weather outside. They often resulted in considerable discomfort to those in the ticket office.

Ten feet has been added to the section devoted to ticket sales. Another 10 feet has been added to the press room. To provide space for the expansions, the section available to the Friends of the Berkshire Music Center has been reduced and one administration office will be moved to another part of the grounds. Which office will be moved has not yet been determined.

The foundation of the office building has been raised eight inches to allow air to circulate under the flooring. It was found that lack of air circulation resulted in rapid deterioration of the sills and joists. Rotted woodwork has been replaced.

The color of the trim on the ticket offices and adjacent sections will be changed from baby blue to brown. Similarly repainted will be the trim on the book store, cafeteria and concert hall. In the cafeteria, screening that formerly separated the kitchen from the serving area has been removed and replaced by a louver arrangement. Rotted wood at the base of the back wall on the cafeteria has been replaced.

Contractors involved in the several projects include Ernest J. Cramer, Inc. and D. J. Wooliver & Sons, both of Pittsfield; Victor Pellizzaro of Lee; William T. Lahart & Son of Lenox, and Nat Beacco & Sons of Stockbridge.



Photos by McCarthy

SCRAPING DOWN the outside surface of the 100-year-old administration building at Tanglewood proved a time-consuming task. One man applying the new Victorian green can keep up with three scrapers. The porch section pictured is a newly roofed extension of the old porch, and matching materials were used to keep the two areas harmonious.

55 GALLONS OF PAINT were required for a single coat on the huge Music Shed at the Berkshire Festival grounds. The same buff shade used since the shed was built in 1937 was applied. James F. Kiley, Tanglewood superintendent, is in charge of the current face-lifting activities on buildings.

TICKET BOOTH REMODELING at Tanglewood this fall includes enlargement and rearrangement of the sales areas. The windows have been moved away from the main gate to lessen congestion, and jalousie windows have been installed to better cope with weather.

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SCHONBERG CONTROVERSY

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
APR 30 1961

WARMED OVER

Routine Winter Works Fill Berkshire Lists

By HAROLD C. SCHONBERG

HOW festive should a festival be? Should the idea of a music festival imply something fresh and out of the ordinary? If so, the programs of the oncoming Berkshire Festival are about as festive as a ballroom after the ball is over. It was with a sinking feeling that we looked over the recently announced programs—programs with no unity, no theme, no adventure, hardly any novelties; programs with the same conductors and soloists as of yore. The Berkshire Festival programs by now are not only inbred, esthetically speaking; they are intermated to a degree that comes close to legal prohibition.

From July 7 to Aug. 20, sixty-seven pieces of music will be played. The first two weekends will once again be devoted to Bach and Mozart. The other five will contain popular symphonies, many of them taken from the regular Boston Symphony season in Boston and New York. Three important contemporary pieces of music, the Poulenc "Gloria," Schuman's Seventh Symphony and the Foss "Time Cycle," will be conducted by Charles Munch and Leonard Bernstein, both of whom were responsible for the premières last season. Mr. Bernstein will be doing the "Symphony of Psalms" by Stravinsky. He had conducted it with the New York Philharmonic. About the only major works not heard during the regular winter season will be Mahler's "Resurrection" Symphony and Bartok's Viola Concerto.

Sorry Showing

The conclusion seems inescapable that neither the conductors nor the sponsors of the festival are going much out of their way. Perhaps they figure that what has worked well in the past should work equally well in the future, and why trifle with a good thing? One hesitates to accuse these good gentlemen of cynicism. But certainly the Berkshire Festival programs, which year in and year out repeat the same material, make a sorry showing for what is commonly supposed to be the most important music festival in America.

Nobody would expect so commercial an enterprise as the Berkshire Festival to turn around and change its format. It is believed by anybody in the business that it has become a money-maker by catering to an audience that is not avant-garde, that responds to and wants the great music of the past. Granted all of that, there is still no real excuse for the slapdash, unenterprising programs that mark the prevalent philosophy there; just as there is no excuse for allowing on the Tanglewood grounds squealing young women dressed in very brief shorts and halters. Tanglewood is beginning to look like Coney Island, and, on Sunday afternoons, to smell and sound like it.

Lukas Foss.

Within the framework that has made Tanglewood so successful, there still is plenty of room in which to work without repeating the same pieces every summer. Instead of the traditional Bach week-end opening, why not a Haydn week-end, in which some of the less-played symphonies are explored? The audience that will listen happily to the Bach "Brandenburg" Concertos will listen just as happily to the "Bear" Symphony. It is not as if the Haydn symphonies were musical cripples, to be played on sufferance. They are great music.

Theme Needed

What the programs need are a theme, such as the one some years back when Mr. Munch examined the music of Berlioz. Audiences will still be able to get Isaac Stern playing the Beethoven or Brahms, or Rudolf Serkin the Brahms concertos, and there is no reason why they should not. But if there were some sort of theme, audiences would get something out of the routine in addition. The theme this year could have well been Liszt, with one major work inserted into each week-end, along with the more standard repertory. Or it could have been MacDowell. Or, horror of horrors, Anton Webern, who died fifteen years ago. Or it could celebrate an important living composer.

If not for the chamber music concerts and the Fromm-sponsored series of modern music (naturally, the Berkshire Festival would not sponsor contemporary music), the Tanglewood summer would be a sheer intellectual nullity. It has been degenerating ever since Serge Koussevitzky left it. It is true that Koussevitzky's programs also had a habit of repeating themselves; but the proportion of novelty on them was higher than it now is. And in addition, Koussevitzky, with his flaming presence, his interest in everything that went on during the summer, and his activities with young composers and conductors and orchestral musicians, was a symbol. His presence made itself felt and was an inspiration. Nobody of that stature is around Tanglewood nowadays.

Extra Effort

The Berkshire Festival badly needs a leading spirit. It should stand for something—and it now stands for nothing. During the summer months a little extra effort should be made. Would attendance be hurt so badly if the season ended with Berlioz' "Benvenuto Cellini" instead of "Daphnis and Chloe" or "Romeo and Juliet" or the Beethoven Ninth? Would the Massachusetts populace flee with terror if a work by Luigi Nono or Pierre Boulez were slyly inserted into a program, along with the "Eroica" Symphony and Schubert's "Rosamunde"? Would the world come to an end if, on an evening containing the Brahms First Symphony and Strauss' "Don Juan," Mr. Munch were also to conduct a work by a composer such as Peter Racine Fricker or Ben Weber or Charles Ives?

Or, in the standard repertory, would the Berkshire Festival collapse if Schumann's Overture, Scherzo and Finale were substituted for his Piano Concerto? The Brahms A major Serenade could replace the symphonies once in a while. Some Delius would be welcome in place of Debussy. Stravinsky's "Petruchka" is a wonderful piece; but so is his "Renard," "Persephone" and "Baiser de la Fée," none of which ever turns up at the festival. Tchaikovsky's last three symphonies seem to turn up every summer. Why not his orchestral suites for a change? (The Suite No. 1, for instance, is a brilliant piece of music.)

In short, there is a world of great music that the Berkshire Festival could and should present. But whatever the reason—whether the conductors do not want to learn new works, or whether the sponsors feel it will hurt attendance, or a combination of both—only a tiny, well-worn segment of the repertory has been the major part of the Berkshire Festival for more years than one cares to think. What it needs is what in race track talk is called an edison—something to give it a sharp jolt and make it run a little faster.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
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Notes and Footnotes

OPEN AND SHUT: Interesting switch in the Boys' Club building program: a rare case of a building wiping out a parking lot, instead of vice versa . . . Watch Friday's paper, and Jimmy Hatlo's cartoon, "They'll Do It Every Time." In his customary credit for the idea he will list Clarence (Gus) Dohoney of Lee, real estate dealer. The cartoon gag deals with the oddities of folks when they sell their house. Gus sent in the suggestion about three months ago, and just heard from Hatlo, who told when to look for it, and closed, "If anything arouses you or makes you blow your top I'd be glad to hear about it" . . . When South Mountain Temple of Music set out daffodils in the grass along the Route 20 entrance to the property, it seemed inevitable that the larcenous traveling public would help themselves to the lovely blossoms. And so they have. Mrs. Sally Willeke, South Mountain director, asks us to make mention that the daffodils are for public enjoyment, were a gift from Holland of 23 specimen varieties, so "please don't pick them." They may appear to be growing wild in the grass, but that is in reality a method of planting followed by experts, who say it brings out the colors to best advantage . . . Repercussions in the music world: Harold C. Schonberg, *New York Times* music critic, a couple o Sundays ago roundly trounced th Boston Symphony for its "med ocre programming at Tanglewoo Last Sunday the *Times* ran thre letters from readers who agree wholly with the critic . . . Th Auto Legal Association warns, no that summer is here, so is the slow poke driver, or "highway turtle. The ALA surmises that the creep ing motorist causes more accident than the speeder. Don't pok along to admire the scenery. Pul off the road and let that line bac of you pass.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

MAY 6 1961

Tanglewood Programming

To the Editor of THE EAGLE:—

In the music section of the *New York Times* last Sunday, April 30, its music critic, Harold S. Schonberg, let fly some observations on what he feels should be the character of the musical offerings of the Boston Symphony Orchestra at Tanglewood. Inasmuch as *The Eagle* reprinted Mr. Schonberg's criticism, perhaps you would be willing to print my reply.

Mr. Schonberg's criticisms seem to boil down basically to one, that there is less novelty in the Tanglewood programs than he would like to see, since they consist largely of music that has been played in the preceding season in Boston and New York and in previous Berkshire Festivals. In turn, this seems to indicate to Mr. Schonberg a somnolence or commercialism, or both, on the orchestra's part, and leads him to feel that a new messiah is needed to lead Tanglewood back out of the wilderness and again into the paths of righteousness from whence it has strayed.

* * *

Mr. Schonberg indicates in his opening sentences that a festival should imply "something fresh and out of the ordinary." He may believe so, but this is his own addition to the definition by Webster, who says a festival is "a periodical seasonal entertainment of a specific sort; as a music festival," or the Oxford Dictionary: "A musical performance, or series of performances, at recurring periods, *e.g.*, the Handel festival." This phrase "fresh and out of the ordinary" is Mr. Schonberg's private addition and we do not accept responsibility for it.

In answer to Mr. Schonberg's criticism, that the programs are drawn from the preceding season's repertoire, let it be known that it is the intention of the Festival and has been ever since the orchstra first became associated with Tanglewood under Dr. Koussevitzky in 1936, to offer music from the orchestra's recent repertoire, at the highest level of performance. To understand this point, one must consider the functioning of an organization like the Boston Symphony Orchestra. Performance and preparation at our level of work is done under the most intense application by the players and conductor. Speaking generally, a full week's work is the preparation and performance, one or more times, of one concert program. Beyond that human fatigue makes further work simply wasteful and unrewarding.

* * *

When the orchestra first went to Tanglewood, a decision was made in response to the circumstances there: given a locus such as Tanglewood, an orchestra like the Boston Symphony, and a summer season, what was the best thing to do? One might decide on one program with the necessary five or six rehearsals; or one might decide on a new program every day with scant rehearsals; or something in between. In our case, there were other added factors of an apparently insatiable appetite for the orchestra's concerts, and a fresh repertoire of the 24 carefully prepared programs of the season just past—50 or 60 hours of music prepared and played in Boston and, in part, in New York and other cities visited by the orchestra in the winter season, but even so not yet available to much of anyone else. It was decided therefore that a schedule of three programs a week drawn from the winter repertoire, with five or six rehearsals to refresh them and to give some time for some new productions, would be the best. As a result, a perfectly conscious decision was made to wed the Festival offerings to the winter repertoire, a practice that has been followed for 25 years. A simple examination of the programs over the years reveals this and we have never pretended we were doing anything else.

* * *

Thus what Mr. Schonberg says—that most of the programs at Tanglewood are drawn from the winter's repertoire is therefore perfectly true and it is intentionally so. What is surprising is that so knowledgeable a reviewer is startled thereby or that, except from a personal point of view, he would argue this practice is shabby, sleepy, base, unworthy, or otherwise reprehensible.

As for Mr. Schonberg's wish for a messiah to lead us out of the wilderness, I'm afraid that I don't agree that we are in the wilderness. His belief that we are poor lost sheep gone astray in a forest is based again on a private idea of what is a sheep, what is astray, and what is a forest. We are quite aware of what we are doing, and we offer no apologies for the course we follow. Mr. Schonberg asks that the Festival "stand for something." What it stands for is an offering to the public of a series of concerts by the Boston Symphony Orchestra, drawn from its winter repertoire, carefully and lovingly prepared and played in one of the world's loveliest settings, under excellent acoustical conditions. If this be slumber, or greed, or abdication of our musical responsibility, Mr. Schonberg may make the most of it.

THOMAS D. PERRY Jr.
Manager, Boston Symphony Orch.
Boston.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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MAY 6 1961

In Brief . . .

We're delighted to print in adjacent columns today Boston Symphony Orchestra manager Thomas D. Perry's reply to the trumpet-like blast against Tanglewood sounded by *New York Times* music critic Harold C. Schonberg. This discord over musical programming makes for an endless debate, as inconclusive as arguments about musical taste itself, but it is good to have both sides so resoundingly on the record . . . Wh[illegible] Robert T. Capeless would seem to be unusually well qualified for his mission as a member of a promotion team spreading the word of Massachusetts' golden economic opportunities among hesitant Midwestern industrialists . . .

Because of the miserable weekend weather prevailing in the past month, the labors of Roy Boutard, Dick Boyce, *et al.*, on the Friday garden pages seemed a grim jest. But right now, at least, this looks like one weekend when Berkshire gardeners can put all that good advice to work . . . It would be surprising if that record-breaking pike catch in Onota by three Pittsfield youths did not result in a run on bait minnows and spincasters by Berkshire anglers . . .

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

MAY 16 1961

The Lively Arts

By Milton R. Bass

THE CURRENT controversy that is mildly raging between Harold C. Schonberg, the music critic for the *New York Times*, and the Boston Symphony Orchestra over programming at Tanglewood is merely variations on a theme. Every year some critic or other takes off on the Boston Symphony and its Tanglewood programming. Even our own Jay Rosenfeld, the gentlest of men, gruntled a bit once at the lack of daring in the summer schedule.

I personally took up the cudgels a few years ago with Jay Harrison, a music critic for the *New York Herald Tribune*, when he ripped into the Tanglewood management for playing the same old Beethoven Ninth each year and not trying some of the more contemporary composers.

My point in the debate was that it was quite understandable how metropolitan music critics might get terribly tired of hearing the same old Beethoven Ninth and Tchaikovsky and Bach and Brahms over and over again, but nearly all the people who hear these works at Tanglewood are hearing them for the one and only time that year and maybe many years. It is doubtful whether many even play recordings of these pieces the rest of the year.

* * *

I HEAR MORE live jazz in the course of a year than live symphonic music, but I play more recorded symphonic music than I play recorded jazz. My few thousand records contain examples of nearly all the big symphonic orchestras, conductors, singers, jazz musicians and vocalists. For instance, I have four different interpretations of Beethoven's "Emperor Concerto," one of my favorite war horses, and each one fills a slightly different need. I also have all the recordings of the Modern Jazz Quartet, and this includes all their interpretations of "God Rest Ye, Merry Gentlemen."

Just as Mr. Schonberg cringes at the thought of hearing the Boston Symphony doing another rendition of Beethoven's Ninth, so do I at a live concert of the Modern Jazz Quartet shake with exasperation when leader John Lewis announces the group is going to do their version of "God Rest Ye, Merry Gentlemen." It's a good number and pleasant to hear, but I have heard it played at every one of the 15 live concerts of the Modern Jazz Quartet that I have attended, and I have it at home on four different records. To me it has become a big, fat drag.

To the average person who attends the Modern Jazz Quartet concert at the Music Barn here it is just the opposite. At the most he hears this group once a year, and it is most unlikely that he even owns one of their records. He may have heard them do "God Rest Ye" once before and he loved it. Therefore, when John Lewis announces that they are going to play this tune, the average member of the audience squeals with glee.

* * *

IT IS ONLY Mr. Schonberg at Tanglewood and me at Music Barn who are disturbed by the standard repertoire. The rest of the people are there to hear the musicians' specialties played the best way they know how. At Tanglewood it is the winter repertoire of the Boston Symphony, polished and perfected, and played under salubriously beautiful surroundings. At Music Barn it is the Modern Jazz Quartet playing its classics. In the same way the people who attend a Shakespeare festival do not expect to see Ionesco. They want Shakespeare.

Now where does a critic come in under these circumstances? Should he be relieved of duty after a few years so that his jaded ears will not be pounded deaf? Should he be put out to pasture or shot? Should the public disregard his comments as unworthy of consideration?

* * *

ON BEHALF of Mr. Schonberg and myself I would like to venture a firm no. After all, you need someone who has heard several versions of the piece several times in order to find out if you are getting your money's worth. Someone has to keep the musicians from getting sloppy or bored or overconfident. You must always remember that the musicians have also heard these pieces several times, and they might be in worse shape than the critics. And on those occasions, those happy occasions, when the musicians outdo themselves to such an extent that even the tired old critic is stirred to superlatives, think what a boon it is to the public. Those who were lucky enough to be there can tell their envious friends that even old Schonberg showed some enthusiasm.

* * *

ORCHESTRAS and musicians need tired old critics to keep them on their toes, to keep them aware of public responsibility and public censure. Quite often the criticism is unjust, but more often it is just what the musicians need. Great art does not come from lethargy or complacence or the status quo. Only the phoenix rises from the ashes, and even they haven't pulled that off recently. I am sure that some warmth and light will come from Mr. Schonberg's throwing a few sticks in the fire.

And if the Modern Jazz Quartet plays "God Rest Ye" at their concert here this year, I'm going to tell Schonberg about it when I see him at Tanglewood during the Beethoven Ninth. We'll both sit down and weep and comb my thinning hair.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
MAY 14 1961

8

MAIL POUCH: TANGLEWOOD IN DISPUTE

To the Music Editor:

TWO weeks ago, Harold C. Schonberg let fly some observations on what he feels should be the character of the musical offerings of the Boston Symphony Orchestra at Tanglewood. I generally adhere to the principle that the place for a reviewer is his journal, and for a performer his stage, and each should keep off the other's platform. In disfavoring our musical policies, however, Mr. Schonberg has elected to enter my realm with some force and a good deal of misunderstanding. I therefore ask to have a bit of equal space in his bailiwick.

Mr. Schonberg's criticisms seem to boil down basically to one, that there is less novelty in the Tanglewood programs than he would like to see, since they consist largely of music that has been played in the preceding season in Boston and New York and in previous Berkshire Festivals. In turn, this seems to indicate to Mr. Schonberg a somnolence or commercialism, or both, on the orchestra's part, and leads him to feel that a new Messiah is needed to lead Tanglewood back out of the wilderness and again into the paths of righteousness from whence it has strayed.

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Planned Repetition

In answer to Mr. Schonberg's criticism, that the programs are drawn from the preceding season's repertoire, let it be known that it is the intention of the festival, and has been ever since the orchestra first became associated with Tanglewood under Dr. Koussevitzky in 1936, to offer music from the orchestra's recent repertoire, at the highest level of performance.

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Insatiable Appetite

In our case, there were other added factors of an apparently insatiable appetite for the orchestra's concerts, and a fresh repertoire of the twenty-four carefully prepared programs of the season just past—fifty or sixty hours of music prepared and played in Boston and, in part, in New York and other cities visited by the orchestra in the winter season, but even so not yet available to much of anyone else. It was decided therefore that a schedule of three programs a week drawn from the winter repertoire, with five or six rehearsals to refresh them and to give some time for some new productions, would be the best. As a result, a perfectly conscious decision was made to wed the festival offerings to the winter repertoire, a practice that has been followed for twenty-five years. A simple examination of the programs over the years reveals this and we have never pretended we were doing anything else.

Thus what Mr. Schonberg says—that most of the programs at Tanglewood are drawn from the winter's repertoire—is therefore perfectly true and it is intentionally so. What is surprising is that so knowledgeable a reviewer is startled thereby or that, except from a personal point of view, he would argue this practice is shabby, sleepy, base, unworthy, or otherwise reprehensible.

As for Mr. Schonberg's wish for a Messiah to lead us out of the wilderness, I'm afraid that I don't agree that we are *in* the wilderness. His belief that we are poor lost sheep gone astray in a forest is based again on a private idea of what is a sheep, what is astray, and what is a forest. We are quite aware of what we are doing, and we offer no apologies for the course we follow. Mr. Schonberg asks that the festival "stand for something"; what it stands for is an offering to the public of a series of concerts by the Boston Symphony Orchestra, drawn from its winter repertoire, carefully and lovingly prepared and played in one of the world's loveliest settings, under excellent acoustical conditions. If this be slumber, or greed, or abdication of our musical responsibility, Mr. Schonberg may make the most of it.

THOMAS D. PERRY JR.,
Manager, Boston Symphony Orchestra.

[I am happy that I sent my good friend Mr. Perry to the dictionary, and even happier that he agrees so wholeheartedly with much of my article. We both accept the Webster definition of "festival." My article merely wondered whether or not a festival should contain something fresh. We both agree that the Berkshire Festival programs contain much the same material as the regular winter seasons of the Boston Symphony. We both agree that preparation of a few new scores needs work. Where we part company and snarl at each other, of course, is in philosophy. Mr. Perry thinks that things are just fine. I think that, by rehashing winter programs and ignoring all but a narrow band of The Fifty Pieces, the Berkshire Festival has abdicated its artistic responsibilities.—*H.C.S.*]

NO ANTICIPATION

To the Music Editor:

For a number of years I have attended at least one concert at the Berkshire Festival but have found it increasingly difficult to select one that can be looked forward to with real anticipation.

In going over the programs for this season, a number of thoughts passed through my mind. Webern, among others, should certainly be played, if for no other reason than this music makes the wonderful Bartók more understandable.

As for the Coney Island crowd, I can put up with them, particularly if we get better programing. After all, they have not invaded the Music Shed, as yet.

JOHN BATH.
Worcester, Mass.

ASPEN FAN

To the Music Editor:

I could not agree more with Mr. Schonberg's penetrating article on Tanglewood. For a long time, Tanglewood programs have been deteriorating and have lost their attraction for me and my friends.

Instead, we go to Aspen where year after year a circle of visitors from all over the United States enjoys the best selected and about the best presented music of any of the summer festivals.

DR. HERBERT STRAUSS.
New York.

LEADERSHIP NEEDED

To the Music Editor:

Mr. Schonberg's article is a much-needed challenge to affairs at Tanglewod. A strong, imaginative leader is essential to the broader vision, but he must be companioned and, if need be, urged by a forward-looking management, including trustees. Symphony Hall is too inbred.

We are grateful to Charles Munch for the particular talents he has shown, and for certain works given surpassing performance. But the orchestra has no point of view any more; the few American works, though well selected, were chosen by others than the conductor; no group of upcoming composers or performers has felt the encouragement and support of a great orchestra as was the case in Koussevitzky's day. We have abandoned national leadership for local titillation. A change is long overdue, and at least a waking up of the management.

H. EARLE JOHNSON.
Boston, Mass.

LACK OF SUPPORT

To the Music Editor:

New York is supposed to be a music-loving town. Sometimes I wonder.

Recently I heard two magnificent performances of Handel's works. "Belshazzar" impeccably performed by Thomas Dunn and the Cantata Singers at Carnegie Hall drew a poor house; a rare experience, great music superbly performed, passed by almost unnoticed. "Esther" at Town Hall did a bit better, but could not manage to fill the house.

Had Van Cliburn been doing the Tchaikovsky B-flat minor Concerto again, or Bernstein dancing his way through an "educational" program of music which should never have been written in the first place, let alone revived and explained, tickets would have been at a premium.

The saddest consequence is that groups like the Cantata Singers will find it even more difficult to give these masterpieces, and poor (in every sense of the word) music-lovers like me will find it even more difficult to find musical refreshment.

MAX L. JACOBSON.
New York.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665
MAY 7 1961

Tanglewood Aims Need Clear Focus

By ROBERT TAYLOR

"It was with a sinking feeling that we looked over the recently announced programs (of the 1961 Berkshire Festival at Tanglewood)—programs with no unity, no theme, no adventure, hardly any novelties; programs with the same conductors and soloists as of yore. The Berkshire Festival programs by now are not only inbred, esthetically speaking; they are intermated to a degree that comes close to legal prohibition."

Thus writes Harold C. Schonberg in an article published in the New York "Times" last Sunday. Coming as it does from a critic of vast national influence, the argument derives weight. Is the Berkshire Festival as decadent as Mr. Schonberg seems to imagine?

In fairness to the man from the "Times," important announcements have issued from the Festival front since last week. One is the first performance anywhere in 150 years of Giovanni Paisiellos opera, "King Theodorus." No vocal or instrumental manuscript existed until Boris Goldovsky recently discovered the engraved plates in Marie Antoinette's palace in Vienna. The Berkshire performances are scheduled for Aug. 7 and 8; and later the major production will be mounted in New York city.

Moreover, since last Sunday it has also been announced that the second performance of Busoni's "Ariecchino," an unjustly neglected opera will occur at Tanglewood; and that several one-act English operas will be mounted to honor Joseph Horovitz, the British musicologist who will be in residence.

Guiding Spirit

Yet the bulk of Mr Schonberg's criticisms remain, since these apply to the instrumental rather than the orchestral field. He makes many interesting points, some pertinent, while couching the entire piece in a tone so peevish as to vitiate them.

One is that the Berkshire Festival sorely needs a guiding spirit. Nobody has managed to fill Koussevitsky's place as a symbol there, generated the same inspiration, dared as much.

This is undoubtedly true. But we must also remember it was not the Berkshire Festival that produced Koussevitzky, rather vice-versa. He, innately, existed as a great original. The Berkshire Festival could stand such a flaming genius, whose concept of his role branched into diverse phases of society and of art; but then, so could music in general.

The other point that Mr. Schonberg raises, concerns a more practical matter: how popular should the Berkshire Festival be? A valid point. Alas, in the process the "Times" critic is betrayed into radical and intemperate conclusions. He hesitates to imply that Charles Munch and Leonard Bernstein are cynical in their program-making, though the implication is there and may be categorically denied by anyone who has the slightest knowledge of the two conductors, whatever aesthetic lapses occur.

Mr. Schonberg also doesn't like "squealing young women dressed in very brief shorts and halters" on the Tanglewood grounds. Squealing young women in this costume do not affect us as unpleasantly, but aside from their taste or lack of it, they illustrate the dilemma of Tanglewood. Either the Berkshire Festival aims at being a huge popular potlatch of democratic art (and the Coney Island aspects are an inevitable concommitant), or else advances the cause of serious music through a restricted coterie of the elite, the musical tastemakers.

Two Audiences

If we regard the programming as an effort to bring music to the masses, then Mr. Schonberg's strictures are invalid. Poulenc's "Gloria," Piston's "Three New England Sketches," the Roy Harris Third, the Schuman Seventh, Shapero's "Adagietto," and other modern works are not flaccid reprises of the winter season. Rather these are informing vast numbers of persons who cannot possibly jam into a concert hall on a given night of the season. Modern scores are brought to the grass-roots public.

Yet if one thinks that music, like all art, is undemocratic, being nourished by a cultivated minority of intellect and talent, then Mr. Schonberg speaks with real authority. As part of the coterie audience he has a right to demand more initiative; the happy position of being exposed to nearly everything in significant contemporary work is his.

There are perils in either course. One is left with no doubt as to which the "Times" chooses. I am not persuaded it is right. Only a single fact is certain: The Berkshire Festival must focus clearly on which kind of audience it is meant for. You can't please everyone.

JULY 1, 1961
Bushnell PROMPTER

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"To understand this point, one must consider the functioning of an organization like the Boston Symphony Orchestra. Performance and preparation at our level of work is done under the most intense application by the players and conductor. Speaking generally, a full week's work is the preparation and performance, one or more times, of one concert program. Beyond that human fatigue makes further work simply wasteful and unrewarding.

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"Why should we come to Worcester to hear the orchestra or soloists perform works that we can hear in New York or on records?" they have asked.

Not All Alike

Critics soon would become obsolete if reviews were no longer required after an organization had been heard a certain number of times, performing standard repertory.

We are yet to hear two similar performances of the same work by the same orchestra or any two orchestras. Two specific examples are (1) the below-par playing of the Boston Symphony on this season's Civic Music series, and (2) the highly individual interpretation of Beethoven's Fifth Symphony on the same series by the Buffalo Philharmonic Orchestra, conducted by Josef Krips.

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As a matter of fact, the Tanglewood festival is demonstrating courage in again programming works by Aaron Copland with the composer conducting.

Many Annoyed

We've seen many an audience askance and annoyed at Tanglewood when Copland conducted his music.

Also to be taken into account is the scant rehearsal time to prepare these programs during the summer. Certainly the Tanglewood audience would prefer to hear music that was well prepared for Symphony Hall (which the vast majority of summer patrons didn't frequent including the Metropolitan critics) than underprepared new scores for the Berkshire Festival.

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SPRINGFIELD, Mass.
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Critical Remarks About Tanglewood Unjustified

Those Who Attack Repetition of Performances At Shed Forget Audiences Change

By WILLARD M. CLARK

The continuing disparaging remarks about the programs heard each summer at Tanglewood are becoming a little tiresome and will not, it appears, have the least affect upon the "powers that be" in the planning department. It seems to us that Todd Perry made this abundantly clear in his answer to the critic of the New York Times a couple of weeks ago.

Give Something New

Admitting that audiences have heard works repeated each year, the fact remains that for the few who have heard repeats, there are thousands who have not. Many times these repeat performances have given listeners something new, as, for example, the last memorable performance of the Berlioz "Requiem" which had been performed several times. For every individual who is tired of hearing Beethoven's Ninth Symphony, there are thousands who feel it is the high light of the season.

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It seems to me that Charles Munch has given us a goodly share of contemporary music and that the majority of the audiences were relieved when a deal of it was over. Few orchestras operate on the schedule of the Boston Symphony and only so much can be accomplished within a set time.

Fiedler's Repeat

Were we to complain, we might mention the two seasons that Arthur Fiedler offered the same program. That seemed an error in judgement or a lack of interest in audience requirements. It must be said that the audience reaction was as enthusiastic as at the first performance, but then, there were probably hundreds in the audience hearing the program for the first time.

It is sometimes difficult to remember that those critics who hear music practically every day or night might get tired of repeats, but there are going to be repeats, so get used to it.

Personally, we get more tired listening to the same stable of soloists than we do listening to the pieces they perform. There are so many fine young artists these days who should be given an opportunity. Many of the big stars are out of the country in the summer and unavailable, but there are others, not as big, but very good, whom it would be pleasant to hear. This we feel is particularly true with regard to the chamber music concerts.

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When Mr. Leinsdorf takes over, we shall probably get our fill of Wagner, and perhaps other operas in concert form something which always seems to please. As far as opera in the Shed is concerned, Mr. Munch has stuck pretty close to Berlioz.

There is going to be no great change in programming at Tanglewood, so let's get used to it and be not too hard on the rest. Musicians are humans and not far removed from the critical fraternity. For the thousands of people who visit Tanglewood each summer there will always be something of interest.

Since coming to this city 40 years ago, scarcely a year has passed without the question of a Music Shell coming up. Now a shell seems near reality.

Just why a shell is needed, we do not know. It takes more than a shell to produce good music. Our New England weather is no friend of outdoor concerts and we have been told that audiences will still be without cover. Mount Holyoke College has a new ampitheater but how to plan events with our variable weather is not going to be easy. As far as band concerts are concerned, we do not know whether audience interest is great or small. In the Scandinavian countries, people are still enthusiastic while listening to their well-trained, fully-adequate bands. How Springfield reacts we do not know, but are inclined to believe a shell won't make a great difference in audience reaction even though the music may be louder.

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Berkshire Nights Sales

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Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 4,861
MAY 19 1961

Just Pokin' Around

by Agnes Rockwood

We're wondering just how many people in Bennington or its environs attended the big celebration in 1877 at Bennington Center. And also if they're planning to attend the Bicentennial festivities here in August.

The committee has expressed an interest in hearing from these people and figures they deserve a place of honor. Via the old grapevine, they've heard that there's at least one. The party reports she had to be hoisted to her father's shoulders to see what was going on, that the crowd was "immense" and that she has never heard before — or since — such orators.

It is hoped that people who attended that celebration on the hill nearly 84 years ago will let the committee know. A note to James H. Walbridge will suffice.

— o —

The last time we heard anything about Capt. Louis E. Lawrence, formerly of Bennington, I guess he was in Alaska. A career man in the U. S. Army, he's been assigned to many far-off places since leaving his hometown a number of years ago.

Capt. Lawrence is now in Texas, where he is commanding officer of the Student Company, U.S. Army Primary Helicopter School, Camp Wolters, Mineral Wells. Mrs Lawrence is the former Miss Martha Cook of Bennington. The couple has one son and one daughter.

Just recently the army officer was awarded a certificate of achievement for his outstanding service as intelligence and operations officer of Headquarters, U.S. Army Pusan Area Command, from Sept. 28, 1960 to Feb. 18, 1961.

The citation read in part: "Capt. Lawrence contributed immeasurably in the efficient accomplishment of the mission of the Pusan Area Command. He revised all the sub - area alert plans, supervised the training program and coordinated excellent relations with the people of the local community. He supervised the troop information program and had timely photographs and news coverage on area activities, hometown releases and visiting dignitaries. As chief of the Visitors Bureau he prepared, coordinated and made transportation arrangements for all visitors."

Capt. Lawrence is the son of the late Leonard Lawrence of Bennington, and a nephew of Oliver Lawrence Sr. and Mrs. LeRoy H. Dunn of Bennington.

— o —

A mammoth Girl Scout pageant is planned as opening event of the 30th annual Rose Festival June 17 - 25 in the 17 - acre Jackson & Perkins rose garden.

As part of the introductory ceremony for the new Girl Scout floribunda rose, named in honor of the 50th anniversary celebration of the Girl Scouts, flags of the 52 nations in which the movement is active will be paraded down the famous garden's 400 - foot mall.

It is to be a gala week with the 1961 Rose of the Year, a brilliant red hybrid tea named Americana, as a feature of the second day ceremonies.

The garden is open free of charge at all times. Located 30 miles east of Rochester, N.Y., it is on New York 88 just off the New York Thruway (exits 42 and 43), and may be reached by bus or railroad. Nearest airports are at Rochester and Syracuse.

— o —

Mrs. John G. W. Mahanna of Pittsfield, Mass., reports that more than 200 have subscribed to the Berkshire Night series of concerts at Tanglewood this summer. Subscriptions should be sent before June 1.

The Berkshire Festival season has been extended to seven weeks with the Bach - Mozart series the first two weeks in July and major concerts by the Boston Symphony Orchestra in the Music Shed the following five weeks.

As a result of extending the season an extra week this year, the BSO has extended the Berkshire Nights series to offer subscribers five Friday night concerts in the Shed at the same price as the usual subscription to three concerts in one weekend.

Subscriptions should be mailed to Mrs. Mahanna at 20 Warwick St., Pittsfild.

— o —

Many well known artists will be appearing at the weekend chamber music concerts at Marlboro from July 8 - Aug. 20, it has been announced by Rudolf Serkin, artistic director of Marlboro's music school and music festival. Among them is Claude Frank of the Bennington College music faculty.

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Interesting Notes: Five drum corps from the Northeastern Circuit of marching and maneuvering corps will take part in the second annual "march time" competition June 10 at Wahconah Park in Pittsfield, Mass. Walter Wood, business manager of the Interstatesmen, says that among those attending will be the Washington Carver Gay Blades of Newark, N.J., winner of last year's event; the Springfield Marksmen; and the Somerville Thunderbirds ....By the way, some of the flashy and well - known drum corps will appear in the Elks convention parade tomorrow....A plaque bearing the name of "Vermont" is to be placed in the lobby of the new home of the American Association of University Women in Washington. The placing will be in June during the biennial convention of the AAUW when the educational center will be dedicated. This will be in recognition of AAUW members in the state who have reached their fund-raising goal for the center. Among the eight branch fund chairmen in Vermont are Mrs. Harlow Mats of Bennington and Mrs. Wilmond Parker, Randolph, formerly of Bennington....Boston is one of the few cities on the 1961 tour of Ringling Bros. and Barnum and Bailey circus in which the famous cannon act of the Zachini family will be presented. Only in a few cities are the ceilings high enough to accommodate the human "bullets" shot from this cannon. Edmundo Zacchini, inventor of the cannon, will fire his daughters, Victoria and Dwina, from the mouth of the huge gun at a speed of 90 miles per hour in a 150-ft. arc. Both girls will land in a net at the opposite end of Boston Garden. The show runs through Sunday....The only 1961 show appearance in the eastern United States of the famed Royal Canadian Mounted Police will be at the Eastern States Exposition West Springfield, Mass. Sept. 20 - 24. Returning for the third time to the exposition, the scarlet-coated Mounties will present their famous Musical Ride with new routines and new music.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
APR 17 1961

Berkshire Nights Series Increase Concerts To Five

Five concerts for the price of three are being offered for the 1961 Berkshire Nights of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood this summer.

With the Festival season extended an extra week this season, the Tanglewood Advisory Committee announced today that the Boston Symphony officials have extended the Berkshire Nights series from four to five Friday evening concerts by the full orchestra in the Music Shed.

Subscribers to Berkshire Nights are offered the five consecutive Friday evening concerts for the same price as the usual subscription to three concerts in one weekend. The subscription closes June 1.

Chairman Named

Thomas D. Perry Jr., manager of the BSO, announced that Mrs. John G. W. Mahanna of 20 Warwick St., this city, has been reappointed chairman of the Berkshire Nights Committee which she has headed for the past three seasons. Since the completion of the Massachusetts Turnpike and the Berkshire Spur leading to the New York Thruway, many music lovers in nearby New York State cities and towns, as well as in adjacent counties in Western Massachusetts have been taking advantage of the Berkshire Nights series, Mrs. Mahanna said.

Dr. Charles Munch, music director of the Boston Symphony Orchestra, has arranged the five Berkshire Nights programs to include two piano soloists, Eugene Istomin and Claudio Arrau; soprano soloist Adele Addison of Springfield and the Festival chorus; Pierre Monteux, Aaron Copland and Richard Burgin as guest conductors. Dr. Munch will conduct three of the five Berkshire Nights concerts.

Munch To Open Series

Dr. Munch will open the major concerts of the Boston Symphony Orchestra in the Music Shed on Friday evening, July 21, presenting Beethoven's "Coriolan" overture and Brahms Symphony No. 1 in the first half of the program, closing with Poulenc's "Gloria," with Adele Addison as soloist and the full Festival chorus. This choral work was given its first New York performance by the BSO at Carnegie Hall April 8 when Miss Addison was soloist with the Pro Musica Chorus of New York.

Aaron Copland, the American composer and assistant director of the Berkshire Music Center at Tanglewood, will conduct two of his own works at the July 28 concerts, the "Preamble," and "Appalachian Spring." Dr. Munch will take over the podium for the last portion of the concert when the full Festival chorus will join the BSO in Ravel's "Daphnis et Chloe."

Pierre Monteux, who will make three appearances at Tanglewood as a guest conductor during the 1961 season, will conduct the concert Friday, Aug. 4, with Eugene Istomin as piano soloist. The program will include Beethoven's "Fidelio" overture; Schumann's Piano Concerto; Strauss' Dance from "Salome" and Sibelius' Symphony No. 2.

Richard Burgin, concertmaster of the Boston Symphony, will be the guest conductor on Aug. 11 with the Festival chorus and soloists. The program will open with Haydn's Symphony No. 88 and close with Mahler's Symphony No. 2.

Mrs. John G. W. Mahanna

Dr. Munch will conduct the final Berkshire Nights program Friday, Aug. 18 with Claudio Arrau as piano soloist in Beethoven's Piano Concerto No. 4. Also to be heard will be Mendelssohn's Octect for Strings and Debussy's "La Mer."

Further information on Berkshire Nights may be obtained from Mrs. Mahanna. Subscriptions for the 1961 series may be mailed to her at 20 Warwick St., this city.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664
APR 30 1961

Heads Committee

Mrs. John G. W. Mahanna of Pittsfield will again head the Berkshire Nights program committee by Boston Symphony Orchestra. Five concerts will be offered for the price of three. With the Music Festival being extended a week this season, the Tanglewood advisory committee decided to extend the Berkshire Nights series from four to five Friday night concerts by the full Boston Symphony orchestra in the Music Shed.

Subscribers to Berkshire Nights are being offered the five consecutive Friday night concerts for the same price as the usual subscription to three concerts on one week end. Subscription closes June 1.

As part of the Berkshire Nights program Dr. Charles Munch, director of the orchestra, has announced the programs will include two piano soloists, Eugen Istomin and Caludio Arrau; soprano soloist. Adele Addison of Springfield, the Festival Chorus, Pierre

SPRINGFIELD, MASS.
UNION
D. 81,815
APR 19 1961

Cut Rate Offered For 5 Concerts

PITTSFIELD — The Tanglewood Advisory Committee has announced that five concerts, for the price of three, are being offered for the 1961 Berkshire Nights of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood this summer.

With the festival season extended an extra week this season, the Boston Symphony officials have extended the Berkshire Nights series from four to five Friday evening concerts by the full orchestra in the Music Shed. These concerts will start July 21.

Subscribers to Berkshire Nights are offered the five consecutive Friday evening concerts for the same price as the usual subscription to three concerts in one week-end. The subscription closes June 1.

Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, announced that Mrs. John G. W. Mahanna of 20 Warwick St., this city, has been reappointed chairman of the Berkshire Nights Committee which she has headed for the past three seasons. Further information on Berkshire Nights may be obtained from Mrs. Mahanna. Subscriptions for the 1961 series may be mailed to her at 20 Warwick St.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

APR 17 1961

Berkshire Nights At Tanglewood Offer 5 Concerts For Price Of 3

Five concerts for the price of three are being offered for the 1961 Berkshire Nights of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood this summer.

With the Festival season extended an extra week this season, the Tanglewood advisory committee announced today that the Boston Symphony officials have extended the Berkshire Nights series from four to five Friday evening concerts by the full orchestra in the Music Shed.

Subscribers to Berkshire Nights are offered the five consecutive Friday evening concerts for the same price as the usual subscription to three concerts in one weekend. The subscription closes June 1.

Thomas D. Perry Jr., manager of the BSO, announced that Mrs. John G. W. Mahanna of 20 Warwick St., Pittsfield, has been reappointed chairman of the Berkshire Nights committee which she had headed for the past three seasons. Since the completion of the Mass. Turnpike and the Berkshire spur leading to the New York Thruway, many music lovers in nearby New York State cities and towns, as well as in adjacent counties in Western Massachusetts have been taking advantage of the Berkshire Nights series, Mrs. Mahanna said.

Dr. Charles Munch, music director of the Boston Symphony Orchestra, has arranged the five Berkshire Nights programs to include two piano soloists, Eugene Istomin and Caludio Arran; soprano soloist Adele Addison of Springfield and the Festival Chorus; Pierre Monteux, Aaron Copland and Richard Burgin as guest conductors. Dr. Munch will conduct three of the five Berkshire Nights concerts.

Dr. Munch will open the major concerts of the Boston Symphony Orchestra in the Music Shed on Friday evening, July 21, presenting Beethoven's "Coriolan" overture and Brahms Symphony No. 1 in the first half of the program, closing with Poulenc's "Gloria," with Adele Addison as soloist and the full Festival Chorus. This choral work was given its first New York performance by the BSO at Carnegie Hall April 8 when Miss Addison was soloist with the Pro Musica Chorus of New York.

Aaron Copland, the American composer and assistant director of the Berkshire Music Center at Tanglewood, will conduct two of his own works at the July 28 concerts, the "Preamble," and "Appalachian Spring." Dr. Munch will take over the podium for the last poriton of the concert when the full Festival choru will join the BSO in Ravel's "Daphnis et Chloe."

Pierre Monteux, who will make three appearances at Tanglewood as a guest conductor during the 1961 season, will conduct the concert Friday, August 4, with Eugene Istomin as piano soloist. The program will include Beethoven's "Fidelio" overture; Schumann's Piano Concerto; Strauss' Dance from "Salome," and Sibelius' Symphony No. 2.

Richard Burgin, concertmaster of the Boston Symphony, will be the guest conductor on Aug. 11 with the Festival chorus and soloists. The program will open with Haydn's Symphony No. 88 and close with Mahler's Symphony No. 2.

Dr. Munch will conduct the final Berkshire Nights program Friday, Aug. 18 with Claudio Arrau as piano soloist in Beethoven's Piano Concerto No. 4. Also to be heard will be Mendelssohn's Octet for Strings and Debussy's "La Mer."

Further information on Berkshire Nights may be obtained from Mrs. Mahanna. Subscriptions for the 1961 series may be mailed to her at 20 Warwick St., Pittsfield.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

APR 17 1961

5 Berkshire Nights Concerts Offered For Price of Three

Five concerts for the price of three are being offered for the 1961 Berkshire Nights of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood this summer.

With the Festival season extended an extra week this season, the Tanglewood Advisory Committee announced today that the Boston Symphony officials have extended the Berkshire Nights series from four to five Friday evening concerts by the full orchestra in the Music Shed.

Closes June 1

Subscribers to Berkshire Nights are offered the five consecutive Friday evening concerts for the same price as the usual subscription to three concerts in one weekend. The subscription closes June 1.

Thomas D. Perry Jr., manager of the BSO, announced that Mrs. John G. W. Mahanna of Pittsfield has been reappointed chairman of the Berkshire Nights Committee which she has headed for the past three seasons. Since the completion of the Massachusetts Turnpike and the Berkshire Spur leading to the New York Thruway, many music lovers in nearby New York State cities and towns, as well as in adjacent counties in Western Massachusetts have been taking advantage of the Berkshire Nights series, Mrs. Mahanna said.

Five Programs

Dr. Charles Munch, music director of the Boston Symphony Orchestra, has arranged the five Berkshire Nights programs to include two piano soloists, Eugene Istomin and Caludio Arran; soprano soloist Adele Addison of Springfield and the Festival chorus; Pierre Monteux, Aaron Copland and Richard Burgin as guest conductors. Dr. Munch will conduct three of the five Berkshire Nights concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Circ. 4,861

APR 20 1961

Concert Plans Announced:

Berkshire Nights at Tanglewood

Five concerts for the price of three are being offered for the 1961 Berkshire Nights of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood this summer.

With the Festival season extended an extra week, the Tanglewood Advisory Committee has announced that Boston Symphony officials have extended the Berkshire Nights series from four to five Friday evening concerts by the full orchestra in the Music Shed.

Closes June 1

Subscribers to Berkshire Nights are offered the five consecutive Friday evening concerts for the same price as the usual subscription to three concerts in one weekend. The subscription closes June 1.

Thomas D. Perry Jr., manager of the BSO, announced that Mrs. John G. W. Mahanna of 20 Warwick St., Pittsfield, has been reappointed chairman of the Berkshire Night Committee which she has headed for the past three season.

Dr. Charles Munch, music director of the Boston Symphony Orchestra, has arranged the five Berkshire Nights programs to include two piano soloists, Eugene Istomin and Caludio Arrau; soprano soloist Adele Addison of Springfield and the Festival chorus; Pierre Monteaux, Aaron Copland and Richard Burgin as guest conductors. Dr. Munch will conduct three of the five Berkshire Nights concerts.

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Aaron Copland, American composer and assistant director of the Berkshire Music Center at Tanglewood, will conduct two of his own works at the July 28 concerts, the "Preamble," and "Appalachian Spring." Dr. Munch will take over the podium for the last portion of the concert when join the BSO in Ravel's "Daphnis and Chloe."

Guest Conductor

Pierre Monteux, who will make three appearances at Tanglewood as a guest conductor during the 1961 season, will conduct the concert Friday, Aug. 4, with Eugene Istomin as piano soloist. The program will include Beethoven's "Fidelio" overture; Schumann's Piano Concerto; Strauss' Dance from "Salome," and Sibelius' Symphony No. 2.

Richard Burgin, concertmaster of the Boston Symphony, will be the guest conductor on Aug. 11 with the Festival chorus and soloists. The program will open with Haydn's Symphony No. 88 and No. 2.

Dr. Munch will conduct the final Berkshire Nights program Friday, Aug. 18, with Claudio Arrau as piano soloist in Beethoven's Piano Concerto No. 4. Also to be heard will be Mendelssohn's Octet for Strings and Debussy's "La Mer."

Further information on Berkshire Nights may be obtained from Mrs. Mahanna. Subscriptions for the 1961 series may be mailed to her.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

APR 20 1961

TANGLEWOOD TO OFFER BARGAIN

Five concerts for the price of three are being offered for the 1961 Berkshire Nights of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood this summer.

With the Festival season extended an extra week this season, the Tanglewood Advisory Committee announced this week that the Boston Symphony officials have extended the Berkshire Nights series from four to five Friday evening concerts by the full orchestra in the Music Shed.

Subscribers to Berkshire Nights are offered the five consecutive Friday evening concerts for the same price as the usual subscription to three concerts in one weekend. The subscription closes June 1.

Thomas D. Perry, Jr., manager of the BSO, announced that Mrs. John G. W. Mahanna of 20 Warwick Street, Pittsfield, Mass., has been reappointed chairman of the Berkshire Nights Committee which she has headed for the past three seasons.

Dr. Charles Munch, music director of the Boston Symphony Orchestra, has arranged the five Berkshire Nights programs to include two piano soloists, Eugene Istomin and Caludio Arrau; soprano soloist Adele Addison of Springfield and the Festival chorus; Pierre Monteux, Aaron Copland and Richard Burgin as guest conductors. Dr. Munch will conduct three of the five Berkshire Nights concerts.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

MAY 13 1961

More Than 200 Subscribe to Concert Series

Berkshire Nights Responses Ahead Of a Year Ago

Responses to the Berkshire Nights series of concerts at Tanglewood this summer are running far ahead of last year at this time in the drive, Mrs. John G. W. Mahanna, chairman reported today.

To date more than 200 subscriptions have been received for the concerts in the Music Shed on five consecutive Friday nights by the Boston Symphony Orchestra, Mrs. Mahanna said.

This season the Berkshire Festival season at Tanglewood has been extended to seven weeks, with the Bach-Mozart series taking place the first two weeks in July and the major concerts by the BSO in the Music Shed the following five weeks.

As a result of extending the season an extra week this year, the Boston Symphony has extended the Berkshire Nights series from four to five, offering subscribers five Friday night concerts in the Shed for the same price as the usual subscription to three concerts in one weekend.

The Berkshire Nights series was inaugurated in 1957 at the suggestion of the Tanglewood Advisory Committee. The special subscription offer of five concerts for the price of three will close June 1. Subscriptions for the 1961 series may be mailed to Mrs. Mahanna, 20 Warwick St., this city.

12

PRE-SEASON - CHAMBER MUSIC

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

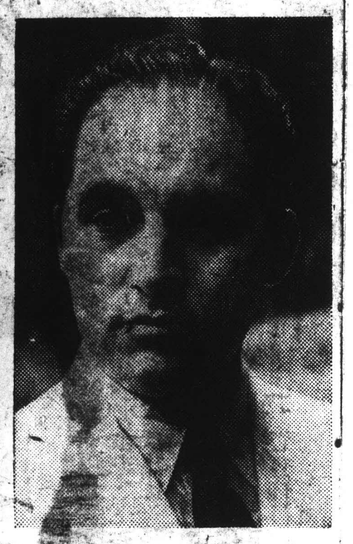
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

JUN 11 1961

Participants, Programs Announced For Tanglewood Chamber Concerts

CLAUDIO ARRAU

SAMUEL MAYES



JOSEPH DE PASQUALE

BOSTON—Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood.

Opening July 5

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert on Wednesday, July 5. The program will consist of Brahms' Sextet in B-flat, Op. 18, and the Schubert Quintet in C Major, Op. 163.

Darius Milhaud's Quartet No. 12 plus the D Major Quartet by Haydn and Beethoven's Quartet in C Major, Op. 59, No 3, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Arts Trio of New York—violin, cello, piano—will give the third chamber music concert July 19. Their program includes the trio by Albert Roussel, the Trio in G Major, No. 1, by Beethoven and Schubert's Trio in B-flat, Op. 99.

For the fourth concert of the series, July 26, Noah Greenberg will direct his New York Pro Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the Aug. 2 program of three string quintets by Mozart (C Minor, D Major, E-flat Major).

On Aug. 9 the Kroll Quartet will perform the F Minor Quartet, Op. 95, by Beethoven, David Diamond's second Quartet and Schumann's Quartet in A Major, Op. 41, No. 3.

Special Recital

Claudio Arrau will give a special Liszt Sesquicentennial Recital Aug. 16 as the final program of the series. His program will consist of excerpts from Annees de Pelerinage, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, and the Mephisto Waltz.

Tickets for the seven chamber music concerts at Tanglewood, to be given on Wednesday evenings at 8.30 in the 1200-seat Theater-Concert Hall, are available at the Berkshire Festival Ticket Office at Boston's Symphony Hall until Friday. The Tanglewood office opens on the 20th.

News (e)
SPRINGFIELD, Mass.
Circ. 99,973

JUL 7 1961

To Perform at Tanglewood

Among the many artists who will give concerts at the Berkshire Music Festival, Tanglewood are members of the Budapest String Quartet. They are, from left, Joseph Roisman, Alexander Schneider, Mischa Schneider and Boris Kroyt. The season which opened over the week end will include concerts by the Boston Symphony, chamber music and program by outstanding soloists.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

JUN 22 1961

Tanglewood Chamber Music

Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood in Lenox, Mass.

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert on Wednesday, July 5. The program will consist of Brahms' *Sextet in B-flat, Op. 18*, and the Schubert *Quintet in C major, Op. 163*.

Darius Milhaud's *Quartet No. 12* plus the *D major Quartet* by Haydn and Beethoven's *Quartet in C major, Op. 59, No. 3*, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Arts Trio of New York — violin, cello, piano — will give the third chamber music concert on July 19. Their program includes the *Trio* by Chausson, the *Trio in G Major, No. 1*, by Beethoven and Schubert's *Trio in B Flat, Op. 99*.

For the fourth concert of the series, July 26, Noah Greenberg will direct his New York Pro Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the August 2nd program of three string quintets by Mozart *(C minor, D major, E-flat Major)*.

On August 9 the Kroll Quartet will perform the *G minor Quartet, Op. 95*, by Beethoven, David Diamond's *Second Quartet* and Schumann's *Quartet in A major, Op. 41, No. 3*.

Claudio Arrau will give a special Liszt Sesquicentennial Recital on August 16 as the final program of the series. His program will consist of excerpts from *Années de Pèlerinage*, two *Etudes d'Execution Transcendante, Ballade No. 2, Bénédiction de Dieu*, and the *Mephisto Waltz*.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500

JUN 15 1961

Chamber Music Concerts Are Set For Tanglewood

Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood (Lenox, Mass.).

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert on Wednesday, July 5. The program will consist of Brahm's Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

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Tickets for the seven chamber music concerts at Tanglewood, to be given on Wednesday evenings at 8:30 in the 1200-seat Theatre-Concert Hall, are available at $3.50 and $3.00 per concert. The Berkshire Festival Ticket Office, at Boston's Symphony Hall (CO-6-1492) until June 16, will open at Tanglewood on June 20 (Lenox 600).

* * * *

Composers to be represented in the 1961 Berkshire Festival chamber music concerts and the respective number of performances:

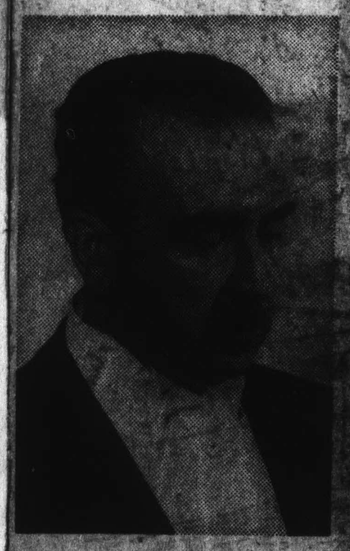
Beethoven, 3; Mozart, 3; Schubert, 2; Diamond, 1; Haydn, 1; iMlhaud, 1; Roussel, 1; Schuman, 1; plus the program of Early Renaissance music by the New York Pro Musica and Mr. Arrau's Lszt Sesquicentennial Recital.

12

PRE-SEASON - CHAMBER MUSIC

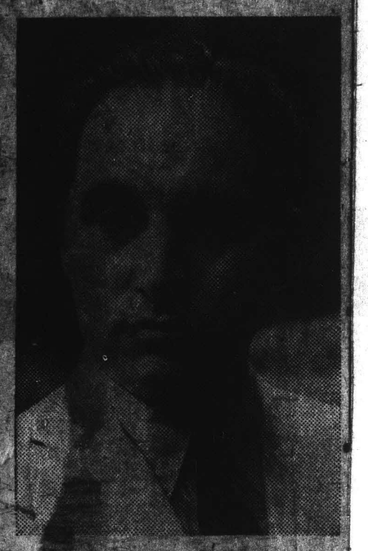
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
JUN 11 1961

Participants, Programs Announced For Tanglewood Chamber Concerts



CLAUDIO ARRAU

SAMUEL MAYES



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News (e)
SPRINGFIELD, Mass.
Circ. 99,973
JUL 7 1961

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
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Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert on Wednesday, July 5. The program will consist of Brahms's Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

Darius Milhaud's Quartet No. 12 plus the D major Quartet by Haydn and Beethoven's Quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Trio of New York —violin, cello, piano—will give the third chamber music concert on July 19. Their program includes the Trio by Albert Roussel, the Trio in G major, No. 1, by Beethoven and Schubert's Trio in B-flat, Op. 99.

For the fourth concert of the series, July 26, Noah Greenberg will direct his New York Pro Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the August 2nd program of three string quintets by Mozart (C minor, D major, E-flat major).

On August 9 the Kroll Quartet will perform the F minor Quartet, Op. 35, by Beethoven, David Diamond's Second Quartet and Schumann's Quartet in A major, Op. 41, No. 3.

Claudio Arrau will give a special Liszt Sesquicentennial Recital on August 16 as the final program of the series. His program will consist of excerpts from Annees de Pelerinage, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, and the Mephisto Waltz.

Tickets for the seven chamber music concerts at Tanglewood, to be given on Wednesday evenings at 8:30 in the 1200-seat Theatre-Concert Hall, are available at $3.50 and $3.00 per concert. The Berkshire Festival Ticket Office, at Boston's Symphony Hall (CO-6-1492) until June 16, will open at Tanglewood on June 20 (Lenox 600).

• • • •

Composers to be represented in the 1961 Berkshire Festival chamber music concerts and the respective number of performances:

Beethoven, 3; Mozart, 3; Schubert, 2; Diamond, 1; Haydn, 1; Milhaud, 1; Roussel, 1; Schuman, 1; plus the program of Early Renaissance music by the New York Pro Musica and Mr. Arrau's Lazt Sesquicentennial Recital.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498
JUN 22 1961

Tanglewood Chamber Music

Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood in Lenox, Mass.

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert on Wednesday, July 5. The program will consist of Brahms' *Sextet in B-flat, Op. 18*, and the Schubert *Quintet in C major, Op. 163*.

Darius Milhaud's *Quartet No. 12* plus the *D major Quartet* by Haydn and Beethoven's *Quartet in C major, Op. 59, No. 3*, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Arts Trio of New York — violin, cello, piano — will give the third chamber music concert on July 19. Their program includes the *Trio* by Chausson, the *Trio in G Major, No. 1*, by Beethoven and Schubert's *Trio in B Flat, Op. 99*.

For the fourth concert of the series, July 26, Noah Greenberg will direct his New York Pro Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the August 2nd program of three string quintets by Mozart *(C minor, D major, E-flat Major)*.

On August 9 the Kroll Quartet will perform the *G minor Quartet, Op. 95*, by Beethoven, David Diamond's *Second Quartet* and Schumann's *Quartet in A major, Op. 41, No. 3*.

Claudio Arrau will give a special Liszt Sesquicentennial Recital on August 16 as the final program of the series. His program will consist of excerpts from *Années de Pèlerinage*, two *Etudes d'Execution Transcendante, Ballade No. 2, Bénédiction de Dieu*, and the *Mephisto Waltz*.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
JUN 10 1961

Regional Roundup

Tanglewood Slates Seven Chamber Music Concerts

Curtis Quartet Will Perform at Opening Event Of Berkshire Festival July 5

Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood in Lenox.

Brahms' Sextet

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert on Wednesday, July 5. The program will consist of Brahms' Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

Darius Milhaud's Quartet No. 12 plus the D major Quartet by Haydn and Beethoven's Quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Arts Trio of New York—violin, cello, piano—will give the third chamber music concert on July 19. Their program includes the Trio by Albert Roussel, the Trio in G major, No. 1, by Beethoven and Schubert's Trio in B-flat, Op. 99.

For the fourth concert of the series, July 26, Noah Greenberg will direct his New York Pro Musica in music of early Renaissance masters, scored for vocal and instrumental ensemble.

De Pasquale will be guest of the Boston Fine Arts Quartet for the Aug. 2 program of three string quintets by Mozart (C minor, D major, E-flat Major).

Special Recital

On Aug. 9 the Kroll Quartet will perform the F minor Quartet, Op. 95, by Beethoven, David Diamond's Second Quartet and Schumann's Quartet in A major, Op. 41, No. 3.

Claudio Arrau will give a special Liszt sesquicentennial recital on Aug. 16 as the final program of the series. His program will consist of excerpts from Annees de Pelerinage, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, and the Mephisto Waltz.

* * *

Transfer of Air Routes Backed by CAB Counsel

The Civil Aeronautics Board bureau counsel filed an opinion this week in regard to Eastern Air Lines' transfer of two Vermont and six Upstate New York cities to Mohawk Airlines. In the bureau counsel's opinion, "There is logic in the plan."

The bureau counsel explained the Mohawk services are concentrated in the Northeast section of the country and particularly in the area of which most of the cities of Plattsburgh, Saranac Lake-Lake Placid, Glens Falls, Albany, Massena, Watertown, N. Y. and Burlington and Rutland, Vt., are located.

In his brief to the Civil Aeronautics Board, the attorney found that Mohawk "should be able to provide its proposed additional markets with service favorably comparable to that previously offered by Eastern Air Lines." And, each community in this case, a level of service equal to or better than Eastern Air Lines is proposed right from the "start up period."

The Bureau Counsel urged that the examiner issue an initial decision in accordance with his recommendations generally approving the route transfer.

John R. Carver, vice-president of Mohawk said, "We are pleased with bureau counsel's opinion and look forward to an early, final and favorable decision by the Civil Aeronautics Board."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Circ. 165,763
JUN 12 1961

Chamber Music at Lenox

Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox.

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert on Wednesday, July 5. The program will consist of Brahms' Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

Darius Milhaud's Quartet No. 12 plus the D major Quartet by Haydn and Beethoven's Quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Arts Trio of New York—violin, cello, piano—will give the third chamber music concert on July 19. Their program includes the Trio by Albert Roussel, the Trio in G major, No. 1, by Beethoven and Schubert's Trio in B-flat, Op. 99.

For the fourth concert of the series, July 26, Noah Greenberg will direct his New York Pro Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the Aug. 2nd program of three string quintets by Mozart (C minor, D major, E-flat Major).

On Aug. 9 the Kroll Quartet will perform the F minor Quartet, Op. 95, by Beethoven, David Diamond's Second Quartet and Schumann's Quartet in A major, Op. 41, No. 3.

Claudio Arrau will give a special Liszt Sesquicentennial Recital on Aug. 16 as the final program of the series. His program will consist of excerpts from Annees de Pelerinage, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, and the Mephisto Waltz.

Tickets for the seven chamber music concerts at Tanglewood, to be given on Wednesday evenings at 8:30 in the 1200-seat Theater-Concert Hall, are available at $3.50 and $3.00 per concert. The Berkshire Festival Ticket Office, at Boston's Symphony Hall (CO 6-1942) until June 16, will open at Tanglewood on June 20 (Lenox 600).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
JUN 8 1961

Chamber Events At Tanglewood

Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood in Lenox.

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert on Wednesday, July 5. The program will consist of Brahms' Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

Darius Milhaud's Quartet No. 12 plus the D major Quartet by Haydn and Beethoven's Quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Arts Trio of New York—violin, cello, piano—will give the third chamber music concert on July 19. Their program includes the Trio by Albert Roussel, the Trio in G major, No. 1, by Beethoven and Schubert's Trio in B-flat, Op. 99.

For the fourth concert of the series, July 26, Noah Greenberg will direct his New York Pro Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the August 2nd program of three string quintets by Mozart (C minor, D major, E-flat Major).

On Aug. 9 the Kroll Quartet will perform the F minor Quartet, Op. 95, by Beethoven, David Diamond's Second Quartet and the Schumann's Quartet in A major, Op. 41, No. 3.

Claudio Arrau will give a special Liszt Sesquicentennial Recital on Aug. 16 as the final program of the series. His program will consist of excerpts from Annees de Pelerinage, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, and the Mephisto Waltz.

CHICAGO, ILL.
TRIBUNE
D. 869,958 S. 1,186,625
JUN 10 1961

Notes of Music and Musicians

Malcolm Frager will replace the reportedly ailing Glenn Gould in tomorrow afternoon's piano recital in Orchestra hall.

Mr. Frager

Mr. Frager's program includes Bach's Toccata in G minor, Haydn's Sonata in E-flat major, a Chopin group and Prokofieff's Sixth Sonata.

The substitution was made after the music section of THE SUNDAY TRIBUNE had been printed.

• • •

The Berkshire Music Festival at Lenox, Mass., has announced its programs for seven chamber music concerts. July 5 offers Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony orchestra, with the Curtis quartet, playing Brahms' Sextet in B-flat major, and Schubert's Quintet in C major. July 12 features the Budapest quartet playing Milhaud, Haydn, and Beethoven. July 19 brings the Beaux Arts Trio of New York in music of Roussel, Beethoven, and Schubert. July 26 lists New York Pro Musica in music of early Renaissance masters. Mr. de Pasquale and the Boston Fine Arts quartet appear Aug. 2 in three Mozart quintets. The Kroll quartet plays Beethoven, David Diamond, and Schumann on Aug. 9. The series ends Aug. 16 when Claudio Arrau, pianist, plays a Liszt sesquicentennial recital ranging from excerpts from "Annees de Pelerinage" to the "Mephisto" Waltz. Performances are in the 1,200 seat theater-concert hall.

PHILADELPHIA, PA.
INQUIRER
D. 618,912 S. 1,014,829
JUN 18 1961

Berkshire Festival lists 7 chamber concerts

The seven Wednesday chamber music concerts which will be iven as part of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood (Lenox, Mass.), will be opened by the Curtis Quartet July 5. The Budapest Quartet will play July 12 and the Beaux Arts Trio of New York, July 19.

On July 26, Noah Greenberg will direct this New York Pro Musica in Early Renaissance music for vocal and instrumental ensemble. Joseph de Pasquale and the Boston Fine Arts Quartet will play three string quintets by Mozart Aug. 2. On Aug. 9 the Kroll Quartet will play.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
JUN 15 1961

Tanglewood Music

Participants and programs have been announced for seven Wednesday night chamber music concerts in the Berkshire Festival series at Tanglewood.

July 5—Joseph de Pasquale, Samuel Mayes, and the Curtis Quartet will play Brahms' Sextet in B flat, Schubert's Quintet in C major.

July 12—The Budapest Quartet will play Milhaud's No. 12, Haydn's D major, Beethoven's C major (Op. 59).

July 19—The Beaux Arts Trio (violin, cello, piano) will play Roussel, Beethoven (No. 1), Schubert (Op. 99).

July 26—New York Pro Musica, Noah Greenberg directing, in music of the early Renaissance for voices and instruments.

August 2—Joseph de Pasquale and the Fine Arts Quartet will play Mozart quintets (C minor, D major, E-flat major).

August 9—The Kroll Quartet will play Beethoven's F minor (Op. 95), David Diamond's Second, Schumann's A major (Op. 41).

August 16—Claudio Arrau will play a special Liszt sesquicentennial piano recital.

Tickets for these 8:30 concerts are available at Symphony Hall until June 16, and after June 20 at Tanglewood (Lenox 600).

PASTE OVER

14

The Hartford Times
44
Saturday, June 10, 1961

Tanglewood Midweek Chamber Music Listed

CHARLES MUNCH announces the participants and the programs for the seven chamber music concerts to be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass.

* * *

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert Wednesday, July 5, in Brahms' Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

●Darius Milhaud's Quartet No. 12 plus the D major Quartet by Haydn and Beethoven's Quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

●The Beaux Arts Trio of New York — violin, cello, piano — on July 19 will present the Trio, by Albert Roussel, the Trio in G Major, No. 1, by Beethoven and Schubert's Trio in B-flat, Op. 99.

●Noah Greenberg on July 26 will direct his New York Pro Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

●Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the Aug. 2 program of three string quintets by Mozart (C minor, D major, E-flat major.)

●The Kroll Quartet on Aug. 9 will perform the F minor Quartet, Op. 95, by Beethoven, David Diamond's Second Quartet and Schumann's Quartet in A major, Op. 41.

●Claudio Arrau will give a special Liszt Sesquicentennial Recital on Aug. 16 as the final program of the series. Excerpts from Annees de Pelerinage, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, and the Mephisto Waltz.

* * *

TICKETS for the seven chamber music concerts at Tanglewood, Wednesdays at 8:30 p.m. in the 1200-seat Theater-Concert Hall, are available at $3.50 and $3 a concert. The Berkshire Festival Ticket Office, at Boston's Symphony Hall (CO 6-1492) until June 16, will open at Tanglewood on June 20 (Lenox 600).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 124,088
JUN 10 1961

Tanglewood Midweek Chamber Music Listed

CHARLES MUNCH announces the participants and the programs for the seven chamber music concerts to be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass.

* * *

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert Wednesday, July 5, in Brahms' Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

●Darius Milhaud's Quartet No. 12 plus the D major Quartet by Haydn and Beethoven's Quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

●The Beaux Arts Trio of New York — violin, cello, piano — on July 19 will present the Trio by Albert Roussel, the Trio in G Major, No. 1, by Beethoven and Schubert's Trio in B-flat, Op. 99.

●Noah Greenberg on July 26 will direct his New York Pro Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

●Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the Aug. 2 program of three string quintets by Mozart (C minor, D major, E-flat major.)

●The Kroll Quartet on Aug. 9 will perform the F minor Quartet, Op. 95, by Beethoven, David Diamond's Second Quartet and Schumann's Quartet in A major, Op. 41.

●Claudio Arrau will give a special Liszt Sesquicentennial Recital on Aug. 16 as the final program of the series. Excerpts from Annees de Pelerinage, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, and the Mephisto Waltz.

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TICKETS for the seven chamber music concerts at Tanglewood, Wednesdays at 8:30 p.m. in the 1200-seat Theater-Concert Hall, are available at $3.50 and $3 a concert. The Berkshire Festival Ticket Office, at Boston's Symphony Hall (CO 6-1492) until June 16, will open at Tanglewood on June 20 (Lenox 600).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
JUN 15 1961

Munch Announces Chamber Concerts

Seven Will Be Performed At Tanglewood

Series of Wednesday Evening Concerts Will Extend From July 5 to August 16.—Music Of Brahms, Schubert, Roussel, Beethoven, Mozart, Haydn, and Diamond on Program.

Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood in Lenox.

Joseph de Pasquale and Samuel Mayers, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert on Wednesday, July 5. The program will consist of Brahms' Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

Darius Milhaud's Quartet No. 12, plus the D major quartet by Haydn and Beethoven's quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Arts Trio of New York violin, cello, piano—will give the third chamber music concert on July 19. Their program includes the Trio by Albert Roussel, the Trio in G major, No. 1, by Beethoven and Schubert's Trio in B-flat, Op. 99.

For the fourth concert of the series July 26, Noah Greenberg will direct his New York Pro Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the August 2 program of three string quintets by Mozart (C minor, D major, E-flat major).

On August 9 the Kroll Quartet will perform the F minor Quartet, Op. 95, by Beethoven, David Diamond's Second Quartet and Schumann's Quartet in A major, Op. 41, No. 3.

Claudio Arrau will give a special Liszt Sesquicentennial Recital on August 16 as the final program of the series. His program will consist of excerpts from Annees de Pelerinage, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, and the Mephisto Waltz.

Tickets for the seven chamber music concerts at Tanglewood, to be gi on Wednesday evenings at 8:30 in 1200-seat Theater-Concert Hall, now available. The Berkshire F tival Ticket Office, at Boston's S phony Hall until June 16, will oper Tanglewood on June 20.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 10,542
JUN 13 1961

Chamber Music Concerts Listed For Tanglewood

The schedule of chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood in Lenox was announced today.

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert on Wednesday, July 5. The program will consist of Brahms' Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

Darius Milhaud's Quartet No. 12 plus the D major Quartet by Haydn and Beethoven's Quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Arts Trio of New York — violin, cello, piano — will give the third chamber music concert on July 19. Their program includes the Trio by Albert Roussel, the Trio in G major, No. 1, by Beethoven and Schubert's Trio in B—flat, Op. 99.

For the fourth concert of the series, July 26, Noah Greenberg will direct his New York Pro Musica in music of Early Reaissance masters, scored for vocal and instrumental ensemble.

Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the August 2nd program of three string quintets by Mozart (C minor, D major, E—flat Major).

On August 9 the Kroll Quartet will perform the F minor Quartet, Op. 95, by Beethoven, David Diamond's Second Quartet and Schumann's Quartet in A major, Op. 41, No. 3.

Claudio Arrau will give a special Liszt Sesquicentennial Recital on August 16 as the final program of the series. His program will consist of excerpts from Annees de Pelerinage, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, and the Mephisto Waltz.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
JUN 10 1961

Chamber Music Programs Listed For Tanglewood

Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood in Lenox.

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert Wednesday, July 5. The program will consist of Brahms' Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

Darius Milhaud's Quartet No. 12 plus the D major Quartet by Haydn and Beethoven's Quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Arts Trio of New York—violin, cello, piano—will give the third chamber music concert on July 19. Their program includes the Trio by Albert Roussel, the Trio in G major, No. 1, by Beethoven, and Schubert's Trio in B-flat, Op. 99.

For the fourth concert of the series, July 26, Noah Greenberg will direct his New York Pro Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the August 2nd program of three string quintets by Mozart (C minor, D major, E-flat major.)

On August 9, the Kroll Quartet will perform the F minor Quartet, Op. 95, by Beethoven, David Diamond's Second Quartet and Schumann's Quartet in A major, Op. 41, No. 3.

Claudio Arrau will give a special Liszt Sesquicentennial Recital on August 16 as the final program of the series. His program will consist of excerpts from Annees de Pelerinage, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, and the Mephisto Waltz.

Tickets for the seven chamber music concerts at Tanglewood, to be given Wednesday evenings at 8:30 in the 1200-seat Theatre-Concert Hall, are available at $3.50 and $3 per concert. The Berkshire Festival ticket office, at Boston's Symphony Hall until June 16, will open at Tanglewood June 20.

MUSIC ART DRAMA

Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood (Lenox, Mass.).

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert on Wednesday, July 5. The program will consist of Brahms' Sextet in B-flat, Op. 18, and the Schubret Quintet in C major, Op. 163.

Darius Milhaud's Quartet No. 12 plus the D major Quartet by Haydn and Beethoven's Quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Arts Trio of New York — violin, cello, piano — will give the third chamber music concert on July 19. Their program includes the Trio by Albert Roussel, the Trio

(Continued on Page 5)

BROOKLYN, N.Y.
BAY NEWS
W: 10,215

JUN 17 1961

MUSIC - ART - DRAMA

(Continued from Page 4)

in G major, No. 1, by Beethoven and Schubert's Trio in B-flat, Op. 99.

For the fourth concert of the series, July 26, Noah Greenberg will direct his New York Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the August 2nd program of three string quintets by Mozart (C minor, D major, E-flat Major).

Bershire Festival Chamber Music Concerts

On August 9 the Kroll Quartet will perform the F minor Quartet, Op. 95, by Beethoven, David Diamond's Second Quartet and Schubann's Quartet in A major, Op. 41, No. 3.

Claudio Arrau will give a special Liszt Sesquicentennial Recital on August 16 as the final program of the series. His program will consist of excerpts from Annees de Pelerinage, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, and the Mephisto Waltz.

Tickets for the seven chamber music concerts at Tanglewood, to be given on Wednesday evenings at 8:30 in the 1200-seat Theatre-Concert Hall, are available at $3.50 and $3.00 per concert. The Berkshire Festival Ticket Office, at Boston's Symphony Hall (CO 6-1492) until June 16, will open at Tanglewood on June 20 (Lenox 600).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (e)
NEW BRITAIN, Conn.
Circ. 31,209

JUN 26 1961

Tanglewood Will Open Next Week

Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood (Lenox, Mass.).

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert on July 5. The program will consist of Brahm's Sextet in B-flat, Op. 18, and the Schubert Quintet in C major Op. 163.

Darius Milhaud's Quartet No. 12 plus the D major Quartet by Haydn and Beethoven's Quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Arts Trio of New York — violin, cello, piano — will give the third chamber music concert on July 19. Their program includes the Trio by Albert Roussel, the Trio in G major, No. 1, by Beethoven and Schubert's Trio in B-flat, Op. 99.

For the fourth concert of the series, July 26, Noah Greenberg will direct his New York Pro Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

Mr. de Pasquale will be guest of the Boston Fine Arts Quartet for the Aug. 2 program of three string quintets by Mozart (C minor, D major, E-flat Major).

On Aug. 9 the Kroll Quartet will perform the F minor Quartet, Op. 95, by Beethoven. David Diamond's Second Quartet and Schumann's Quartet in A major, Op. 41, No. 3.

Claudio Arrau will give a special Liszt Sesquicentennial Recital on Aug. 16 as the final program of the series. His program will consist of excerpts of Annees de Pelerinage, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, and the Mephisto Waltz.

Tickets for the seven chamber music concerts at Tanglewood, to be given on Wednesday evenings at 8:30 in the 1200-seat Theatre-Concert Hall, are available at $3.50 and $3. The Berkshire Festival Ticket Office is at Tanglewood (Lenox 600).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Banner (e)
BENNINGTON, Vt.
Circ. 4,856

JUN 10 1961

Chamber Music Concerts Planned at Tanglewood

LENOX, Mass.—Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival here at Tanglewood.

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert Wednesday, July 5. The program will consist of Brahms' Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

Darius Milhaud's Quartet No. 12, plus the D major Quartet by Haydn and Beethoven's Quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

The Beaux Arts Trio of New York — violin, cello, piano — will give the third chamber music concert July 19. Their program include the Trio by Albert Roussel, the Trio in G major, No. 1, by Beethoven and Schubert's Trio in B-flat, Op. 99.

For the fourth concert of the series, July 26, Noah Greenberg will direct his New York Pro Musica in music of Early Renaissance masters, scored for vocal and instrumental ensemble.

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Claudio Arrau will give a special Liszt Sesquicentennial Recital on August 16 as the final program of the series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 416,486

JUN 11 1961

Chamber Music At Tanglewood

Charles Munch has announced participants and programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood in Lenox.

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening concert Wednesday, July 5. The program will consist of Brahms' Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

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De Pasquale will be guest of the Boston Fine Arts Quartet for the Aug. 2 program of three string quintets by Mozart (C minor, D major, E-flat major).

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUN 11 1961

Chamber Music Programs Listed for Tanglewood

Charles Munch has announced the participants and the programs for the seven chamber music concerts to be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood in Lenox.

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the orchestra, will join members of the Curtis Quartet for the opening chamber music concert on Wednesday, July 5, in the Brahms' sextet in B-flat, and the Schubert Quintet in C major.

Milhaud's Quartet No. 12 plus the D major Quartet by Haydn and Beethoven's Quartet in C major, Op. 59, No. 3, will be performed by the Budapest Quartet at the second concert, July 12.

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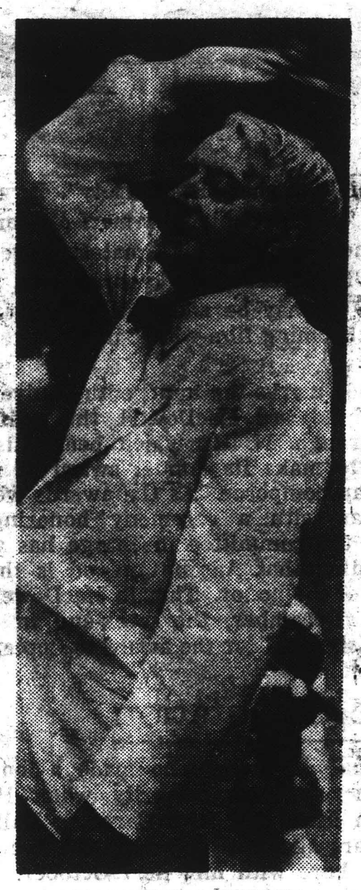
Tickets for the concerts in the 1200-seat Theater-Concert Hall are available at $3.50 and $3.00 per concert. The Berkshire Festival Ticket Office, at Boston's Symphony Hall (CO 6-1492) until June 16, will open at Tanglewood on June 20 (Lenox 600).

16

The New York Times Magazine

July 23, 1961 SECTION 6

STRINGS AT TANGLEWOOD—The Berkshire Festival, "Big Daddy" of the summer festivals, draws throngs to its beautiful home at Lenox, Mass., each year. Here, the Curtis String Quartet and assisting artists prepare a program to be heard in the Theatre-Concert Hall.



CHARLES MUNCH

RIDGEWOOD, N.Y.
TIMES
W. 10,050

JUN 29 1961

TANGLEWOOD

The Brooklyn Acedemy of Music will run its fifth annual "Sunday at Tanglewood" excursion on July 23. The all-inclusive ticket includes round trip transportation, a box lunch on the Tanglewood grounds and a reserved seat inside the Music Shed for the concert of the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Independent
AGAWAM, Mass.
Weekly Independent

JUN 29 1961

TANGLEWOOD

Boston Symphony Summer Home

The 210-acre Tanglewood, Lenox, Mass., estate was given to the Boston Symphony Orchestra in 1936 by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan.

The public is invited to visit and to enjoy the beauty of the grounds and gardens at Tanglewood. During the day when the Berkshire Music Center, the Orchestra's summer school of music, is in session visitors are asked to meet at the main Gate and to go through the grounds with a Guide. The grounds, however, are opened from 12 to 1:30 p.m. daily and no Guide is necessary between these hours. Admission to the grounds is by ticket only at the time of Berkshire Festival concerts.

Visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward the support of the Center; members of the Friends are permitted to attend more than fifty school concerts of orchestral, choral and chamber music, opera evenings, lectures, forums. The Friends Office is at the Main Gate.

Buildings-Grounds

Chamber Music Hall: designed by Eliel Saarinen, built in 1941, capacity 300; used for small chamber music groups, lectures, seminars, and large classes,

Hawthorne Cottage: a replica of the "Little Red House" where Nathaniel Hawthorne lived in 1850-51 and wrote The House of Seven Gables and Tanglewood Tales. This replica, replacing the original building destroyed by fire in 1891, was built and presented to the Orchestra by the National Federation of Music Clubs. Now used as music studios, the cottage is open to the public before each concert.

Hemlock Gardens: situated west of the Main House and open before, during and after each concert.

Main House: the original mansion of the Tanglewood estate, now the administration building of the Berkshire Music Center.

Music Shed: building in 1938, capacity 5893. The Edmund Hawes Talbot Memorial Stage Canopy, given through the generosity of Mrs. Talbot was installed in 1959.

Theatre Concert Hall: designed by Saarinen, built in 1941, capacity 1152; used for chamber music concerts and opera performances.

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, will be held from July 5 through August 20, extended from six to seven weeks.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 21 1961

Whitestone

GETTING INSTRUCTIONS from Harry Stedman of Dalton, standing, are members of his staff of ushers at Tanglewood prior to the opening of the major concerts in the Music Shed tonight. Mr. Stedman has been head of this volunteer group for many years.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

JUN 12 1961

Chamber Music Concert Programs Listed by Munch

Charles Munch has announced the participants and the programs for the seven chamber music concerts which will be given as part of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox.

Joseph de Pasquale and Samuel Mayes, first viola and first cello of the Boston Symphony Orchestra, will join members of the Curtis Quartet for the opening chamber music concert Wednesday, July 5. The program will consist of Brahms' Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

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Eagle 4/12/61

Tanglewood Theater Project Will Be Started This Week

LENOX — James F. Kiley, superintendent of grounds at Tanglewood, said today that preliminary work on the reconstruction of the theater concert hall, which was damaged by heavy snows this winter, will start this week.

The east section of the theater roof collapsed late in February when tons of snow proved too much for the wooden Girders. Four steel trusses and a steel girder will replace the wooden roof supports.

The grounds crew at Tanglewood has cleared the debris of the collapsed roof in preparation for the contractor, Ernest J. Cramer of Pittsfield, to begin the reconstruction.

The contractor's preliminary work will include the installation of cement footings and steel posts for the support of the trusses and the girder.

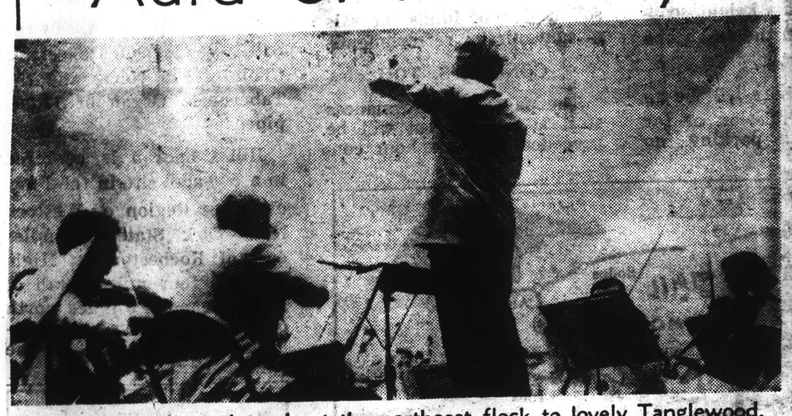
Mr. Kiley said it is hoped the reconstruction will be completed the week of May 15.

Holes will be cut through a part of the roof now intact and a cable from a crane will draw the trusses from the floor of the hall into place. Prentice Bradley, Pittsfield architect, is the designer.

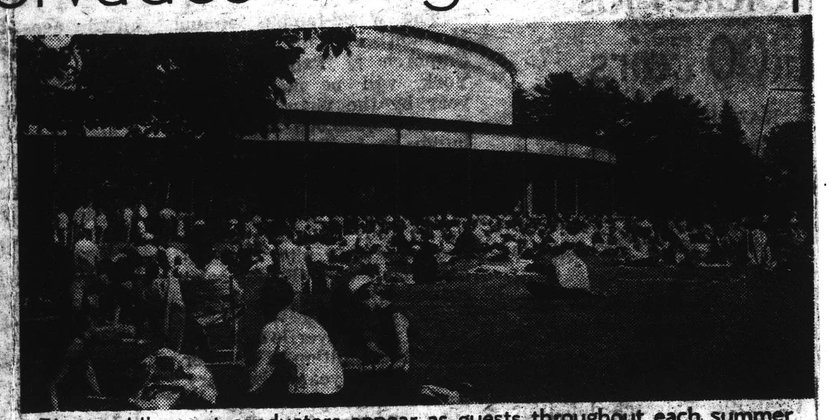
PRE-SEASON- FESTIVAL

ALBANY, N.Y.
TIMES-UNION
D. 67,629 S. 118,093
JUL 23 1961

Aura of Harmony Pervades Tanglewood



Music lovers from throughout the northeast flock to lovely Tanglewood, near West Stockbridge, Mass., for the annual Berkshire Music Festival. Here they await performance outside the giant music shed.



The world's great conductors appear as guests throughout each summer. "Regular" at the festival, however, is Dr. Charles Munch, conductor of the Boston Symphony Orchestra, which summers at Tanglewood.

SCHENECTADY, N.Y.
GAZETTE
D. 47,136
JUL 4 1961

Munch Arrives for Opening Of Tanglewood Festival

Charles Munch, who is conducting the greater portion of the Boston Symphony Orchestra programs at this year's Tanglewood Festival near Lenox, Mass., arrived in this country yesterday by air from Paris. He traveled immediately to Richmond, Mass., where his personal staff has opened his summer residence.

* * *

DR. MUNCH has been vacationing in Europe since the close of the Boston Symphony Orchestra's winter season in late April and has only conducted one concert in that time—the London Philharmonic Orchestra in London's Royal Festival hall on June 1. Dr. Munch designated the concert as a memorial to Serge Koussevitzky and the program was attended by the widow of the orchestra's former music director.

Dr. Munch will first rehearse the Boston Symphony at Tanglewood tomorrow morning in preparation for the first three of the 21 orchestral concerts to be given during the seven-week Berkshire Festival.

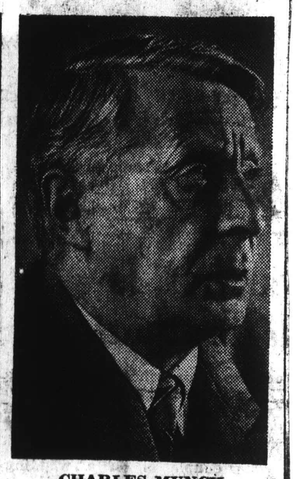
* * *

THE OPENING orchestral concerts, scheduled for Friday, Saturday and Sunday in the 6,000-seat music shed will consist of music by J. S. Bach.

The orchestral concerts will be preceded by the first of seven Wednesday evening chamber music programs tomorrow night when the Cutis String Quartet will play in Tanglewood's 1,200-seat theater.

Nine soloists will assist in the three all-Bach concerts this weekend. Four of the soloists—Doriot Anthony Dwyer, flutist; Roger Voisin, trumpet; Ralph Gomberg, oboe; and Richard Burgin, violinist—are first-desk players from the orchestra. Adele Addison, soprano; Florence Kopleff, contralto; Mac Morgan, baritone; and Lukas Foss, pianist, are former students at the orchestra's Berkshire music center.

The evening concerts at Tanglewood are at 8:30 o'clock and the Sunday afternoon program are at 2:30 o'clock.



CHARLES MUNCH
Boston Symphony Conductor

MUSIC EXCURSIONS

Despite its financial difficulties, the New York, New Haven and Hartford Railroad is operating excursions each Sunday to the Berkshire Music Festival at Tanglewood, near Lenox, Mass. The price of $8.75 includes the train fare, bus transportation between the railroad station in Lenox and Tanglewood, admission to the concert and taxes. For children 5 to 12 years old, the cost is $6.45. Excursions leave Grand Central Terminal in the morning and return here about 10 P. M.

WHERE AND THERE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SOUTHBRIDGE, Mass.
Circ. 5,181
JUL 17 1961

Tanglewood Music Festivals

Early in 1944 when Dr. Serge Koussevitzsky of the Boston Symphony Orchestra was asked by his board what he would like as a gift for his approaching 70th birthday, he answered: "Re-open Tanglewood this summer and let me put on a Mozart festival."

The second World War had forced Tanglewood to close for an indefinite time. The music festivals that had become well established in the 1930s, in the beautiful park near Lenox in the Berkshires, had been stopped after Pearl Harbor.

Dr. Koussevitzsky was given his wish, and a series of concerts devoted exclusively to the compositions of Mozart was offered in the smaller theater in the Tanglewood grounds. It was a great success.

Most of the best-loved works of the Austrian composer were presented, and the little theater seating about 1,200 was filled at nearly every performance. Gasoline rationing was in effect then, but music-lovers found ways of getting to Tanglewood.

Since 1944 the idea has been carried along with a series of Mozart concerts each year. Dr. Koussevitzsky lived seven years longer. After him the new director of the Boston Symphony, Charles Munch, kept up the spirit of the undertaking. About the middle of July in each year three concerts are given in one weekend: on Friday and Saturday evenings and Sunday afternoon.

We have heard lately that Dr. Munch will presently be retiring. His successor, let us hope, will continue the summer Mozart series.

The completion of the Massachusetts Turnpike brought the people of eastern Massachusetts within easier reach of Tanglewood. A drive of an hour and a quarter from the Sturbridge interchange brings one to Lee, which is only a short distance from Lenox.

Many Americans take a great deal of pleasure in going to Europe for summer music festivals. They have to look about quite a bit to find orchestras equal to the Boston Symphony, or vocalists and instrumental soloists as good as those we have at home in Massachusetts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 16 1961

1962 Tanglewood Season Extended Additional Week

Trustees of the Boston Symphony Orchestra announced last night that the 1962 season at Tanglewood, the final year of Dr. Charles Munch's directorship of the orchestra and the summer school of music, will be extended from seven to eight weeks, opening July 6.

The season will consist of 24 weekend concerts by the Boston Symphony Orchestra plus a chamber music series on Wednesday evenings and concerts by students of the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 101,456
JUL 9 1961

Music Shed

There is no greater misnomer than that of the "Music Shed," where concerts of the Berkshire Music Festival are being given at Tanglewood.

Here are a few facts about this ingloriously named structure: It was built in 1938 at a cost of $77,768. The steel bill was $38,000.

Some 150,000 feet of firwood was ordered from the west coast for the roof. It came by boat via the Panama Canal, the Atlantic Coast and the Hudson River to Albany.

The shed covers an acre and a half of ground and seats 5,983. The wooden roof, 66,000 square feet of two-inch plank, plus three layers of tar and gravel, is held up by 78 steel piers. The main cross-girder under the roof is 207 feet long.

The stage, behind which are orchestra and soloist dressing rooms and a conductor's suite, is 93 feet wide at the front, 37½ feet wide at the rear wall and 46 feet deep at the center line. It is 176 feet from the stage to the back of the seating area.

Behind the seats is a promenade area 27 feet wide. The outer curve of the building line (the promenade area) is 350 feet long; the promenade roof is 20 feet, four inches high, the roof height at edge is 46 feet.

Some shed!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 1 1961

BSO's Perry To Address Kiwanis on Tanglewood

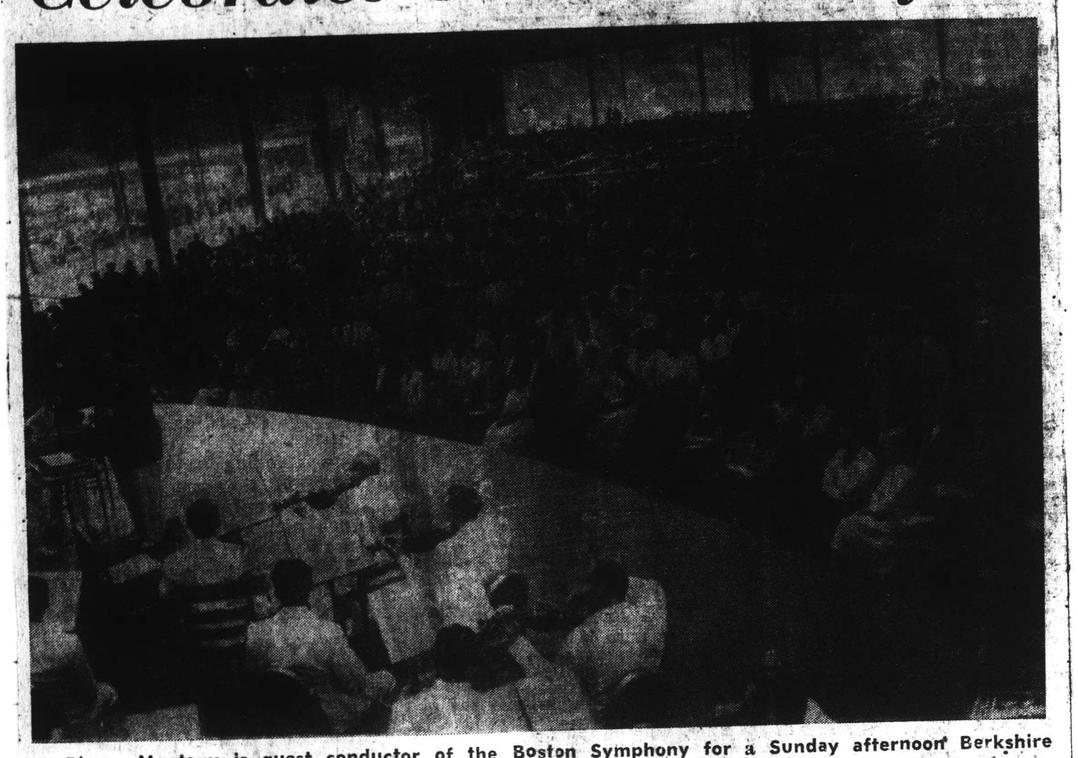
LENOX—Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, will address the Kiwanis Club at its 6:30 dinner meeting tomorrow on the topic, "Tanglewood as a Business Operation."

The club reports that its recent hole-in-one contest has netted $295. A proposed future program for the club is a joint picnic at Laurel Lake with the Kiwani-Annes Club.

Shop during Lee Bargain Days Friday and Saturday. —Adv.

18

Famous Boston Symphony Celebrates 80th Birthday



Pierre Monteux is guest conductor of the Boston Symphony for a Sunday afternoon Berkshire Festival concert.

The 80th season of the Boston Symphony Orchestra is being celebrated in 1961. The Orchestra holds a seniority of two years over the Concertgebouw of Amsterdam and is junior to the pioneer orchestras of London, Leipzig, Vienna and Paris.

In 1881, an orchestra of the highest European standards was a point of aspiration in the United States. It required a man with imagination, enterprise and an intense love of music to start such a project. As a music student in Vienna, Henry Lee Higginson, of Boston, was exposed to the Viennese traditions and devotions to Beethoven, Mozart and Schubert. After his return from Europe and when he had acquired the means, Mr. Higginson proceeded to build something that his country had never known: a 'permanent' orchestra which would devote its sole energies toward ideal performances of symphonic music. He spent his fortune in this project and after thirty-seven years he was happy to leave a heritage far richer than a fortune in dollars alone.

Mr. Higginson assembled the best musicians available in the United States and Europe and he engaged a young German conductor, George Henschel. The first concert was held in the Boston Music Hall on October 22, 1881. Wilhelm Gericke became conductor in 1884; he departed in 1889 but returned to lead the Orchestra again from 1898 to 1906. Arthur Nikisch was conductor for the seasons of 1889-1893; Emil Paur succeeded him and was in charge until the close of the 1898 season. Karl Muck was appointed conductor in 1906 and, except for four seasons (1908-1912) when Max Fiedler was in charge, he was the conductor until the spring of 1918.

The First World War brought the end of an era and the Orchestra's owner bowed to inevitable change. The Orchestra, in the United States where music is not state supported, became what all orchestras had to be: a public trust, the property and responsibility of the community it served.

The newly formed Board of Trustees engaged Henri Rabaud from Paris for the 1918-1919 season. Pierre Monteux, who now returns from time to time as a valued and beloved 'conductor emeritus,' was in charge from 1919-19124.

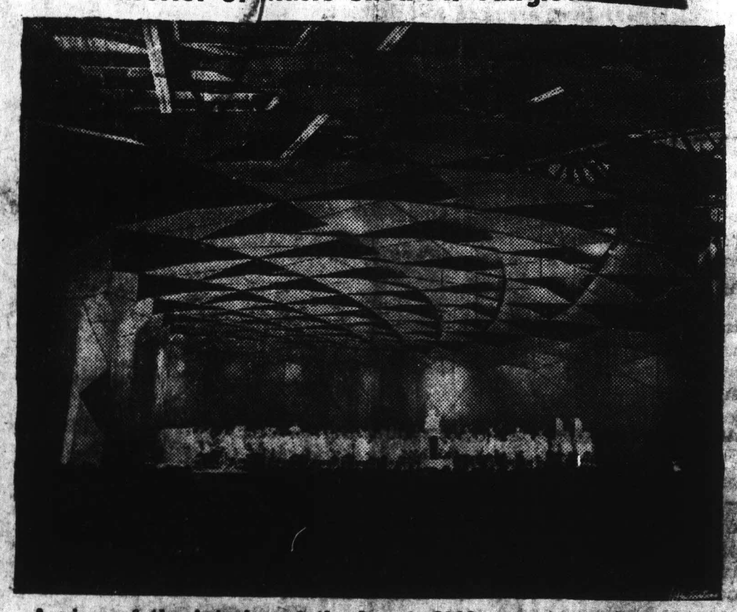
In 1924, Serge Koussevitzsky began what was to be the longest term for a single conductor — twenty-five years. Koussevitzky brought with him the European repertoire plus an encouragement to the American composer which resulted in a new era for the Orchestra. The names of the Orchestra and its conductor seemed inseparable when, in 1948, he retired. He died June 4, 1951 and is buried in the village of Lenox, Mass. near Tanglewood.

Charles Munch, one of the foremost musicians in France, was appointed Music Director of the Orchestra in the autumn of 1949. He is more than a French artist: Strasbourg, his native town, has two languages and lies between two cultures his mother was French, his father was Alsatian. Doctor Munch, a relative by marriage to his fellow Alsatian, Albert Schweitzer, and an inheritor of a catholic musical tradition from his family, has further enhanced the Orchestra's reputation in his eleven seasons as Music Director.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CAIRO HERALD
Thursday, August 10, 1961

Interior of Music Shed At Tanglewood



A view of the interior of the huge 6000 seat music shed at Tanglewood showing the Boston Symphony Orchestra under the Talbot Memorial Canopy which was installed two years ago to improve the already fine acoustics of the great shed. The Berkshire Festival has two weeks to go before the completion of the 1961 seven-week program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
JUL 23 1961
Circ. 82,283

Berkshire Festival at Tanglewood in Lenox Is Adding to Stature Every Year

Besides Concerts, Visitors May Enjoy Rehearsals, Tours of Grounds

A trip to the home of the Berkshire Festival at Tanglewood in Lenox is worth while even if it is only to see the spacious grounds, including the huge shed where the Boston Symphony Orchestra performs, and the other buildings.

Grounds Open

Tanglewood grounds are open for guided tours at no charge Monday through Fridays from 9 to 5. While the guides have a lunch period from 12 to 1.30 the grounds are open but visitors are on their own.

Saturday mornings an open rehearsal of the Boston Symphony Orchestra in the shed is open to the public for a small charge. The grounds are open at that time free of charge but without guides.

Sunday morning from 9 to 11 the grounds are open with no guides. The orchestra's regular concerts are Friday and Saturday nights at 8.30 and Sunday afternoon at 2.30. There are special programs some Thursday nights.

The Berkshire Festival has been in existence for 27 years, the first concert having been presented on Aug. 23, 1934, on the grounds of the Hanna farm not far from the present Tanglewood site. The festival was born largely as a result of the efforts of Miss Gertrude Robinson-Smith, a widely-known summer resident of Stockbridge, and Dr. Henry Hadley, noted conductor-composer.

The second annual festival in 1935 was attended by 9000 persons over the single week end that concerts were offered by an orchestra headed by Dr. Hadley.

It then was felt that an orchestra of greater renown was called for and efforts were made to interest the trustees of the Boston Symphony Orchestra in having that organization participate in future programs. That orchestra first played in the Berkshire Festival in August of 1936, attracting 15,000 to its three performances.

Permanent Home Opened

Tanglewood was offered as a permanent home for the festival as a gift from Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan, summer resident of Lenox. They had closed their mansion the year before for the first time since it first was occupied by the Tappan family in 1849.

At first the concerts were held under a huge tent seating up to 3000 but that was not satisfactory, particularly during rainstorms. Soon there was a drive to raise $100,000 to build the present cavernous shed which was completed in June of 1938.

The festival has continued to make progress each year, providing musical enjoyment for ever-increasing audiences.

The festival which opened this year on July 5 will continue until Aug. 20 as the season has been extended from six to seven weeks to meet the growing demand for seats. Fifteen concerts are being given by the full orchestra plus six chamber orchestra concerts of music by Bach and Mozart. There are also are on the center and Aaron Copland is his chairman of faculty.

A glance at the registration plates of automobiles in the parking lots on concert nights readily reveals the wide area from which the festival draws its audiences. Many of the cars bear New York State, Connecticut, New Jersey, and Pennsylvania markers as well as those from Massachusetts.

The festival has proven an added attraction for the Hudson Valley summer resorts as well as for those of the Berkshires themselves. A surprisingly large number of festival fans also are from New York City.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 17 1961

BSO Manager To Address Kiwanis

Thomas D. Perry, manager of the Boston Symphony Orchestra, will speak at a meeting of the Kiwanis Club Wednesday at 12:15 p.m. at the Wendell-Sherwood Hotel. Mr. Perry will tell of the famed orchestra and its appearances in the Berkshires.

The sum of $700 has been realized to date on the circus which gave two performances last Monday at Wahconah Park.

Two steak cookouts are planned: Aug. 9 and Aug. 23 at Wild Acres.

CHICAGO, ILL.
SUN-TIMES
D. 566,218 S. 648,179
AUG 7 1961

Berkshire Festival Concerts On WFMT

FM Radio Station WFMT (98.7) will broadcast on consecutive Wednesday evenings 17 concerts from the 1961 Berkshire Music Festival at Tanglewood in Lenox, Mass.

The programs begin at 8 p.m. Wednesday when Charles Munch conducts the Boston Symphony in four Bach Suites for Orchestra.

Munch conducts 15 of the concerts. Guest conductors during the season are Aaron Copland, Hugh Ross, Pierre Monteux and Richard Burgin.

TULSA, OKLA.
WORLD
D. 95,474 S. 150,615
FEB 8 1961

DECARVALHO DISCOVERY OF KOUSSEVITSKY

Conductor Tells of Start

By PAUL EDWARDS
Of The World Staff

A member of the Brazilian congress with the red speck of the Legion d'Honneur pinned to his lapel and a Brazilian press card in his wallet came to town Tuesday to conduct the Tulsa Philharmonic Orchestra.

He is the first in a series of guest conductors to be brought here to fill out the tenure of recently departed Vladimir Golschmann.

His name is Eleazar de Carvalho. Behind his performance at the Municipal Theater Sunday afternoon will be 15 years of experience conducting the finest symphony orchestras in Europe and the Americas.

Drawing some conlusions from those 15 years, and punctuating his most enthusiastic sentences with a stubby practice baton, de Carvalho traced his professional inspiration to the tutelage of one of the world's great conductors and, perhaps unconsciously, to the street songs and beggar chants of his native Brazil.

* * *

Serge Koussevitzky, Russian-born conductor who led the Boston Symphony Orchestra for 25 years from 1924-49 and schooled many of America's outstanding conductors at the Berkshire Music Center in Tanglewood, Mass., discovered de Carvalho in 1946.

"He opened the book of conducting to me," the Brazilian said. "He was like a father. I came to him at Tanglewood unknown and he reached down from the pedestal upon which all had placed him and gave me a band."

Koussevitzky, who was personally affronted when one of his pupils used a longer baton than his, didn't care where a talented conductor came from.

Though de Carvalho had but 10 years as a tuba player and some opera conducting to his credit when he came to the Berkshire center, the old master soon made him his assistant and then took him to Boston in October of '46 where de Carvalho made his American debut with the BSO.

—World Staff Photo

Eleazar de Carvalho with baton

* * *

In 1949, when Koussevitzky retired from the Boston orchestra at the age of 75, his first step outside of the U.S. in 25 years was taken with de Carvalho to Rio De Janiero where he was to be guest conductor for two weeks.

He stayed six, and left encouraging his pupil to "do all he could for good music in Brazil."

De Carvalho took this as an order. He founded the Academia Paulista de Musica in Sao Paulo, which he still directs, and also took over the Brazilian section of Jeunesses Musicales—a youth music organization.

* * *

De Carvalho earns his press card the hard way, writing a weekly column on music and travel for a Rio newspaper.

He likes to talk about the music of his homeland. "We have a very strong folk music there," he said. "The infusion of Jesuit priests into the country left the Indians singing street songs with Latin words, and now even beggars ask for money in the streets with a song very close to a Gregorian chant."

De Carvalho assumed command of the master conductor class at Tanglewood after Koussevitzky's death in 1951, and since then has been in greater demand. He spends the spring and early summer in Brazil, the falls in Europe and the winter in the U.S. He conducts his Berkshire class during July and August.

TIMES-UNION***

Keeler's CHRONICLE

VOL. 6 MAY 1st, 1961 NO. 3

Tanglewood's A Coming!

The other-day our friendly mailman brought a very nice note from HARRY S. BEALLE, Publicity Director of the Boston Symphony Orchestra and the Berkshire Music Festival at Tanglewood. The amiable Mr. Beallé writes:

Dear Mr. Adler,

I am delighted to tell you that the thousands of people who wait for Tanglewood to open so that they may include a visit to Keeler's in their Berkshire jaunt will have an extra week this summer to enjoy your fine food.

Because of the big public request, we are extending the Berkshire Festival at Tanglewood from the former six-week season to a seven-week season in 1961. Our first concert will break forth Wednesday evening, July 5th, and the last program will be given on Sunday afternoon, August 20.

I hope you will be able to come and hear some of our music this summer and at the same time I hope all of us have the pleasure of coming to eat some of your fine food this summer.

Sincerely,
Harry S. Bealle

We certainly are pleased to hear from Mr. Bealle and we look forward not only to welcoming the many musicians and patrons of Tanglewood, to Keeler's but to accepting his most cordial invitation to travel over to Lenox, Mass. and enjoy some of the glorious music that will pour out over the breathtaking Tanglewood grounds.

Scene at KEELER'S

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 191,991
JUL 3 1961

Boston Symphony Berkshire Festival Begins Friday

The Boston Symphony Orchestra will begin the 1961 Berkshire Festival at Tanglewood in Lenox Friday evening. Music director Charles Munch will arrive today via air from Paris and go immediately to his Summer residence in Richmond.

Since the end of the Symphony season last April, Dr. Munch has been vacationing in Europe. He conducted a memorial concert to Dr. Serge Koussevitzky with the London Philharmonic in the Royal Festival Hall June 1.

The first week-end of concerts in the Music Shed at Tanglewood will be devoted to J. S. Bach, as follows:

Friday at 8:30 p.m.—Suite in B minor, Doriot Anthony Dwyer, flute soloist; Suites Nos. 1, 3 and 4.

Saturday at 8:30 p.m.—"Wedding" Cantata, Adele Addison, soprano soloist; Brandenburg Concertos Nos. 2, 3, 5 and 6.

Sunday at 2:30 p.m.—Magnificat, soloists Adele Addison, Florence Kopleff, Charles Bressler and Mac Morgan; Sinfonia from Easter Oratorio; Concerto No. 1, in D minor, for Clavier, Lukas Foss, soloist. The Tanglewood Choir, prepared by Hugh Ross and Willie Beckett, will participate in the Magnificat.

The Curtis String Quartet—Jascha Brodsky, violin; Mehli Mehta, violin; Max Aranoff, viola; and Orlando Cole, cello—will be joined by violist Joseph de Pasquale and cellist Samuel Mayes in Tanglewood's Theater Wednesday evening at 8:30. The program will consist of Brahms' Sextet in B-flat major, Op. 18, and the Quintet in C major, Op. 163, by Franz Schubert.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
JUL 26 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Circ. 371,393
JUL 4 1961

TANGLEWOOD

Charles Munch and the Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood this week with three orchestral concerts of music by Johann Sebastian Bach on Friday, Saturday and Sunday (July 7-8-9) and with a concert by the Curtis String Quartet assisted by Joseph de Pasquale and Samuel Mayes on Wednesday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 175,076
JUL 3 1961

Berkshire Festival Opens Friday Night at Tanglewood

Charles Munch and the Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood, Lenox, with three orchestral concerts of music by Bach to be given on Friday and Saturday evenings and Sunday afternoon, July 9, in the Music Shed, and with a concert by the Curtis String Quartet, assisted by Joseph de Pasquale, and Samuel Mayes, on Wednesday night in the Theater.

Nine soloists have been invited by Doctor Munch to participate in the three all-Bach concerts. Doriot Anthony Dwyer, the Orchestra's first flutist, will be soloist at the Friday evening (8:30) concert in Bach's Suite No. 2 (B minor) for Flute and Strings. This concert will also include the Suites Nos. 1, 3 and 4.

At the Saturday concert (8:30) soprano Adele Addison will be heard in Bach's "Wedding" Cantata (No. 202, for soprano, "Weichet nur, betrubte Schatten") and Mrs. Dwyer plus Roger Voisin (trumpet), Ralph Gomberg (oboe), Richard Burgin (violin) and Lukas Foss (piano) will be soloists in the Bach Brandenburg Concerti Nos. 2, 3, 5 and 6.

Tanglewood Is Summer Home of Boston Orchestra

The music shed at Tanglewood, off Route 183 in Lenox is the summer home of the Boston Symphony Orchestra, which conducts the Berkshire Music Festival during the months of July and August and annually brings more than 100,000 music lovers to the area, often more than 10,000 to a single concert. Spacious lawns and gardens overlooking picturesque Stockbridge Bowl in themselves are a reward to the visitor. In addition to the main concerts, opera and chamber music programs are given weekly during the season in smaller halls at Tanglewood.

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HUDSON, N.Y.
REGISTER STAR
D. 8,447
JUL 20 1961

Tanglewood Plans 15 'Pop' Concerts

Tanglewood, the famous summer home of the Boston Symphony Orchestra at Lenox, Mass., has come a long way since 1937, the last year that its concerts were presented in a tent.

Formal informality marked the early audiences. Today the vacationing Tanglewood enthusiasts, who surround the 6,000-seat open Music Shed during concerts, are as informal as an audience can become. To join them is, in itself, an interesting experience, and acoustically remarkable.

Inside the Shed is, of course, quieter. Seats there are preferred by people who enjoy viewing the approximalety 105-instrument orchestra and the conductor, who melds the virtuosity and varied backgrounds of its players into one.

A severe thunder storm broke up an all-Wagner program in the Tanglewood tent on August 12, 1937, roaring in and around it as the orchestra started to play the "Ride of the Valkries." The program was halted three times and its second half was changed because of damage to instruments. It has been called the $100,000 storm because subsequently that amount was raised for construction of the Music Shed. The Shed was inaugurated on August 4, 1938, with a performance of Beethoven's Ninth Symphony.

The festival, annually, draws vast crowds, last year over 190,000 people. Although there are ample parking facilities and traffic direction, it is well to land-mark the site of the family car so it can be easily found at concert's end.

210-ACRE ESTATE

The 210-acre Tanglewood estate, between Lenox and Stockbridge, is also the setting for the Berkshire Music Center, the orchestra's summer school of music, established in 1940. Conductor Charles Munch is director and composer Aaron Copland chairman of faculty.

Much of the well-kept and beautiful grounds with tall hemlocks, elms, pines and birches, overlook the sparkling waters of the Stockbridge Bowl.

Nathaniel Hawthorne, who named his "Tanglewood Tales" after the estate, lived there in the late 1840s.

Tanglewood was given to Dr. Serge Koussevitzky, then Boston Symphony's conductor, in 1936 by descendants of its Boston banker-merchant-owner.

Dr. Munch is presenting 15 Festival concerts by the full orchestra in the Shed and six chamber music concerts in the 1,200-seat Theater-Concert Hall this season.

The conductor, who is retiring at the end of the year to be succeeded by Erich Leinsdorf, was born into a musical family in Strasbourg, Alsace in 1891.

After a career as a violinist, he became a conductor in Paris in 1932 and was an overnight success. He was director of the Societe des Concerts and professor of conducting at the Paris Conservatory, the most sought-after post in Paris, from 1937 to 1945. Four years later he went to Boston.

He will conduct the majority of the concerts with the full orchestra.

Leonard Bernstein, long familiar to Tanglewood followers and TV popularizer of classical music, will conduct one of the three concerts to commemorate the tenth anniversary of the death of Dr. Koussevitzky, conductor for 25 years and first director of the Berkshire Music Center.

Pierre Monteux, Boston and San Francisco Symphony conductor emeritus, will return to Tanglewood for several concerts. Others will be Richard Burgin, Boston Symphony musician for over 40 years and its associate conductor, and Eugene Ormandy of the Philadelphia Orchestra.

Arthur Fiedler and the Boston Pops, who have delighted two generations of college students to say nothing of their elders, will be at Tanglewood on August 3 for a special concert to benefit the Berkshire Music Center.

The Boston Symphony Orchestra was founded in 1881. It has been described as the orchestra that made the most beautiful music in the world.

This year's program was announced in separate schedules.

The 15 concerts by the full symphony will be presented in the Shed on July 21, 22, 23, 28, 29 30, August 4, 5, 6, 11, 12, 13, 18, 19, 20. Tickets range from $3 to $6.50.

Chamber music concerts in the Theatre Concert Hall, now in progress, are July 26, August 2, 9, 16 with tickets at $3 and $3.50.

Admissions to the lawns is $2.50 on sale two and a half hours before each concert. Admission to Saturday morning rehearsals is $1.50 for adults and 50c for children.

All evening concerts will be at 8:30 and afternoon concerts at 2:30.

Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward hte support of the center. They are permitted to attend more than 50 school musical events.

A cafteria, selling box lunches and beverages, is open at 6 p.m. on Wednesday, Friday and Saturday evenings and noon on Sundays.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Daily Item
CLINTON, Mass.
Circ. 3,437

JUN 21 1961

Music For All Tastes This Summer

BOSTON (UPI) — Music for every taste and mood from concert piano by Claudio Arrau to the "Z's" in jazz await only the downbeat of a conductor and the ears of an audience in New England this summer.

Arrau, in a tribute to the Franz Liszt sesquicentennial, will be one of many famed artists appearing during the Berkshire festival at Tanglewood, perhaps the most celebrated of New England summer musical events.

Charles Munch will lead the Boston Symphony in his next-to-last season as director of the festival on weekends July 7 through Aug. 20. Guest conductors for the series in the 6,000-seat shed will include Leonard Bernstein of the New York Philharmonic and Eugene Ormandy of the Philadelphia Orchestra. Arrau's Aug. 16 recital will conclude a series of seven chamber music programs.

Elsewhere in the Berkshires, Ted Shawn will present another season of ballet at Jacob's Pillow and the Music Barn in Lenox will offer jazz and popular musicians. The country town of Great Barrington and the nearby city of Pittsfield also will be celebrating their bicentennials in July and August.

The Castle Hill concerts in Ipswich on Boston's North Shore announced a variety of artists including Dave Brubeck and the Modern Jazz Quartet.

Pianist Rudolf Serkin again will hold his Marlboro, Vt. school June 30 to Aug. 21, combining music and the arts. The University of Vermont offers the 1961 Lane Artists series. Goddard College in Plainfield, Vt., has scheduled a series of concerts July 2-Aug. 22

A summer music camp again will operate at Belgrade, Maine. The Air Force Band will play over July 4 when Calais, Maine and St. Stephen, N.B., jointly celebrate "Frontier Days," commemorating years of harmony between two nations.

The New Hampshire Music Festival, Inc. will hold its ninth season of symphony concerts, ten programs to be given at Gilford, Meredith and Wolfeboro from July 20 to Aug. 24.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 143,950

JUL 3 1961

Boston Symphony Berkshire Festival Begins Friday

The Boston Symphony Orchestra will begin the 1961 Berkshire Festival at Tanglewood in Lenox Friday evening. Music director Charles Munch will arrive today via air from Paris and go immediately to his Summer residence in Richmond.

Since the end of the Symphony season last April, Dr. Munch has been vacationing in Europe. He conducted a memorial concert to Dr. Serge Koussevitzky with the London Philharmonic in the Royal Festival Hall June 1.

The first week-end of concerts in the Music Shed at Tanglewood will be devoted to J. S. Bach, as follows:

Friday at 8:30 p.m.—Suite in E minor, Doriot Anthony Dwyer, flute soloist; Suites Nos. 1, 3 and 4.

Saturday at 8:30 p.m.—"Wedding" Cantata, Adele Addison, soprano soloist; Brandenburg Concertos Nos. 2, 3, 5 and 6.

Sunday at 2:30 p.m.—Magnificat, soloists Adele Addison, Florence Kopleff, Charles Bressler and Mac Morgan; Sinfonia from Easter Oratorio; Concerto No. 1, in D minor, for Clavier, Lukas Foss, soloist. The Tanglewood Choir, prepared by Hugh Ross and Willie Beckett, will participate in the Magnificat.

The Curtis String Quartet—Jascha Brodsky, violin; Mehli Mehta, violin; Max Aranoff, viola; and Orlando Cole, cello—will be joined by violist Joseph de Pasquale and cellist Samuel Mayes in Tanglewood's Theater Wednesday evening at 8:30. The program will consist of Brahms' Sextet in B-flat major, Op. 18, and the Quintet in C major, Op. 163, by Franz Schubert.

The Pittsfield Eagle June 20

Tanglewood Ready For Music Festival

The Berkshire Festival box office personnell and equipment moved over the weekend from Boston to Tanglewood, the Boston Symphony Orchestra's 210-acre estate in the Berkshire Hills, in preparation for the Orchestra's seven week Festival which opens July 5th with the first of seven Wednesday evening chamber music concerts followed, on July 7, by the first of twenty-one Boston Symphony Orchestra concerts.

Charles Munch will conduct the first six orchestral concerts on July 7, 8, 9, and 14, 15 and 16 (Friday, Saturday, 8:30; Sunday, 2:30). The programs for the first three concerts will consist of music by Bach; for the second three, music by Mozart. Doctor Munch's guests at these concerts will include seven members of his orchestra plus pianists Lukas Foss and Seymour Lipkin, four vocal soloists and the Tanglewood Choir. Doctor Munch has invited several distinguished conductors and eminent soloists to join him in the fifteen Boston Symhony Orcestra concerts scheduled for the final five Festival weekends.

The Curits Quartet, with Joseph de Pasqual and Samuel Mayes, will give the first chamber music concert at Tanglewood (July 5th). Participants in the other concerts of this series will include the Budapest, Boston Fine Arts and Kroll Quartets, the Beaux Arts Trio of New York, the New York Pro Musica and Claudio Arrau in a Liszt Sesquicentennial Recital.

The Festival ticket office, starting today, will be open as follows: Mon-Sat. 9 a. m. to 5 p. m., Sunday, July 2: 10 a. m. to 4p. m., (Closed Sun. June 25th.) It will be open from 9 to 6 every day from July 5th - August 20 and will remain open through intermission on concert nights. Mail orders and telephone orders will also be accepted for the Festival concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUN 25 1961

Berkshire Festival Opens Box Office

Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, and his Berkshire Festival staff will open their offices at Tanglewood, Lenox, tomorrow in preparation for the orchestra's seven week summer season which opens July 5 and the seven week summer school session of the Berkshire Music Center which opens July 2.

In addition to the orchestra's administrative and ticket office staffs, the offices of the Friends of the Berkshire Music Center will also open tomorrow to assist the 200,000 Tanglewood visitors expected in Lenox this summer.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 153,116

JUN 18 1961

Tanglewood Box Office Opens Soon

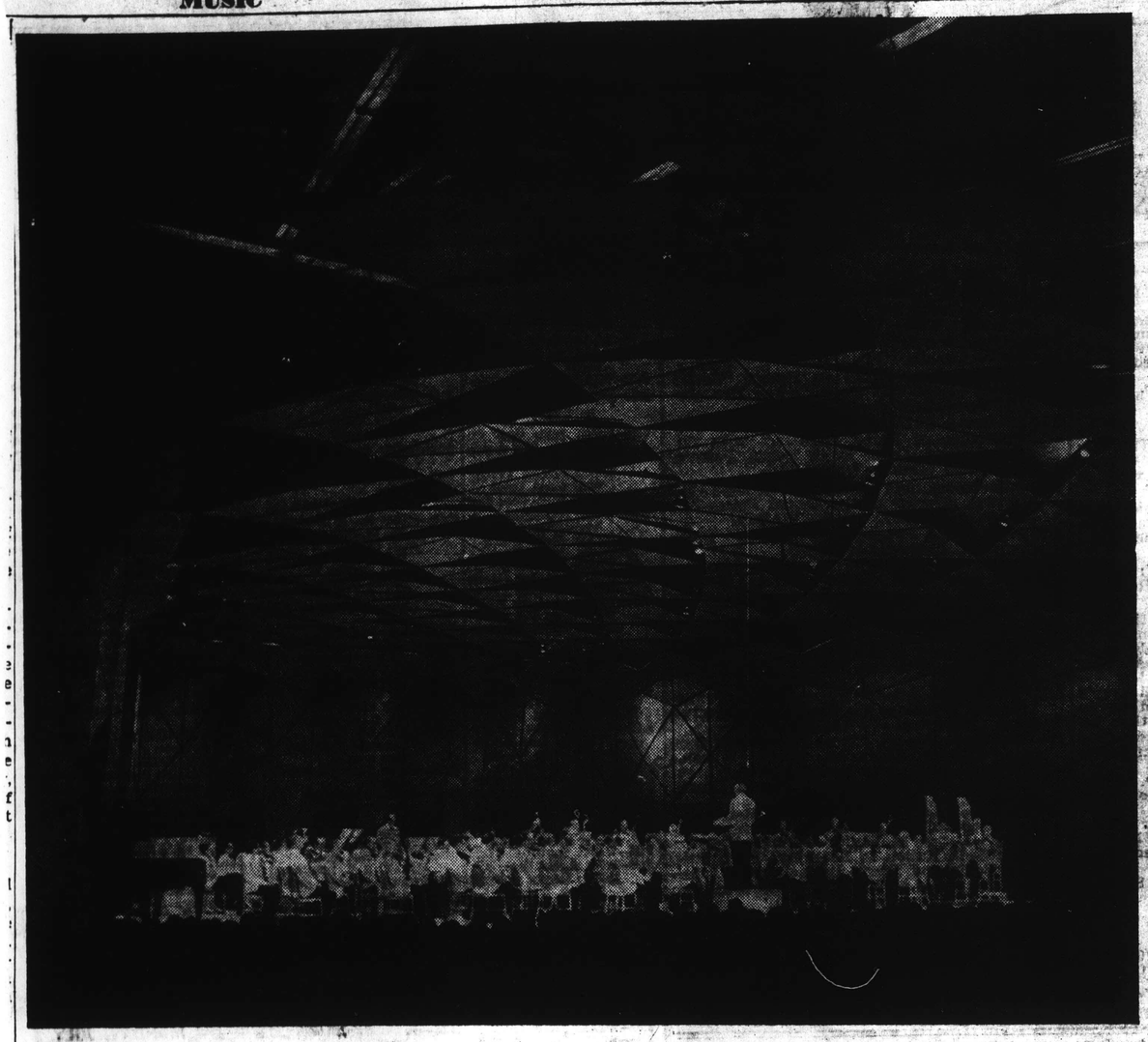
BOSTON — The Berkshire Festival box office personnel and equipment will move this weekend from Boston to Tanglewood, the Boston Symphony Orchestra's 210-acre estate in the Berkshire Hills of western Massachusetts, in preparation for the Orchestra's seven week Festival which opens July 5 with the first of seven Wednesday evening chamber music concerts followed, on July 7, by the first of twenty - one Boston Symphony Orchestra concerts.

Charles Munch will conduct the first six orchestral concerts at Tanglewood on July 7, 8, 9 and 14, 15 16 (Friday, Saturday, 8:30; Sunday, 2:30). The programs for the first three concerts will consist of music by Bach; for the second three, music by Mozart.

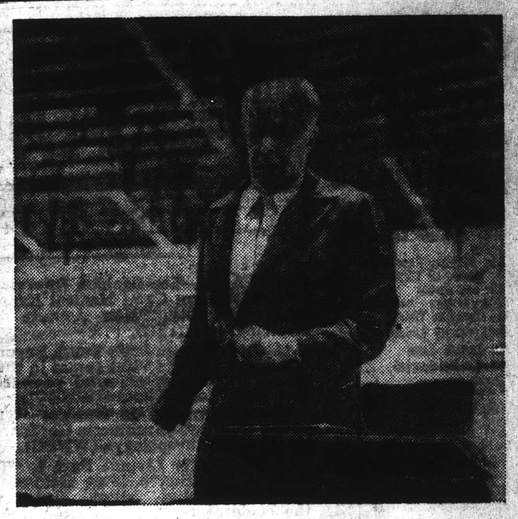
Dr. Munch's guests at these concerts will include seven members of his Orchestra plus the pianists Lukas Foss and Seymour Lipkin, four vocal soloists and the Tanglewood Choir conducted by Hugh Ross. Dr. Munch has invited several distinguished conductors and eminent soloists to join him in the fifteen Boston Symphony Orchestra concerts scheduled for the final five Festival weekends (July 21-22-23; 28-29-30; August 4-5-6; 11-12-13; 18-19-20).

The Curtis Quartet, with Joseph de Pasquale and Samuel Mayes, will give the first chamber music concert at Tanglewood (July 5). Participants in the order of concerts of this series will include the Budapest, Boston Fine Arts and Kroll Quartets, the Beaux Arts Trio of New York, the New York Pro Musica and Claudio Arrau in a Liszt Sesquicentennial Recital.

The Festival Ticket Office, beginning Tuesday, will be open as follows: Monday - Saturday: 9 a.m. to 5 p.m.; Sunday July 2: 10 a.m. to 4 p.m.; (Closed Sunday, June 25). The Ticket Office will be open from 9 to 6 every day from July 5 to Aug. 20 and will remain open through intermission on concert nights. Mail orders and telephone orders will also be accepted for the Festival concerts.



STAGE IS SET AT TANGLEWOOD—The new season of the Berkshire Festival begins Friday with a series of Bach concerts for its inaugural week-end. Above, the Boston Symphony is seen on stage of Music Shed in Lenox, Mass.



THE LARGEST SHARE—Charles Munch, who will lead major portion of concerts at the festival.

Whitestone

GUEST CONDUCTOR—Pierre Monteux will take over podium for concerts on July 23 and Aug. 4.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879

JUN 16 1961

More Soloists Are Announced At Tanglewood

Charles Munch has announced additional soloists and program revisions for the Boston Symphony Orchestra's 1961 Festival at Tanglewood.

He has invited soprano Adele Addison, contralto Florence Kopleff, tenor Charles Bressler and baritone Mac Morgan to join the Tanglewood Choir in the July 9 performance of Bach's Magnificat. Doctor Munch has also selected his singers for the Festival's final concert on Aug. 20 when a performance of Berlioz' Romeo and Juliet will be given—contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm.

Richard Burgin, who will conduct the Aug. 11th concert as one of the three concerts in tribute to Serge Koussevitzky, has invited soprano Nancy Carr and contralto Eunice Alberts to be his guests in the performance of Mahler's Symphony No. 2.

The Trio by Roussel, originally announced for the chamber music concert by the Beaux Arts Trio of New York on July 19th, has been withdrawn and will be replaced by Chausson's Trio. Doctor Munch also announced that Lukas Foss' composition, "Time Cycle," which was originally announced as part of the Aug. 5th concert, has been withdrawn from that program but will be performed, by soprano Adele Addision, as part of the Fromm Foundation's concert of contemporary chamber music on July 10.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle (e)
NORTH ATTLEBORO Mass.
Circ. 3,903

JUN 21 1961

Plan Summer Music For Every Taste

BOSTON (UPI) — Music for every taste and mood from concert piano by Claudio Arrau to the "Z's" in jazz await only the downbeat of a conductor and the ears of an audience in New England this summer.

Arrau, in a tribute to the Franz Liszt sesquicentennial, will be one of many famed artists appearing during the Berkshire festival at Tanglewood, perhaps the most celebrated of New England summer musical events.

Charles Munch will lead the Boston Symphony in his next-to-last season as director of the festival on weekends July 7 through Aug. 20. Guest conductors for the series in the 6,000-seat shed will include Leonard Bernstein of the New York Philharmonic and Eugene Ormandy of the Philadelphia Orchestra. Arrau's Aug. 16 recital will conclude a series of seven chamber music programs.

Elsewhere in the Berkshires, Ted Shawn will present another season of ballet at Jacob's Pillow and the Music Barn in Lenox will offer jazz and popular musicians. The country town of Great Barrington and the nearby city of Pittsfield also will be celebrating their bicentennials in July and August.

The Castle Hill concerts in Ipswich on Boston's North Shore announced a variety of artists including Dave Brubeck and the Modern Jazz Quartet.

Pianist Rudolf Serkin again will hold his Marlboro KVt.) school June 30 to Aug. 21, combining music and the arts. The University of Vermont offers the 1961 Lane Artists series. Goodard College in Plainfield, Vt. scheduled a series of concerts July 2-Aug. 2.

A summer music camp again will operate at Belgrade, Maine. The Air Force Band will play over July 4 when Calais, Maine and St. Stephen, N.B., jointly celebrate "Frontier Days," commemorating years of harmony between two nations.

The New Hampshire Music Festival, Inc. will hold its ninth season of symphony concerts, ten programs to be given at Gilford, Meredity and Wolfeboro from July 20 to Aug. 24.

Chronicle Want Ads Bring Results

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Circ. 440,211

JUN 25 1961

Tanglewood Open For Seven Weeks

The Fromm Music Foundation has since 1956 taken an active role in the presentation of contemporary music at Tanglewood as the sponsor of a program embracing seminars, lectures and concerts, both formal and informal.

With the expansion of the Tanglewood season, July 5th to August 20, to seven weeks this year, these activities have also been expanded. The activities include weekly lecture concerts comprising the Seminar in Contemporary Music; the widespread activity of the Fromm Fellowship Players and a single formal concert of contemporary chamber music.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
WATERBURY, Conn.
Circ. 48,322

JUN 18 1961

Tanglewood Season To Open July 5

The Berkshire Festival box office personnel and equipment move this week end from Boston to Tanglewood, the Boston Symphony Orchestra's 210-acre estate in the Berkshire Hills of Western Massachusetts, in preparation for the orchestra's seven-week festival which opens July 5 with the first of seven Wednesday evening chamber music concerts followed, on July 7, by the first of 21 Boston Symphony Orchestra concerts.

Charles Munch will conduct the first six orchestral concerts at Tanglewood on July 7, 8, 9 and 14, 15, 16 (Friday, Saturday 8:30; Sunday, 2:30.) The programs for the first three concerts will consist of music by Bach; for the second three, music by Mozart. Dr. Munch's guests at these concerts will include seven members of his orchestra plus the pianists Lukas Foss and Seymour Lipkin, four vocal soloists and the Tanglewood Choir conducted by Hugh Ross, Dr. Munch has invited several distinguished conductors and eminent soloists to join him in the 15 Boston Symphony Orchestra concerts scheduled for the final five Festival week ends (July 21-22-23; 28-29-30; Aug. 4-5-6; 11-12-13; 18-19-20).

The Curtis Quartet, with Joseph de Pasquale and Samuel Mayes, will give the first chamber music concert at Tanglewood July 5.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
JUN 11 1961

Berkshire Festival Underway July 5th

Famed Musical Event Continues to Aug. 20

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, will be held July 5 to August 20.

The Festival, extended from six to seven weeks, will include 15 concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra.

He has invited Leonard Bernstein to conduct one of three concerts to commemorate the tenth anniversary of the death of Serge Koussevitzky, the Orchestra's former music director and first director of the Berkshire Music Center.

THREE CONCERTS

Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy—a summer resident of the Berkshires—will make his first Festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear at the Festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin.

Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Charles Munch has also invited six members of the Boston Symphony Orchestra to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joeph de Paquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled for the 1961 Festival. They include three Mozart concertos and a Mozart Cantata; Bartok's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra plus compositions by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero, and Viotti.

BENEFIT CONCERT

Arthur Fiedler and the Boston Pops will be at Tanglewood on August 3rd in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be on August 17.

The Budapest Quartet, the Curtis Quartet with Joseph de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

The Festival's orchestral programs will be presented in the 6000-seat Music Shed in Friday and Saturday evenings at 8:30 and on Sunday afternoons at 2:30 p.m.

The chamber music recitals will be held in the 1200-seat Theatre-Concert Hall on Wednesdays at 8:30 p.m.

The Berkshire Music Center—the orchestra's summer school of music—will be in session at Tanglewood for the seven weeks (July 2-August 20) of the Festival.

Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward support of the Center.

Members of the Friends are permitted to attend more than 50 school events — concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

Mail orders for tickets to concerts by the Boston Symphony Orchestra at the 1961 Berkshire Festival, Tanglewood, are now being accepted at the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
MILFORD, Mass.
Circ. 7,995
JUN 21 1961

To Offer Music For Every Taste At Berkshire Event

BOSTON (UPI) — Music for every taste and mood from concert piano by Claudio Arrau to the "Z's" in jazz await only the downbeat of a conductor and the ears of an audience in New England this summer.

Arrau, in a tribute to the Franz Liszt sesquicentennial, will be one of many famed artists appearing during the Berkshire festival at Tanglewood, perhaps the most celebrated of New England summer musical events.

Charles Munch will lead the Boston Symphony in his next-to-last season as director of the festival on weekends July 7 through Aug. 20. Guest conductors for the series in the 6,000-seat shed will include Leonard Bernstein of the New York Philharmonic and Eugene Ormandy of the Philadelphia Orchestra. Arrau's Aug. 16 recital will conclude a series of seven chamber music programs.

Elsewhere in the Berkshires, Ted Shawn will present another season of ballet at Jacob's Pillow and the Music Barn in Lenox will offer jazz and popular musicians. The country town of Great Barrington and the nearby city of Pittsfield also will be celebrating their bicentennials in July and August.

The Castle Hill concerts in Ipswich on Boston's North Shore announced a variety of artists including Dave Brubeck and the Modern Jazz Quartet.

Pianist Rudolf Serkin again will hold his Marlboro KVt. school June 30 to Aug. 21, combining music and the arts. The University of Vermont offers the 1961 Lane Artists series. Goodard College in Plainfield, Vt. scheduled a series of concerts July 2-Aug. 22.

A summer music camp again will operate at Belgrade, Maine. The Air Force Band will play over July 4 when Calais, Maine and St. Stephen, N.B., jointly celebrate "Frontier Days," commemorating years of harmony between two nations.

The New Hampshire Music Festival, Inc. will hold its ninth season of symphony concerts, ten programs to be given at Gilford, Meredity and Wolfeboro from July 20 to Aug. 24.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUN 19 1961

BSO Begins Its Move to Tanglewood

Tickets Office Opens Tomorrow, Festival To Start July 5

TANGLEWOOD—The Berkshire Festival box office personnel and equipment moved over the weekend from Boston to Tanglewood in preparation for the Boston Symphony Orchestra's seven-week Festival.

It will open July 5 with the first of seven Wednesday evening chamber music concerts followed, on July 7, by the first of 21 BSO concerts. Charles Munch will conduct the first six orchestral concerts at Tanglewood. The programs for the first three concerts will consist of music by Bach; for the second three, music by Mozart.

Doctor Munch's guests at these concerts will include seven members of his orchestra, plus the pianists Lukas Foss and Seymour Lipkin, four vocal soloists and the Tanglewood Choir conducted by Hugh Ross. Doctor Munch has invited several distinguished conductors and eminent soloists to join him in the 15 Boston Symphony Orchestra concerts scheduled for the final five Festival weekends.

The Curtis Quartet, with Joseph de Pasquale and Samuel Mayes, will give the July 5 chamber music concert. Participants in the other concerts of this series will include the Budapest, Boston Fine Arts and Kroll Quartets, the Beaux Arts Trio of New York, the New York Pro Musica and Claudio Arrau in a Liszt Sesquicentennial recital.

The Festival ticket office, beginning tomorrow, will be open Monday to Saturday from 9 a.m. to 5 p.m. and Sunday, July 2, 10 a.m. to 4 p.m. The ticket office will be open from 9 to 6 every day from July 5 to Aug. 20 and will remain open through intermission on concert nights. Mail orders and telephone orders will also be accepted for the festival concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUN 19 1961

ADAMS, MASSACHUSETTS,

Munch Announces Other Soloists, Program Changes

Charles Munch has announced additional soloists and program revisions for the Boston Symphony Orchestra's 1961 Festival at Tanglewood, Lenox.

He has invited soprano Adele Addison, contralto Florence Kopleff, tenor Cherles Bressler and baritonee Mac Morgan to join the Tanglewood Choir in the July 9 performance of Bach's Magnificat. Dr. Munch has also selected his singers for the Festival's final concert on Aug. 20 when a performance of Berlioz' "Romeo and Juliet" will be given—contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm.

Richard Burgin, who will conduct the Aug. 11 concert as one of the three concerts in tribute to Serge Koussevitzky, has invited soprano Nancy Carr and contralto Eunice Alberts to be his guests in the performance of Mahler's Symphony No. 2.

The Trio by Roussel, originally announced for the chamber music concert by the Beaux Arts Trio of New York on July 19 has been withdrawn and will be replaced by Chausson's Trio. Dr. Munch also announced that Lukas Foss' composition, "Time Cycle," which was originally announced as part of the Aug. 5 concert, has been withdrawn from that program but will be performed, by soprano Adele Addison, as part of the Fromm Foundation's concert of contemporary chamber music on July 10.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Circ. 40,709
JUN 19 1961

Tanglewood To Open On July 5

The Berkshire Festival box moved this week end from Boston to Tanglewood the Boston Symphony Orchestra's 210 acre estate in the Berkshires Hills of Western Massachusetts, in preparation for the orchestra's seven-week festival which opens July 5 with the first of seven Wednesday evening chamber music concerts followed, on July 7, by the first of 21 Boston Symphony Orchestra concerts.

Charles Munch will conduct the first six orchestral concerts at Tanglewood on July 7, 8, 9 and 14, 15, 16 (Friday, Saturday 8:30; Sunday, 2:30.) The programs for the first three concerts will consist of music by Bach; for the second three, music by Mozart. Dr. Munch's guests at these concerts will include seven members of his orchestra plus the pianists Lukas Foss and Seymour Lipkin, four vocal soloists and the Tanglewood Choir conducted by Hugh Ross, Dr. Munch has invited several distinguished conductors and eminent soloists to join him in the 15 Boston Symphony Orchestra concerts scheduled for the final five Festival week ends (July 21-22-23; 28-29-30- Aug. 4-5-6; 11-12-13; 18-19-20.)

The Curtis Quartet, with Joseph de Pasquale and Samuel Mayes, will give the first chamber music concert at Tanglewood July 5.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
JUN 18 1961

TANGLEWOOD BOX OFFICE TO OPEN

BOSTON — The Berkshire Festival box office personnel and equipment move this week end from Boston to Tanglewood, Lenox, the Boston Symphony Orchestra's 210-acre estate in the Berkshire Hills of Western Massachusetts, in preparation for the orchestra's seven week festival which opens July 5 with the first of seven Wednesday evening chamber music concerts followed, on July 7, by the first of 21 Boston Symphony Orchestra concerts. The office will open Tuesday.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUN 17 1961

Tanglewood Season

Munch Names Added Soloists, Announces Program Changes

PAGE ONE—SECTION TWO

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 169,783

JUN 20 1961

Festixal Box Office Now At Tanglewood

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105

JUN 20 1961

Berkshire Festival Announces Changes

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Soprano Adele Addison, contralto Florence Kopleff, tenor Charles Bressler and baritone Mac Morgan join the Tanglewood Choir in the July 9 performance of Bach's Magnificat. For the Festival's final concert on Aug. 20 when Berlioz' "Romeo and Juliet" will be given, the soloists are: contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm. Nancy Carr and contralto Eunice Alberts will be soloists in Mahler's Symphony No. 2 on Aug. 11.

Saturday, June 24, 1961 KINGS COURIER

MUSIC ART DRAMA

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUN 17 1961

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New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise (e)
MARLBORO, Mass.
Circ. 5,660

JUN 21 1961

Plenty Of Good Music Is Scheduled For New Englanders This Summer

By JOHN A. HAHN

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CUE
NEW YORK, N.Y.
W. 173,090

JUN 10 1961

MASSACHUSETTS

This historic state has something to satisfy the taste of every vacationer. There are the lovely Berkshires in the western part of the state, the verdant countryside of Pioneer Valley in the central section, rocky shores to the north, more sandy as one goes south to delightful Cape Cod. Out at sea, there is lovely Nantucket Island, and nearer, Martha's Vineyard. Colorful vacation folders, booklets and maps can be obtained by writing the Massachusetts Department of Commerce, 150 Causeway Street, Box 11, Boston.

The Berkshires What To Do And See

The summer season starts off with a bang with the Great Barrington bi-centennial, and don't be surprised to see bearded gentlemen in old-fashioned garb wandering about town. June 25 there'll be a parade, followed by Historical Displays July and August at the Berkshire Atheneum in Pittsfield, historical exhibition and Civil War exhibit at the Berkshire Museum, Pittsfield, starting July 5. Bi-centennial Sunday is Sept. 3 with memorial programs, open house at historical sites and famous homes.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUN 17 1961

Tanglewood Season

Munch Names Added Soloists, Announces Program Changes

PAGE ONE—SECTION TWO

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 169,783

JUN 20 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105

JUN 20 1961

Berkshire Festival Announces Changes

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Saturday, June 24, 1961 KINGS COURIER

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

JUN 17 1961

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CUE
NEW YORK, N.Y.
W. 173,090

JUN 10 1961

MASSACHUSETTS

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New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise (e)
MARLBORO, Mass.
Circ. 5,660

JUN 21 1961

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By JOHN A. HAHN

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24

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Circ. 10,342
MAR 31 1961

Jake Jacobson's

Under the Sun

ATTLEBORO TO BOSTON TO BERKSHIRE

Spring — the season of stirring when all kinds of creatures bestir.

The creatures who stir include musicans such as those in the Boston Symphony Orchestra just concluding its 80th winter season.

Soon to move from Symphony Hall to the Hatch Memorial Shell on the bank of Boston's Charles River for the annual Esplanade Concerts.

In the summer to go west to Lenox for the annual Berkshire Festival.

In its midst, Sheldon Rotenberg, a member of the first violin section. Native of Attleboro, graduate of the local high school, a child prodigy who joined the Boston Symphony before World War II after auditioning for the late Serge Koussevitsky.

Sheldon, brother of Ernest and Henry Rotenberg, Attleboro attorneys, lives in Boston in the winter. In the summer when the orchestra moves west, Sheldon, his wife, Hilda and two children head for Pittsfield, located north of Lenox.

Eyes west. Lenox 100 plus miles from Attleboro., There this year the Boston Symphony under Charles Munch, its music director, will extend its season to run for seven weeks instead of six. from July 5 to August 20.

Lenox — situated in the hills of western Massachusetts. In Lenox is Tanglewood, the orchestra's 210-acre estate of ancient hemlocks, formal gardens, tall pines and wide vista.

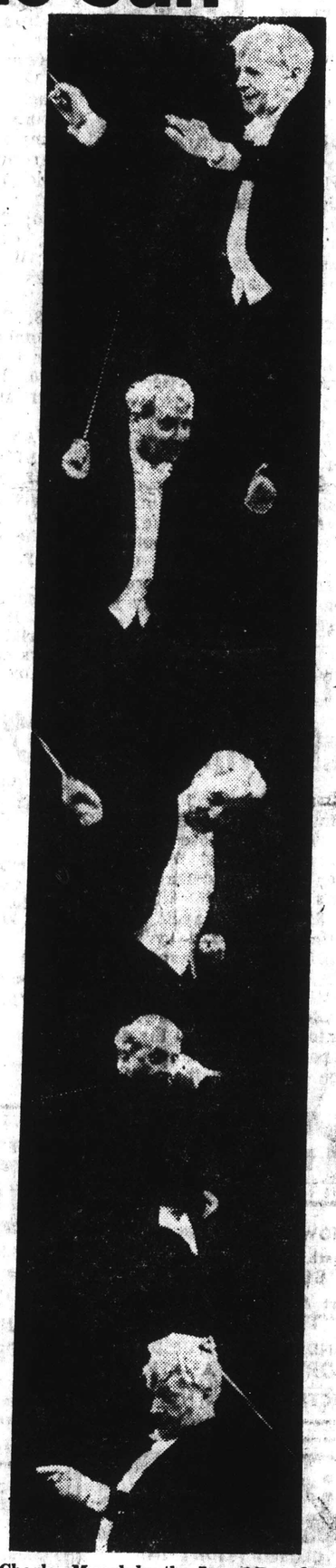
While a visit to Tanglewood during the concert season is something you'll not want to miss here's another suggestion. Take a trip to Tanglewood now — in the spring — or after Labor Day when there is no music there except from the birds and the spheres. When the long afternoon rays of sun stretch across the wide expanse of lawns. When there is time to walk through the grounds, unhurried, and observe and enjoy the scenery of the southern end of Berkshire valley.

While music is one way to get to Tanglewood — here's another way — the highway.

Rte. 1 from Attleboro to Rte. 128 then horth to Rte. 2 and transfer to Rte. 2 for the westward journey. If you are in a hurry I would suggest the Massachusetts Turnpike, but neither spring nor autumn is the time to hurry.

If you have a weekend a leisurely trip over Rte. 2 — known from Greenfield to Williamstown as the Mohawk Trail — will provide you with some of the most inspiring mountain scenery in the Bay tate.

An overnight stay in Williamstown with its fine motels and restaurants is recommended before switching from Rte. 2 to Rte. 7 which will bring you to Lenox.



Charles Munch by the Japan Broadcasting Corp.

CHICAGO, ILL.
TRIBUNE
D: 869,958 S: 1,186,625
MAY 14 1961

Busy Schedule of Summer Music Festivals Across U.S.

By Thomas Willis

It seems safe to say that wherever you happen to be in America this summer, it won't be too far from a center of musical activity. With all returns by no means in, Massachusetts, Puerto Rico, Colorado, and California, have been heard from, as well as several places in between.

Here, for your vacation planning, are some scheduled events, with addresses in case you wish more information. Each is, of course, subject to the usual possibility of change.

• • •

Near Lenox, Mass., at Tanglewood, the Boston Symphony orchestra will be holding its 1961 Berkshire Music Festival, this year extended from six to seven weeks starting July 5. Fifteen concerts by the Boston Symphony orchestra, six more by a chamber orchestra of symphony members, and seven chamber music programs are on the schedule.

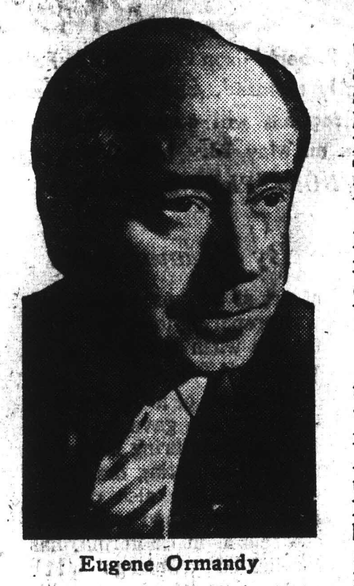
Charles Munch, whose retirement is not scheduled until the end of the 1962 festival, will do most of the conducting, beginning with the six opening concerts of Bach and Mozart by the chamber orchestra July 7 thru 16. Guest conductors include Pierre Monteux, Eugene Ormandy, Aaron Copland, Leonard Bernstein, Arthur Fiedler, and Richard Burgin. Mr. Bernstein is to conduct Aug. 12, at one of three concerts observing the 10th anniversary of Serge Koussevitsky's death. Mr. Ormandy will be making his first appearance at the festival July 29.

Soloists include Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis, Seymour Lipkin, Isaac Stern, and Adele Addison. The chamber music series offers the Budapest and Curtis String Quartets and the New York Pro Musica. The opera workshop, directed by Boris Goldovsky, presents Paisiello's comedy, "King Theodor in Venice," Aug. 7 and 8.

Further information from Festival Ticket Office, Symphony hall, Boston 15.

• • •

In the Rocky mountain region, the Aspen, Colo., music festival will take place June 28 thru Sept. 3, with concerts week days by faculty and guests and Sundays by the Aspen Symphony orchestra under the direction of Izler Solomon, its regular director, Carlos Chavez, Walter Susskind, and Darius Milhaud. Other guests: Leon Kirchner, the Julliard String Quartet, and the New York Pro Musica.



Eugene Ormandy

Charles Munch

Serge Koussevitzky

The faculty, all of whom take part in the concert series, includes Adele Addison, Hans Hotter, Grant Johannesen, Ruggiero Ricci, Leopold Simoneau, Jennie Tourel, Beveridge Webster, Ray Still, and Philip Farkas.

Until June 1, the address is Norman Singer, executive director, Aspen Musical Associates, 111 W. 57th st., New York City.

• • •

To the south the International Institute of Music, whose director is Roy Harris, will be held July 23 thru Aug. 9 at the Inter-American university, San German, Puerto Rico. Recitals, chamber music, choral concerts, and lectures by Janos Starker, Nicholas Slonimsky, Jesus Maria Sanroma, Warner Lawson, Sidney and Theresa Harth, and Victor Aitay. Further information from the Institute office, San German, P. R.

• • •

On California's Monterey peninsula, the Carmel Bach Festival will be held July 14 thru 23, under the direction of Sandor Salgo. Daily concerts by orchestra, chorus, and soloists, including Brunetta Mazzolini, McHenry Boatwright, Alice Ehlers, Joanna Hodges, and Ludwig Altmann, will include the Art of Fugue, the Mass in B minor, and several cantatas, as well as Isaac's Missa Carminum, Handel's "Saul," symphonies by Haydn and Brunetti, and madrigals by Marenzio Gesualdo, and Monteverdi. Write the Carmel Bach Festival, P. O. Box 503, Carmel-by-the-Sea, Cal.

• • •

Concluding a bit closer home, the Peninsula Music Festival at Fish Creek, Wis., will be held Aug. 5 thru 20 with Thor Johnson as director. Soloists will be Richard Cassily, John Browning, Sidney Harth, Patricia Neway, and Robert Marcellus. Opera is being presented for the first time, with productions of Gluck's "The Reformed Drunkard" and Pierne's "Sophie Arnould" listed. Write the Peninsula Arts association, Ephraim, Wis.

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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

OCT 15 1960

Tanglewood Fete To Run 7 Weeks

BOSTON (UPI)—The annual Berkshire Music Festival season will be extended to seven weeks effective this year, it was announced Friday.

Henry B. Cabot of Boston, president of the trustees of the Boston Symphony Orchestra, said the season would be extended from six weeks and would run July 1 through Aug. 20.

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Morning Globe
BOSTON, Mass.
Circ. 191,991
MAY 31 1961

Tanglewood have been received that the extra week has been added to take the season to Aug. 20. Leonard Bernstein, Richard Burgin, Arthur Fiedler, Aaron Copland, Pierre Monteaux and Eugene Ormandy will be among the guest conductors with Charles Munch.

BOSTON'S Cabots and Lowells will be part of the international audience that will have seven weeks at the Berkshire Festival this Summer instead of the usual six-week season. Thomas Perry of the Boston Symphony board reports that so many requests for tickets for the orchestra's traditional Summer season at

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News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700

OCT 20 1960

Boston Symphony Extends Season At Tanglewood

The Boston Symphony Orchestra has announced that its Berkshire Festival season next summer will last seven weeks instead of the six of previous years.

Henry B. Cabot of Boston, president of the trustees of the orchestra, revealed the change in schedule to the annual meeting of the Friends of the Boston Symphony in Boston recently.

The extra week will be added at the end of the normal season, it was explained. The opening exercises of the Berkshire Music Center will be held Sunday, July 1. The first in the series of the Bach - Mozart concerts will be July 7, 8 and 9. Under the new seven - week plan, the Festival will draw to a close on Sunday, Aug. 20.

This is the biggest change in the Festival schedule since the season was extended in 1954 to include six weeks of Shed concerts.

The popularity of the Bach-Mozart concerts after the 1957 season, caused the BSO to shift some of the performances to the Music Shed. Throughout the 1958, 1959 and 1960 seasons this proved to be a good move, and during those years attendance has increased at all concerts given during the so - called "small concerts."

NEW YORK POST, THURSDAY, APRIL 27, 1961 58

Berkshire Festival Will Open July 5

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held July 5-Aug. 20. The seven-week festival will include 15 concerts by the 104-man Boston Symphony, six concerts by a chamber orchestra and seven chamber music concerts.

Conductors will be Charles Munch, Pierre Monteux, Eugene Ormandy, Aaron Copland and Richard Burgin. Leonard Bernstein has been invited to conduct, too. Among the soloists will be pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin, violinist Isaac Stern and soprano Adele Addison.

The Budapest String Quartet, the Curtis Quartet and the New York Pro Musica are among the seven chamber ensembles.

The orchestral programs will be presented in the 600-seat Music Shed Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The chamber recitals will be held in the 120-seat Theater-Concert Hall Wednesdays at 8:30 p. m.

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NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
JUN 20 1961

Excellent Resorts Nestle in Berkshire Mountains

Every summer since 1934, beginning in the first week of July and running through the end of August, hundreds of thousands of persons who can't get enough of it congregate in the Berkshire Hills of Massachusetts for a somewhat mystifying schedule of music (symphonic, chamber-type and jazz) and dance (mostly interpretive).

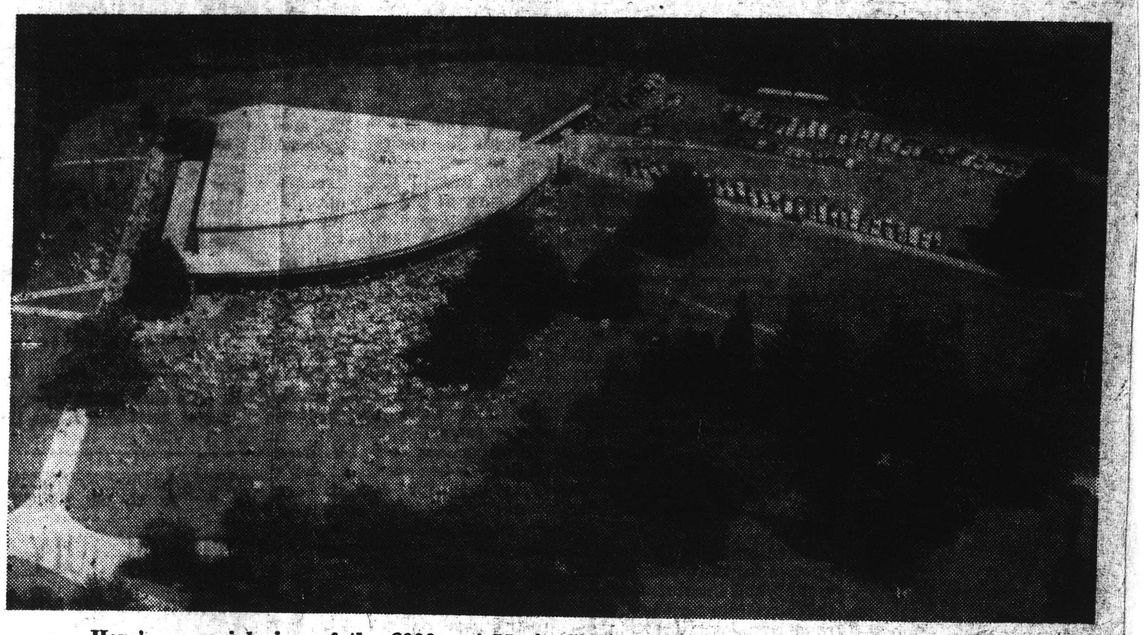
These delightful goings-on all perhaps too loosely under the catch-all title of the Berkshire Festival, but you'll hear bits and pieces of the offerings referred to as Tanglewood Music Festival, the Berkshire Symphonic Festival or Music at Tanglewood; and the rest variously described as the Jacob's Pillow Dance Festival or the Ted Shawn Dance Festival, and then—for the jazz portion—the Jazz Festival or Jazz in the Berkshires.

In any event the great midsummer program goes on in a spacious area called Tanglewood, at one time a private estate near the center of Lenox, Mass., but largely in the town of Stockbridge; and the area is surrounded by excellent resorts, the managements of which know in detail what's going on where.

Jug End Barn.

We've rounded up details on some of the better-known resorts—old-time hotels, popular "country-type" places with luxury appointments and family-type inns—which are within easy traveling distance to the music-and-dance activities.

Immensely popular with the "younger crowd" is the Jug



Here's an aerial view of the 6000-seat Music Shed, with its outside overflow of music lovers, at Tanglewood in Lenox, Mass. The music-and-dance season in the Berkshires runs this summer from July 5 through Aug. 20.

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Box 2078, Boston 6 • RIchmond 2-4200

Town Crier
WESTPORT, Conn.
Bi-Weekly
Circ. 6,005

MAY 14 1961

Festival Program . . .

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held July 5 through Aug. 20 and will include 15 concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members, devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the tenth anniversary of the death of Serge Koussevitzky and Pierre Monteux will conduct three concerts and Richard Burgin, one concert. Eugene Ormandy will make his first festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestra works.

Among the soloists the pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Mail orders for tickets are now being accepted at the festival ticket office, Symphony Hall, Boston.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
APR 2 1961

21 Concerts Will Be Given At 1961 Berkshire Festival

The Boston Symphony Orchestra will give twenty-one concerts between July 5 and Aug. 20 in the 1961 Berkshire Festival at Tanglewood, Lenox, Mass., which has been extended from six to seven weeks.

A chamber orchestra of its members will play in programs devoted to Bach and Mozart on the first two Friday and Saturday nights and Sunday afternoons of the series, and the full orchestra will be heard on the remaining five Fridays, Saturdays and Sundays. There will also be a chamber music series on Wednesday nights and two special events, a concert by the Boston Pops Orchestra under Arthur Fiedler on Thursday, Aug. 3, and a gala benefit for the Berkshire Music Center on Thursday, Aug. 17.

Munch to Conduct

Charles Munch, the Boston Symphony's music director, will conduct most of the concerts. Leonard Bernstein, music director of the New York Philharmonic, will conduct Aug. 12, and Eugene Ormandy, music director of the Philadelphia Orchestra, will make his Tanglewood debut July 29. Three concerts, on July 23, Aug. 4 and 19, will be conducted by Pierre Monteux, who celebrates his eighty-sixth birthday April 4. Richard Burgin, the Boston Symphony's concertmaster and associate conductor, will direct the concert of Aug. 11, and Aaron Copland will conduct two of his works on July 28.

The list of festival soloists includes Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot - Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin, pianists; Isaac Stern, violinist; Adele Addison, soprano, and six members of the Boston Symphony.

Among the sixteen works to be heard for the first time at Tanglewood are three concertos and a cantata by Mozart, Bela Bartok's Viola Concerto and Rhapsody No. 1 for violin and orchestra; Francis Poulenc's "Gloria" and works by Aaron Copland, Arthur Honegger, Franz Liszt, Walter Piston, Ottorino Respighi, William Schuman, Richard Strauss, Harold Shapero and Giovanni Battista Viotti.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

N. H. Sunday News
MANCHESTER, N. H.
Circ. 39,656

APR 2 1961

Berkshire Festival July 5-August 20

BOSTON, April 1—The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held July 5-August 20. The festival, extended from six to seven weeks, will include 15 concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchester of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the 10th anniversary of the death of Serge Koussevitsky, the orchestra's former music director and first director of the Berkshire Music Center.

Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy — a summer resident of the Berkshires — will make his first Festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Among soloists who will appear at the Festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Charles Munch has also invited six members of the Boston Symphony Orchestra to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

SCHENECTADY, N.Y.
GAZETTE
D. 47,453
APR 1 1961

Boston Symphony Will Play at Tanglewood

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held this year from July 5 through Aug. 20. Extended from six to seven weks the festival will include 15 concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

* * *

CHARLES MUNCH, the orchestra's music director, will conduct the Bach-Mozart series and a majority of the concerts with full orchestra. Leonard Bernstein will conduct three concerts; Pierre Monteux, will conduct three concerts and Richard Burgin will conduct one concert. Eugene Ormandy, a summer resident of the Berkshires, will make his first festival apeparance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Soloists at the festival include pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Six memmbers of the Boston Symphony Orchestra have been invited to be soloists at the festival and 16 compositions not previously performed at Tanglewood have been scheduled for this summer.

* * *

TWO BERKSHIRE Music Center benefits have been announced —Arthur Fiedler with the Boston Pops on Aug. 3 and a second program on Aug. 17. Seven ensembles are scheduled for the chamber music series.

The festival's orchestral programs will be presented in the 6,000-seat music shed Friday and Saturdays at 8:30 p.m. and Sunday at 2:30 p.m. The chamber music recitals will be held in the 11,200-seat theater-concert hall on Wednesdays at 8:30 p.m.

Mail orders for tickets to concerts by the Boston Symphony Orchestra for the Berkshire Festival are now being accepted at the festival ticket office at Symphony Hall, Boston 15, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189
APR 2 1961

Ormandy to Make First Bow at Berkshire Fete

Lenox, Mass. — (UPI) — Eugene Ormandy, conductor of the Philadelphia Orchestra, will make his first appearance this year at the Berkshire Music Festival which opens a seven-week season July 5.

A summer resident of the Berkshire, he will conduct one concert.

Other guest condustors in the 1961 festival will be Leonard Bernstein, Pierre Monteux and Composer Aaron Copland. Richard Burgin, concermaster of the Boston Symphony, will conduct a program.

Soloists during the festival will include violinist Isaac Stern, pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin, and soprano Adele Addison.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
APR 1 1961

26

Bernstein, Ormandy Are Among Conductors At Extended Tanglewood Festival Season

TANGLEWOOD — Leonard Bernstein and Eugene Ormandy will be among the guest conductors at the Berkshire Festival this summer during the Boston Symphony Orchestra's concerts which will be

Leonard Bernstein

heard between July 5 and Aug. 20.

The Festival, extended this season from six to seven weeks, will include 15 concerts by the 104-member BSO, six concerts by a chamber orchestra of Boston Symphony members devoted to the music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with the full orchestra in the Music Shed.

Koussevitzky Memorial

He has invited Mr. Bernstein, conductor of the New York Philharmonic, to conduct one of the three concerts to commemorate the 10th anniversary of the death of Dr. Serge Koussevitzky, the former music director of the BSO and first director of the Berkshire Music Center.

Pierre Monteux will conduct three concerts, Richard Burgin, the BSO concertmaster, one, Eugene Ormandy, a summer resident of Monterey and conductor of the Philadelphia Symphony Orchestra one, and Aaron Copland, two of his own orchestral works.

Soloists Listed

Among the soloists who will appear at the Festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Dr. Munch has also invited six members of the Boston Symphony Orchestra to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

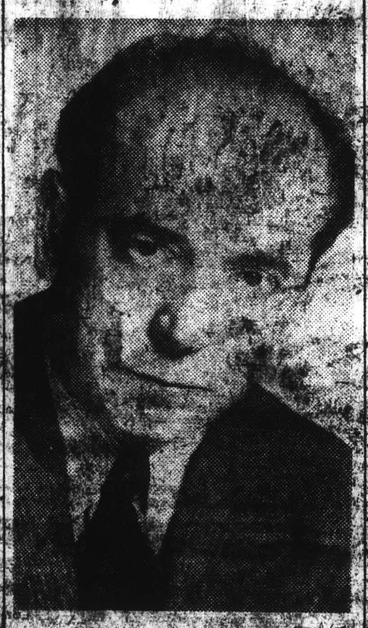
Sixteen compositions not previously performed at Tanglewood have been scheduled for the 1961 Festival. They include three Mozart concertos and a Mozart cantata; Bartok's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra plus compositions by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero, and Viotti.

Pops Returning

Arthur Fiedler and the Boston Pops will be at Tanglewood on Aug. 3 in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be on Aug. 17.

The Budapest Quartet, the Curtis Quartet with Joseph de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

The Festival's orchestral programs will be presented in the 6,000-seat Music Shed on Friday and Saturday evenings at 8:30, and on Sunday afternoons at 2:30 p.m. The chamber music recitals will be held in the 1,200-seat Theater-Concert Hall on Wednesdays at 8:30 p.m.



Eugene Ormandy

The Berkshire Music Center, the orchestra's summer school of music, will hold session at Tanglewood for the seven weeks (July 2-Aug. 20) of the Festival. Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward support of the Center. Members of the Friends are permitted to attend more than 50 school events, concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

Mail orders for tickets to concerts by the Boston Symphony Orchestra at the 1961 Berkshire Festival, Tanglewood, are now being accepted at the Festival Ticket Office, Symphony Hall, Boston 15.

The summer program:

July 7: Munch: Bach Suites Nos. 3, 2 (Dwyer), 1, 4.

July 8: Munch, Bach Brandenberg Concerti Nos. 3, 2 (Burgin, Dwyer, Gomberg, Voisin); Cantata No. 202 (Addison); Brandenburg Concerti Nos. 6, 5 (Burgin, Dwyer, Foss).

July 9: Munch: Bach Sinfonia from Easter Cantata; Piano Concerto in D minor (Foss); Magnificat (Tanglewood Choir and soloists).

July 14: Munch: Mozart Symphony No. 36, K. 425, "Linz"; Serenade for Wind Instruments in C minor, K. 388; Adagio and Fugue for String Instruments in C minor, K. 546; Symphony No. 40, in G minor, K. 550.

July 15: Munch: Mozart Bassoon Concerto in B-flat, K. 191 (Walt); Flute Concerto in G major, K. 313 (Dwyer); Sinfonia Concertante, in E-flat, K. 297b (Cioffi, Gomberg, Stagliano, Walt).

July 16: Munch: Mozart Symphony No. 29, in A major, K. 201; Piano Concerto No. 20, in D minor, K. 466 (Lipkin); Cantata, "Davidde Penitente," K. 469 (Hugh Ross, conductor, Tanglewood Choir and soloists).

July 21: Munch: Beethoven "Coriolan" Overture; Brahms Symphony No. 1; "Poulenc "Gloria" for soprano solo, chorus and orchestra (Addison, Festival Chorus).

July 22: Munch: Schumann "Genoveva" Overture; Schumann Symphony No. 1; Beethoven Violin Concerto (Stern).

July 23: Monteux: Respighi Antiqua Dances and Arias; Viotti Violin Concerto No. 23 in A minor (Stern); De Falla Dances from the Three Cornered Hat; Bartok Rhapsody No. 1 for Violin (Stern); Strauss "Rosenkavalier" Suite.

July 28: Copland Preamble for a Solemn Occasion, "Appalachian Spring" (conducted by the composer); Munch: Ravel "Daphnis et Chloe" complete (Festival Chorus).

July 29: Ormandy: Strauss "Don Juan," Mahler Symphony No. 3; Roussel "Bacchus et Ariane"; Brahms Symphony No. 2.

July 30: Munch: Beethoven Symphony No. 4; Liszt Piano Concerto No. 2 in A major (Janis); Piston Three New England Sketches; Liszt Piano Concerto No. 1 in E-flat major (Janis).

Aug. 3: Boston Pops at Tanglewood; Arthur Fiedler, conductor.

Aug. 4: Monteux: Beethoven "Fidelio" Overture; Schumann Piano Concerto (Istomin); Strauss Dance from "Salome"; Sibelius Symphony No. 2.

Aug. 5: Munch: Brahms Variations on a Theme by Haydn; Prokofiev Piano Concerto No. 3 (Henriot-Schweitzer); Franck Symphony in D minor.

Aug. 6: Munch: Beethoven Symphony No. 7; Bartok Viola Concerto (de Pasquale); Respighi "Pines of Rome."

Aug. 11: Burgin: Haydn Symphony No. 88; Mahler Symphony No. 2 (Festival Chorus and soloists).

Aug. 12: Bernstein: Shapero Adagietto from Symphony for Classical Orchestra; Stravinsky Symphony of Psalms (Festival Chorus); Tchaikovsky Symphony No. 5.

Aug. 13: Munch: Hanson Elegy for Serge Koussevitzky, Op. 44; Honegger Symphony No. 1; Beethoven Symphony No. 3.

Aug. 17: Gala Evening—Berkshire Music Center Benefit Program.

Aug. 18: Munch: Mendelssohn Octet for Strings; Debussy La Mer; Beethoven Piano Concerto No. 4 (Arrau).

Aug. 19: Monteux: Stravinsky "Petrouchka" Suite; Rachmaninoff Piano Concerto No. 2 (Graffman); Tchaikovsky Symphony No. 6.

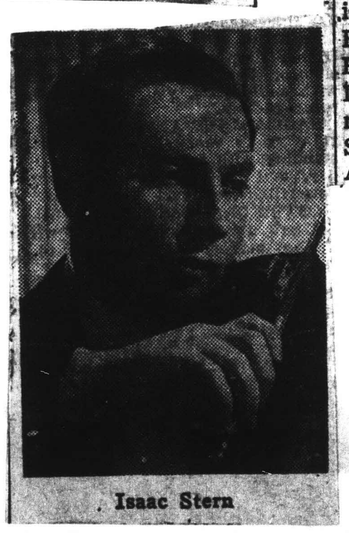
Aug. 20: Munch: Berlioz "Romeo and Juliette" (Festival Chorus and soloists).

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 4,136
JUN 8 1961

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held July 5-Aug. 20. The Festival, extended from six to seven weeks, will include 15 concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the tenth anniversary of the death of Serge Koussevitzky, the orchestra's former music director and first director of the Berkshire Music Center. Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy—a summer resident of the Berkshires — will make his first Festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear at the Festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.



Isaac Stern

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
JUN 22 1961

Soloists Added To Festival Program

Revisions Also Announced By Dr. Munch

Adele Addison, Florence Kopleff, Charles Bressler and Mac Morgan Invited To Join July 9 Performance of Bach's "Magnificat."—"Trio By Roussel" To Be Replaced.

Charles Munch has announced additional soloists and program revisions for the Boston Symphony Orchestra's 1961 Festival at Tanglewood in Lenox.

He has invited soprano Adele Addison, contralto Florence Kopleff, tenor Charles Bressler and baritone Mac Morgan to join the Tanglewood Choir in the July 9 performance of Bach's Magnificat. He has also selected his singers for the festival's final concert on August 20 when a performance of Berlioz' Romeo and Juliet will be given— contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm.

Richard Burgin, who will conduct the August 11 concert as one of the three concerts in tribute to Serge Koussevitzky, has invited soprano Nancy Carr and contralto Eunice Alberts to be his guests in the performance of Mahler's Symphony No. 2.

The Trio by Roussel, originally announced for the chamber music concert by the Beaux Arts Trio of New York on July 19, has been withdrawn and will be replaced by Chausson's Trio. Dr. Munch also announced that Lukas Foss' composition, Time Cycle, which was originally announced as part of the August 5 concert, has been withdrawn from that program but will be performed, by soprano Adele Addison, as part of the Fromm Foundation's concert of contemporary chamber music on July 10.

The Berkshire Festival box office personnel and equipment moved last week from Boston to Tanglewood. Starting this past Monday the office is open Monday through Saturday, 9:00 a.m. to 5:00 p.m.; it will be closed Sunday; open Sunday, July 2, 10:00 a.m. to 4:00 p.m., and beginning July 5 it will be open 9 to 6 every day and open through intermission on concert nights. Mail and telephone orders will be accepted for the festival concerts.

CHICAGO, ILL.
TRIBUNE
D. 869,958 S. 1,186,625
APR 3 1961

Notes

Boston Symphony orchestra conductors at the Berkshire Festival July 5—Aug. 20 are Charles Munch, Leonard Bernstein, Richard Burgin, Arthur Fiedler, Pierre Monteux and Eugene Ormandy. Soloists include the pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin, violinist Isaac Stern and soprano Adele Addison. . . . J. C.

KINGSTON, N.Y.
FREEMAN
D. 16,291
APR 1 1961

Bernstein Invited By Charles Munch To Conduct Concert

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held July 5-August 20. The Festival, extended from six to seven weeks, will include fifteen concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the Orchestra's Music Director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the tenth anniversary of the death of Serge Koussevitzky, the orchestra's former musical director and first director of the Berkshire Music Center. Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy—a summer resident of the Berkshires—will make his first Festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear at the Festival are pianists Claudo Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Charles Munch has also invited six members of the Boston Symphony Orchestra to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled for the 1961 Festival. They include three Mozart concertos and a Mozart Cantata; Bartok's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra plus compositions by Copland, Henegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss Harold Shapero, and Viotti.

Arthur Fiedler and the Boston Pops will be at Tanglewood on August 3 in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be on August 17.

The Budapest Quartet with Joseph de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

The Festival's orchestral programs will be presented in the 6000-seat Music Shed on Friday and Saturday evenings at 8:30, and on Sunday afternoons at 2:30 p. m. The chamber music recitals will be held in the 1200-seat Theatre-Concert Hall on Wednesdays at 8:30 p. m.

The Berkshire Music Center—the Orchestra's summer school of music—will be in session at Tanglewood for the seven weeks (July 2-August 20) of the Festival. Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward support of the Center. Members of the Friends are permitted to attend more than 50 school events—concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

Mail orders for tickets to concerts by the Boston Symphony Orchestra at the 1961 Berkshire Festival, Tanglewood, are now being accepted by the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

APR 1 1961

Programs Are Revealed For Berkshire Festival

Boston Orchestra's Season at Lenox Extended to Seven Weeks, July 5 to Aug. 20

LENOX — The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood will be held July 5 to Aug. 20. The festival, extended from six to seven weeks, will include 15 concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Bernstein to Conduct

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the 10th anniversary of the death of Serge Koussevitzky, the orchestra's former music director and first director of the Berkshire Music Center. Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy — a summer resident of the Berkshires—will make his first festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear at the festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Charles Munch has also invited eight members of the Boston Symphony Orchestra to be soloists at the festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled for the 1961 festival. They include three Mozart concertos and a Mozart Cantata; Bartok's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra plus compositions by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero, and Viotti.

Pops On Aug. 3

Arthur Fiedler and the Boston Pops will be at Tanglewood Aug. 3 in a special concert to benefit the Berkshire Music Center. A second center benefit evening will be Aug. 17.

The Budapest Quartet, the Curtis Quartet with Joseph de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

The festival's orchestral programs will be presented in the 6000-seat Music Shed Friday and Saturday nights at 8:30, and Sunday afternoons at 2:30. The chamber music recitals will be held in the 1200-seat Theater - Concert Hall on Wednesdays at 8:30 p. m.

The Berkshire Music Center—the orchestra's summer school of music—will be in session at Tanglewood for the seven weeks (July 2-Aug. 20) of the festival. Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward support of the center. Members of the Friends are permitted to attend more than 50 school events—concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

Mail orders for tickets to concerts by the Boston Symphony Orchestra at the 1961 Berkshire Festival, Tanglewood, are now being accepted at the festival ticket office, Symphony Hall, Boston 15.

* * *

Programs Listed

Orchestral programs for the 1961 Berkshire Festival at Tanglewood. (Programs subject to change).

Note: First Tanglewood performances indicated by asterisk.

Month of July

7: Munch: Bach Suites Nos. 3, 2 (Dwyer), 1, 4.

8: Munch: Bach Brandenburg Concerti Nos. 3, 2 (Burgin, Dwyer, Gomberg, Voisin); Cantata No. 202 (Addison); Brandenburg Concerti Nos. 6, 5 (Burgin, Dwyer, Foss).

9: Munch: Bach Sinfonia from Easter Cantata; Piano Concerto in D minor (Foss); Magnificat (Tanglewood Choir and soloists).

14: Munch: Mozart Symphony No. 36, K. 425, "Linz"; Serenade for Wind Instruments in C minor, K. 388; Adagio and Fugue for String Instruments in C minor, K. 546; Symphony No. 40, in G minor, K. 550.

15: Munch: Mozart Bassoon Concerto in B-flat, K. 191* (Walt); Flute Concerto in G major, K. 313* (Dwyer); Sinfonia Concertante, in E-flat, K. 297b (Cioffi, Gomberg, Stagliano, Walt).

16: Munch: Mozart Symphony No. 29, in A major, K. 201; Piano Concerto No. 20, in D minor, K. 466* (Lipkin); Cantata "Davidde Penitente," K. 469* (Hugh Ross, conductor, Tanglewood Choir and soloists).

21: Munch: Beethoven "Coriolan" Overture; Brahms Symphony No. 1; Poulenc "Gloria," for soprano solo, chorus and orchestra* (Addison, Festival Chorus).

22: Munch: Schumann "Genoveva" Overture; Schuman Symphony No. 7;* Beethoven Violin Concerto (Stern).

23: Monteux: Respighi Antique Dances and Airs;* Viotti Violin Concerto No. 22 in A minor (Stern); DeFalla Dances from the Three Cornered Hat; Bartok Rhapsody No. 1 for Violin* (Stern); Strauss "Rosenkavalier" Suite.

28: Copland Preamble for a Solemn Occasion,* "Appalachian Spring" (conducted by the composer); Munch: Ravel "Daphnis et Chloe," complete (Festival Chorus).

29: Ormandy: Strauss "Don Juan"; Harris Symphony No. 3; Roussel "Bacchus et Ariane"; Brahms Symphony No. 2.

30: Munch: Beethoven Symphony No. 4; Liszt Piano Concerto No. 2 in A major* (Janis); Piston Three New England Sketches;* Liszt Piano Concerto No. 1 in E-flat major (Janis).

Month of August

3: Boston Pops at Tanglewood; Arthur Fiedler, conductor.

4: Monteux: Beethoven "Fidelio" Overture; Schumann Piano Concerto (Istomin); Strauss Dance from "Salome";* Sibelius Symphony No. 2.

5: Munch: Brahms Variations on a Theme by Haydn; Prokofiev Piano Concerto No. 2 (Henriot-Schweitzer); Franck Symphony in D minor.

6: Munch: Beethoven Symphony No. 7; Bartok Viola Concerto* (de Pasquale); Respighi "Pines of Rome."

11: Burgin: Haydn Symphony No. 88; Mahler Symphony No. 2 (Festival Chorus and soloists).

12: Bernstein: Shapero Adagietto, from Symphony for Classical Orchestra;* Stravinsky Symphony of Psalms (Festival Chorus); Tchaikovsky Symphony No. 5.

13: Munch: Hanson Elegy for Serge Koussevitzky, Op. 44; Honegger Symphony No. 1;* Beethoven Symphony No. 3.

17: Gala Evening—Berkshire Music Center Benefit Program.

18: Munch: Mendelssohn Octet for Strings; Debussy La Mer; Beethoven Piano Concerto No. 4 (Arrau).

19: Monteux: Stravinsky "Petrouchka" Suite; Rachmaninoff Piano Concerto No. 2 (Graffman); Tchaikovsky Symphony No. 6.

20: Munch: Berlioz "Romeo et Juliette" (Festival Chorus and soloists).

* * *

Composers represented and number of compositions by each to be performed: Bach 12; Mozart 10; Beethoven 7; Brahms 3; R. Strauss 3; Bartok 2; Copeland 2; Liszt 2; Respighi 2; Schumann 2; Stravinsky 2; Tchaikovsky 2; one composition by each of the following: Berlioz, Debussy, De Falla, Franck, Haydn, Hanson, Harris, Honegger, Mahler, Mendelssohn, Piston, Poulenc, Prokofiev, Rachmaninoff, Ravel, Roussel, Schuman, Shapero, Sibelius, Viotti.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
FEB 26 1961

Longest

By FRANCIS D. PERKINS

Tanglewood will have its longest season thus far this summer, since both the Berkshire Festival and the Berkshire Music Center have added a seventh week to their sessions at Lenox, Mass. The Boston Symphony will offer its customary Bach and Mozart programs on Friday and Saturday and Sunday afternoons, July 7, 8, 9 and 14, 15, 16, and the full orchestra will give fifteen concerts, instead of the previous twelve, on Fridays, Saturdays and Sundays from July 21 through Aug. 20. The center will begin its 1961 operations on Sunday, July 2.

Charles Munch will again conduct most of the festival concerts. The guest leaders and the programs are expected to be chosen within the next two or three weeks. The festival schedule also includes the usual weekly chamber music series.

This summer's guests in the center's composition department will be Wolfgang Fortner, a German, and Roberto Gerhard, a Spaniard. Their visit has been made possible through a grant from the Ford Foundation's international affairs program. Aaron Copland, chairman of the faculty, and Lukas Foss will again teach in this department. Eleazar de Carvalho will return as head of the department of instrumental music, with Pierre Monteux, Gregor Piatigorsky and Leonard Bernstein as advisers.

The Fromm Music Foundation will continue its support of the center's contemporary music program, which will include a concert by Boston Symphony musicians and guest artists and a series of seven seminars. Twenty-three members of this orchestra will assist Richard Burgin and William Kroll in the orchestral and chamber music classes; Hugh Ross will head the choral department and G. Wallace Woodworth will direct the department of listening and analysis. Catalogues and application forms may be obtained from the center's registrar, Symphony Hall, Boston 15, Mass. New York auditions for instrumentalists wishing to join the orchestral and chamber music sessions are scheduled for March 10.

PHILADELPHIA, PA.
INQUIRER
D. 618,912 S. 1,014,829
MAY 7 1961

Berkshire Festival Set for 7 weeks

The Boston Symphony's Berkshire Festival at Tanglewood, Lenox, Mass., has been lengthened a week and will be held July 5 to Aug. 20. There will be 15 concerts by the Boston Symphony, six Bach-Mozart chamber concerts and seven other chamber programs.

Charles Munch will conduct most of the concerts and the Bach-Mozart programs. Guest leaders will include Pierre Monteux, Leonard Bernstein (Aug. 12), Eugene Ormandy, a summer resident of the Berkshires (July 29), and Aaron Copland. Soloists will include Claudio Arrau, Lukas Foss, Gary Graffman, Eugene Istomin, Byron Janis, Seymour Lipkin, Isaac Stern and Adele Addison.

Orchestral programs will be given in the 6000-seat Music Shed at 8:30 Fridays and Saturdays, and at 2:30 Sundays. Chamber recitals will be held in the 1200-seat Theatre-Concert Hall at 8:30 Wednesdays.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUN 30 1961

Munch Is Due By Air From Paris Monday

Charles Munch, music director of the Boston Symphony Orchestra, will arrive in the United States Monday by air from Paris and will go at once to his summer home in Richmond to prepare for the Berkshire Music Festival which opens at Tanglewood, Lenox, next weekend.

Since the close of the orchestra's winter season in late April, Dr. Munch has been vacationing in Europe except for one concert with the London Philharmonic Orchestra in London's Royal Festival Hall on June 1 which he designated as a memorial concert to Serge Koussevitzky and which was attended by the widow of the orchestra's former music director.

Munch will first rehearse his Boston Symphony Orchestra at Tanglewood Wednesday morning in preparation for the first three of the 21 orchestral concerts to be given at Tanglewood during the seven-week Berkshire Festival. The opening orchestral concerts, scheduled for Friday-Saturday-Sunday, July 7, 8 and 9, in the 6,000-seat Music Shed, will consist of music by J. S. Bach. These orchestral concerts will be preceded by tthe first of seven Wednesday evening chamber music programs on July 5 when the Curtis String Quartet is heard in Tanglewood's 1,200-seat theater.

Munch has invited nine soloists to assist him in the three all-Bach concerts. Four of the soloists—flutist Doriot Anthony Dwyer, Roger Voisin, trumpet, Ralph Gombert, Oboe, and violinist Richard Burgin—are first-desk players from his orchestra and four—soprano Adele Addison, contralto Florence Kopleff, baritone Mac Morgan and pianist Lukas Foss—are former students at the orchestra's Berkshire Music Center.

Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 40,409
JUN 20 1961

Music! Music! Music! In N.E. This Summer

BOSTON (UPI) — Music for every taste and mood from concert piano by Claudio Arrau to the "z's" in jazz await only the downbeat of a conductor and the ears of an audience in New England this summer.

Arrau, in a tribute to the Franz Liszt Sesquicentennial, will be one of many famed artists appearing during the Berkshire Festival at Tanglewood, perhaps the most celebrated of New England summer musical events.

Charles Munch will lead the Boston Symphony in his next-to-last season as director of the festival on week ends July 7 through Aug. 20. Guest conductor for the series in the 6,000-seat shed will include Leonard Bernstein of the New York Philharmonic and Eugene Ormandy of the Philadelphia Orchestra. Arrau's Aug. 16 recital will conclude a series of seven chamber music programs.

Elsewhere in the Berkshires, Ted Shawn will present another season of ballet at Jacob's Pillow and the Music Barn in Lenox will offer jazz and popular musicians. The county town of Great Barrington and the nearby city of Pittsfield also will be celebrating their bicentennials in July and August.

The Castle Hill concerts in Ipswich has announced a variety of artists including Dave Brubeck and the Modern Jazz Quartet; Duke Ellington; duo-pianists Ferrante and Teicher; Odetta; The Weavers; The Kingston Trio; guitarist Carlos Montoya, and concert pianist Leon Fleischer, all in week end concerts.

Music also will be important in Northern New England. Pianist Rudolf Serkin again will hold his Marlboro (Vt.) school June 30 to Aug. 21, combining music and the arts. The University of Vermont offers the 1961 Lane Artists Series. Goodard College in Plainfield, Vt., scheduled a series of concerts July 2-Aug. 22. The town of Manchester and St. Michael's College in Winooski Park also are the sites of summer-long musical and dramatic programs in the Green Mountain state.

A summer music camp again will operate at Belgrade, Me., the Air Force band will play over July 4th when Calais Me. and St. Stephen, N.B., jointly celebrate "Frontier Days," commemorating years of harmony between two nations.

The New Hampshire Music Festival, Inc will hold its ninth season of symphony concerts, ten programs to be given at Gilford, Meredith and Wolfboro from July 20 to August 24. Thomas Nee, director of the Minneapolis Civic Orchestra, will conduct the programs which climax with performances of Faure's Requiem and the Beethoven Fantasy for chorus, piano and orchestra.

Jazz and folk music again will be featured in Rhode Island with details still to be worked out.

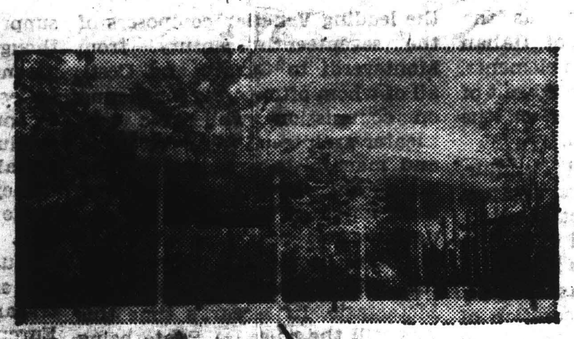
The summer music tents will be busier than ever this season, principally in Eastern Massachusetts. The Carousel in Framingham will present "an evening with Danny Kaye" as one attraction. Victor Borge, Jose Greco and his dancers will appear at the North Shore Music Theater which also will present "The Great Waltz," "Destry," "West Side Story" and other musicals. "West Side Story," "Flower Drum Song" and "Take Me Along" are among the South Shore Music Circus attractions.

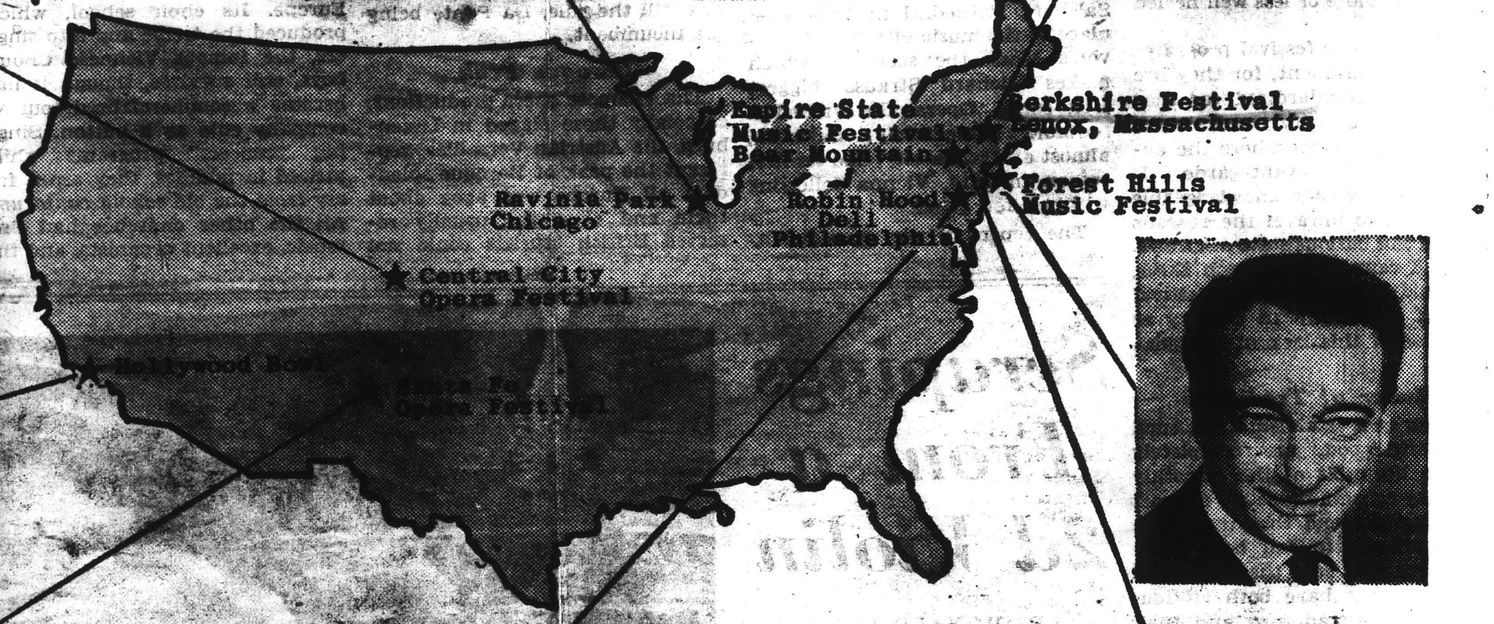
In Boston, Arthur Fiedler will conduct a series of free outdoor concerts on the Charles river esplanade. The Arts Center Theater will present the American premiere of Benjamin Britten's Opera, "The Turn of the Screw" starring Patricia Neway.

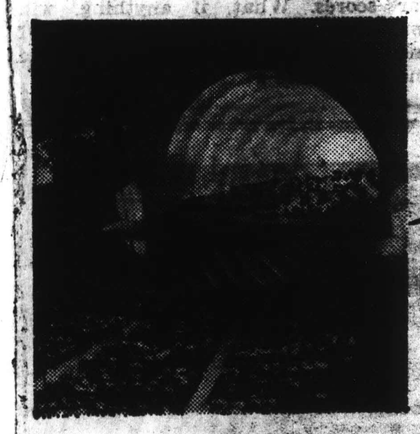
28

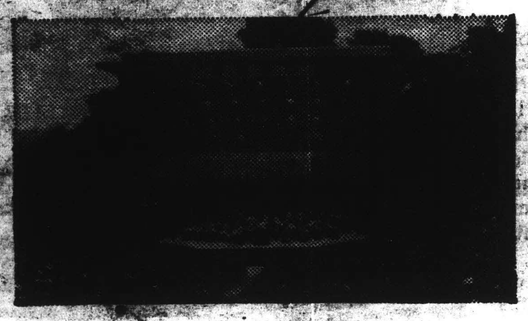
NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
JUN 25 1961

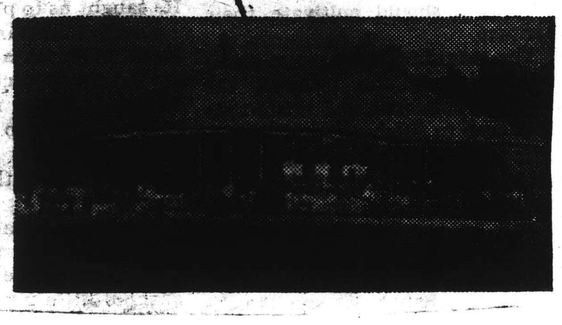
Coast-to-Coast Schedule of Music Festivals











SCHENECTADY, N.Y.
UNION-STAR
D. 35,771
APR 1 1961

Variety of Concerts Slated at Tanglewood

BOSTON, April 1—Fifteen concerts will be given by the Boston Symphony Orchestra during the 1961 Berkshire Festival at Tanglewood, Lenox, Mass., July 5-Aug. 20.

The schedule also includes six concerts by a chamber orchestra of members of the Boston Symphony devoted to music of Bach and Mozart and seven chamber music concerts. The festival has been extended from six to seven weeks.

Sixteen compositions not previously performed at Tanglewood have been scheduled for this year's festival. These include three Mozart concertos and a Mozart cantata, Bartok's "Viola Concerto" and "Rhapsody No. 1 for Violin and Orchestra," Poulenc's "Gloria" and compositions by Copland, Honegger, Liszt, Piston, Respighi, William Schuman, Richard Strauss, Shapero and Viotti.

The majority of the concerts with full orchestra and the Bach-Mozart series will be conducted by Charles Munch. Others who will conduct during the festival are Leonard Bernstein, Pierre Monteux, Eugene Ormandy and Aaron Copland.

Two benefit concerts will take place. Arthur Fiedler will conduct the Boston Pops Aug. 3. The second benefit will be held Aug. 17.

The Budapest Quartet, the Curtis Quartet with Joseph de Pasquale and Samuel Mayes as assisting artists and the New York Pro Musica are among the seven ensembles which will present the chamber music series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
JUN 18 1961

Tanglewood Box Office Opens Tuesday in Lenox

The Berkshire Festival box office moves this weekend from Boston to Tanglewood, the Boston Symphony Orchestra's 210-acre estate in the Berkshire Hills, in preparation for the seven week Festival which opens July 5 with the first of seven Wednesday evening chamber music concerts followed, on July 7, by the first of twenty-one Boston Symphony concerts.

Charles Munch will conduct the first six orchestral concerts on July 7, 8, 9 and 14, 15, 16.

The first three concerts will consist of music by Bach, for the second three, music by Mozart. Doctor Munch's guests at these concerts will include seven members of his Orchestra plus the pianists Lukas Foss and Seymour Lipkin, four vocal soloists and the Tanglewood Choir con- Munch has invited several conductors and soloists to join him in the fifteen concerts scheduled for the final five Festival weekends.

The Curtis Quartet, with Joseph de Pasquale and Samuel Mayes, will give the first chamber music concert at Tanglewood. Participants in this series include the Budapest, Boston Fine Arts and Kroll Quartets, the Beaux Arts of New York, the New York Pro Musica and Claudio Arrau in a Liszt Sesquicentennial Recital.

The Festival ticket office, beginning Tuesday will be open as follows: Mon. - Sat.: 9 a.m. to 5 p.m.; Sun. July 2: 10 a.m. to 4 p.m.; (Closed Sun., June 25). The ticket office will be open from 9 to 6 every day from July 5 - August 20 and will remain open through intermission on concert nights. Mail orders and telephone orders will also be accepted.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 4,856
JUL [illegible]

Munch Prepares For Berkshire Music Festival

LENOX, Mass. — Charles Munch arrived in the United States Monday via air from Paris and went to Richmond, Mass., where his personal staff has opened his summer residence. Since the close of the Boston Symphony Orchestra's winter season in late April, Munch has been vacationing in Europe except for one concert with the London Philharmonic Orchestra in London's Royal Festival Hall.

Munch will first rehearse his Boston Symphony Orchestra at Tanglewood Wednesday morning in preparation for the first three of the 21 orchestral concerts to be given at Tanglewood during the seven - week Berkshire Festival. The opening orchestral concerts scheduled for Friday - Saturday - Sunday (July 7-8-9) in the 6,000-seat Music Shed, will consist of music by J. Bach. These orchestral concerts will be preceded by the first seven Wednesday evening chamber music programs on July 5 when the Curtis String Quartet is heard in Tanglewood's 1,200-seat Theatre.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 1 1961

Chamber Program, Bach Concerts Open 1961 Festival Next Week

TANGLEWOOD — Charles Munch and the Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood next week with three orchestral concerts of music by Johann Sebastian Bach on Friday, Saturday and Sunday and with a concert by the Curtis String Quartet assisted by Joseph de Pasquale and Samuel Mayes on Wednesday.

Nine soloists have been invited by Dr. Munch to participate in the three all-Bach concerts. Doriot Anthony Dwyer, the orchestra's first flutist, will be soloist at the Friday evening 8:30 concert in Bach's Suite No. 2 in B minor for Flute and Strings. This concert will also include the Suites Nos. 1, 3 and 4.

Soloists Saturday

At the Saturday concert at 8:30 soprano Adele Addison will be heard in Bach's "Wedding" Cantata (No. 202, for soprano, "Weichet nur, betrubte Schatten") and Mrs. Dwyer plus Roger Voisin, trumpet; Ralph Gomberg, oboe; Richard Burgin, violin, and Lukas Foss piano, will be soloists in the Bach Brandenburg Concerti Nos. 2, 3, 5 and 6.

The Tanglewood Choir, prepared by Hugh Ross and Willis Beckett, will be heard for the first time this season at the Sunday afternoon concert at 2:30 when Dr. Munch conducts Bach's "Magnificat." Miss Addison, Florence Kopleff, Charles Bressler and Mac Morgan will be the soloists in the "Magnificat," which will be preceded by the Sinfonia from the Easter Oratorio and the 1st Concerto for Clavier, the D minor, with Mr. Foss as soloist.

The Curtiss String Quartet made up of Jascha Brodsky, violin; Mehli Mehta, violin; Max Aranoff, viola, and Orlando Cole, cello, will be joined by violist de Pasquale and cellist Mayes for a chamber music concert in Tanglewood's 1,200-seat Theater Wednesday evening. The program will consist of Brahms' Sextet in B-flat major, Op. 18, and the Quintet in C major, Op. 163, by Franz Schubert.

Members of the Friends of the Berkshire Music Center — those who make voluntary contributions to the school are invited to three events at Tanglewood next week: the Berkshire Music Center Orchestra, Thursday, 8:30 p.m., Music Shed; a seminar in contemporary music, Friday, July 7, 3:15, Chamber Music Hall, and Berkshire Music Center chamber music, Sunday, July 9, 10 a.m. in the Chamber Music Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189
JUL 2 1961

Berkshire Music Festival to Open

THE BOSTON SYMPHONY ORCHESTRA's 1961 Berkshire Festival at Tanglewood, the 210-acre estate between Lenox and Stockbridge, Mass., will begin Wednesday and last through Aug. 20.

Nineteen concerts by the full orchestra will be given in addition to six chamber orchestra concerts, seven chamber music recitals and two benefit evenings.

Charles Munch will conduct the Bach-Mozart concerts and guest conductors include Leonard Bernstein, Eugene Ormandy, Pierre Monteux and Richard Burgin.

Arthur Fiedler and his Boston Pops will be at Tanglewood on Aug. 3 and pianist Claudio Arrau will be on hand for an Aug. 16 recital which will conclude the chamber music series.

Boston Symphony Orchestra concerts are scheduled for July 7, 8, 9, 14, 15, 16, 21, 22, 23, 28, 29 and 30 and Aug. 4, 5, 6, 11, 12, 13 and 20. All dates are subject to change.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
APR 1 1961

1961 Tanglewood Festival Scheduled July 5-Aug. 20

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, will be held July 5-Aug. 20.

The Festival, extended from six to seven weeks, will include 15 concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

To Honor Koussevitzky

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the 10th anniversary of the death of Serge Koussevitzky, the orchestra's former music director and first director of the Berkshire Music Center. Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy, a summer resident of the Berkshires, will make his first Festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear at the Festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Charles Munch has also invited six members of the Boston Symphony Orchestra to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

16 New Compositions

Sixteen compositions not previously performed at Tanglewood have been scheduled for the 1961 Festival. They include three Mozart concertos and a Mozart Cantata; Bartok's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra plus compositions by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero and Viotti.

Arthur Fiedler and the Boston Pops will be at Tanglewood on Aug. 3 in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be on Aug. 17.

The Budapest Quartet, the Curtis Quartet with Joseph de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

The Festival's orchestral programs will be presented in the 6,000-seat Music Shed on Friday and Saturday evenings at 8:30, and on Sunday afternoons at 2:30 p.m. The chamber music recitals will be held in the 1,200-seat theater-concert hall on Wednesdays at 8:30 p.m.

Music Center

The Berkshire Music Center, the orchestra's summer school of music, will be in session at Tanglewood for the seven weeks (July 2-Aug. 20) of the Festival. Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward support of the Center. Members of the Friends are permitted to attend more than 50 school events — concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

Press (e)
BRISTOL, Conn.
Circ. 14,008
APR 1 1961

Boston Symphony Seven Week Berkshire Festival

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held July 5 to August 20. The Festival, extended from six to seven weeks, will include fifteen concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's Music Director, will conduct the Bach-Mozart concerts and a majority of the concerts with full Orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the tenth anniversary of the death of Serge Koussevitzky, the Orchestra's former Music Director and first Director of the Berkshire Music Center. Pierre Monteaux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy — a summer resident of the Berkshires — will make his first Festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear at the Festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Charles Munch has also invited six members of the Boston Symphony orchestra to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled for the 1961 Festival. They include three Mozart concertos and a Mozardt Cantata; Bartok's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra plus compositions by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero, and Viotti.

Arthur Fiedler and the Boston Pops will be at Tanglewood on August 3rd in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be on August 17.

The Budapest Quartet, the Curtis Quartet with Joseph de Pas

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
JUN 18 1961

Program Revisions, Added Soloists At Tanglewood

Charles Munch has announced additional soloists and program revisions for the Boston Symphony Orchestra's 1961 Festival at Tanglewood.

He has invited soprano Adele Addison, contralto Florence Kopleff, tenor Charles Bressler and baritone Mac Morgan to join the Tanglewood Choir in the July 9 performance of Bach's Magnificat. Munch has also selected his singers for the Festival's final concert on Aug. 20 when a performance of Berlioz' "Romeo and Juliet" will be given —contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm.

Richard Burgin, who will conduct the Aug. 11th concert as one of the three in tribute to Serge Koussevitzky, has invited soprano Nancy Carr and contralto Eunice Alberts to be his guests in the performance of Mahler's Symphony No. 2.

The Trio by Roussel, originally announced for the chamber music concert by the Beaux Arts Trio of New York July 16, has been withdrawn and will be replaced by Chausson's Trio. Munch also announced that Lukas Foss' composition, "Time Cycle," which was originally announced as part of the Aug. 5 concert, has been withdrawn from that program but will be performed by soprano Adele Addison, as part of the Fromm Foundation's concert of contemporary chamber music July 10.

36 Tribune 4/2/61

21 Concerts Will Be Given At 1961 Berkshire Festival

The Boston Symphony Orchestra will give twenty-one concerts between July 5 and Aug. 20 in the 1961 Berkshire Festival at Tanglewood, Lenox, Mass., which has been extended from six to seven weeks.

A chamber orchestra of its members will play in programs devoted to Bach and Mozart on the first two Friday and Saturday nights and Sunday afternoons of the series, and the full orchestra will be heard on the remaining five Fridays, Saturdays and Sundays. There will also be a chamber music series on Wednesday nights and two special events, a concert by the Boston Pops Orchestra under Arthur Fiedler on Thursday, Aug. 3, and a gala benefit for the Berkshire Music Center on Thursday, Aug. 17.

Munch to Conduct

Charles Munch, the Boston Symphony's music director, will conduct most of the concerts. Leonard Bernstein, music director of the New York Philharmonic, will conduct Aug. 12, and Eugene Ormandy, music director of the Philadelphia Orchestra, will make his Tanglewood debut July 29. Three concerts, on July 23, Aug. 4 and 19, will be conducted by Pierre Monteux, who celebrates his eighty-sixth birthday April 4. Richard Burgin, the Boston Symphony's concertmaster and associate conductor, will direct the concert of Aug. 11, and Aaron Copland will conduct two of his works on July 28.

The list of festival soloists includes Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot - Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin, pianists; Isaac Stern, violinist; Adele Addison, soprano, and six members of the Boston Symphony.

Among the sixteen works to be heard for the first time at Tanglewood are three concertos and a cantata by Mozart, Bela Bartok's Viola Concerto and Rhapsody No. 1 for violin and orchestra; Francis Poulenc's "Gloria" and works by Aaron Copland, Arthur Honegger, Franz Liszt, Walter Piston, Ottorino Respighi, William Schuman, Richard Strauss, Harold Shapero and Giovanni Battista Viotti.

30

Citizen (e)
WINSTED, Conn.
Circ. 3,592

MAR 30 1961

MUSIC FESTIVAL AT TANGLEWOOD STARTS JULY 5

Berkshire Festival Extended From Six to Seven Weeks — Includes 15 Concerts

The Boston Symphony orchestra's 1961 Berkshire festival at Tanglewood, Lenox, Mass., will be held July 5 to Aug. 20. The festival, extended from six to seven weeks, will include 15 concerts by the 104-member Boston Symphony orchestra, six concerts by a chamber orchestra of Boston symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the 10th anniversary of the death of Serge Koussevitzky, the orchestra's former music director and first director of the Berkshire Music center. Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy, a summer resident of the Berkshires, will make his first festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear at the festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Charles Munch has also invited six members of the Boston Symphony orchestra to be soloists at the festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled for the 1961 festival. They include three Mozart concertos and a Mozart Cantata; Bartok's Viola Concerto and his Rhapsody No. 1 for violin and orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra plus compositions by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero and Viotti.

Arthur Fiedler and the Boston Pops will be at Tanglewood on Aug. 3 in a special concert to benefit the Berkshire Music center. A second center benefit evening will be on Aug. 17.

The Budapest quartet, the Curtis quartet with Joseph de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

The festival's orchestral programs will be presented in the 6,000-seat Music Shed on Friday and Saturday evenings at 8:30, and on Sunday at 2:30 p. m. The chamber music recitals will be held in the 1,200-seat theater-concert hall on Wednesdays at 8:30 p. m.

The Berkshire Music center, the orchestra's summer school of music, will be in session at Tanglewood for the seven weeks (July 2-Aug. 20) of the festival. Tanglewood visitors may join the friends of the Berkshire Music center by a voluntary contribution toward support of the center. Members of the Friends are permitted to attend more than 50 school events—concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

Mail orders for tickets to concerts by the Boston Symphony orchestra at Tanglewood, will be accepted starting Saturday at the Festival ticket office, Symphony Hall, Boston 15, Mass.

Sunday Herald
BOSTON, Mass.
Circ. 289,111

APR 2 1961

165 Church ... New York

BROOKLYN, N.Y.
FLATBUSH LIFE
W. 12,500

JUN 24 1961

Academy Tanglewood outing set July 23

The Brooklyn Academy of Music will run its fifth annual "Sunday at Tanglewood" excursion on July 23. The all-inclusive ticket includes round trip transportation, a box lunch on the Tanglewood grounds and a reserved seat inside the Music Shed for the concert of the Boston Symphony Orchestra.

Pierre Monteux, the octogenarian conductor who has had a busy European spring season, and who opened the Lewisohn Stadium season last Tuesday night, will conduct. The soloist will be Isaac Stern, world-renowned American violin virtuoso.

Mrs. Monroe D. Stein of The Women's Committee for The Boston Symphony Orchestra Concerts in Brooklyn is the Chairman of the "Sunday at Tanglewood" committee this year. Mrs. J. Vincent Keogh is Co-Chairman. Nearly a thousand residents of New York City have participated in the four excursions sponsored by the Academy. It is the largest musical journey originating within the city. The day's cost is $12. unless one is a 1961-62 Academy Member entitled to a reduction of $1.

New England Newsclip Agency, Inc.
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News (e)
SPRINGFIELD, Mass.
Circ. 99,001

APR 1 1961

1961 Berkshire Festival Dates

Dates for the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, have been announced. They are July 5-Aug. 20. The festival, extended from six to seven weeks, will include 15 concerts by the orchestra, six concerts by the chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the tenth anniversary of the death of Serge Koussevitzky, the orchestra's former music director and first director of the Berkshire Music Center.

Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy—a summer resident of the Berkshires — will make his first festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear at the festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

OCT 14 1960

Festival Season Extended To Seven Weeks in 1961

The Berkshire Festival season at Tanglewood next year will be seven weeks long instead of six, it was announced today by Henry B. Cabot of Boston, president of the trustees of the Boston Symphony Orchestra.

Mr. Cabot revealed the new plans at the annual meeting of the Friends of the Boston Symphony in Boston yesterday afternoon before releasing the announcement to the public.

The extra week will be added at the end of the normal season, it was explained. The opening exercises of the Berkshire Music Center will be held Sunday, July 1. The first in the series of the Bach-Mozart concerts will be July 7, 8 and 9. Under the new seven-week plan, the Festival will draw to a close on Sunday, Aug. 20.

This is the biggest change in the Festival schedule since the season was extended in 1954 to include six weeks of Shed concerts.

The popularity of the Bach-Mozart concerts after the 1957 season, caused the BSO to shift some of the performances to the Music Shed. Throughout the 1958, 1959 and 1960 seasons this proved to be a good move, and during those years attendance has increased at all concerts given during the so-called "small concerts."

The over-all attendance at the 1960 Festival, which marked the Boston Symphony Orchestra's 25th anniversary in the Berkshires, was 173,579.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

APR 1 1961

Bernstein And Ormandy To Join Guest Conductor List At Tanglewood For Berkshire Festival

The Berkshire Festival wil be extended to seven weeks this summer, running from July 5 to Aug. 20. There will be 28 concerts, 15 of them by the full Boston Symphony Orchestra. In addition, the Berkshire Music Center, the summer school, will present some 50 musical programs.

The Festival, held at Tanglewood in Lenox, will be conducted for the most part under the baton of Charles Munch, musical director of the orchestra. A number of outstanding conductors will appear as guests, however, among them Leonard Bernstein, Pierre Monteux, Eugene Ormandy, Aaron Copland and concertmaster Richard Burgin.

As is customary, the season will open with six Bach-Mozart concerts. It will include, in midweek, seven chamber music concerts, with the Budapest Quartet, the New York Pro Musica, and the Curtis Quartet among the groups scheduled.

Charles Munch will conduct the Bach-Mozart concerts by a chamber orchestra, and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the 10th anniversary of the death of Serge Koussevitzky, the orchestra's former music director and first director of the Berkshire Music Center. Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy—a summer resident of the Berkshires—will make his first Festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of own orchestral works.

Among the soloists who will appear at the Festival are pianist Claudio Arrau, Lukas Foss, Gary Graffman, Nicola Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Charles Munch has also invited six members of the Boston Symphony Orchestra to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled for the 1961 Festival. They include three Mozart concertos and a Mozart Cantata, Bartok's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra plus compositions by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero and Viotti.

Arthur Fiedler and the Boston Pops will be at Tanglewood on Aug. 3 in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be on Aug. 12.

The Festival's orchestral programs will be presented in the 6000-seat Music Shed on Friday and Saturday evenings at 8:30, and on Sunday afternoons at 2:30. The chamber music recitals will be held in the 1200-seat Theatre-Concert Hall on Wednesdays at 8:30 p. m.

The Berkshire Music Center—the orchestra's summer school of music—will be in session at Tanglewood for the seven weeks of the Festival. Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward support of the Center. Members of the Friends are permitted to attend more than 50 school events—concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

Mail orders for tickets to concerts by the Boston Symphony Orchestra at the 1961 Berkshire Festival, Tanglewood, are now being accepted at the Festival Ticket Office, Symphony Hall, Boston 15.

Berkshire Programs

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, will be held July 5-August 20. The Festival, extended from six to seven weeks, will include 15 concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members in music by Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. Leonard Bernstein is to conduct one of three concerts to commemorate the 10th anniversary of the death of Serge Koussevitzky, the orchestra's former music director and first director of the Berkshire Music Center. Pierre Monteux will conduct three concerts and Richard Burgin one. Eugene Ormandy will make his first Festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

★ ★ ★

Among the soloists are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern and soprano Adele Addison each will be soloists twice.

Six members of the orchestra to be soloists are Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled. They include three Mozart concertos and a Mozart Cantata; Bartok's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra plus compositions by Copland, Honeggar, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero, and Viotti.

Arthur Fiedler and the Boston Pops will be at Tanglewood Aug. 3 in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be on Aug. 17.

★ ★ ★

The Budapest Quartet, the Curtis Quartet with Mr. de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

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News (e)
MILFORD, Mass.
Circ. 7,995
JUL 8 1961

TO OPEN SEASON

LENOX, Mass. (UPI)—The Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood this Friday with Charles Munch conducting.

The orchestra will present concerts of Bach music Friday and Saturday evenings and Sunday afternoon.

Dr. Munch was expected to arrive today from Europe where he has been vacationing since the end of the symphony season in April.

THE HARTFORD TIMES 39
Saturday, June 24, 1961

Boston Symphony Sets Tanglewood Schedule

THE Boston Symphony Orchestra's seven-week Berkshire Festival on its 210-acre estate, Tanglewood, at Lenox, Mass., will open July 5 with the Curtis Quartet, Joseph de Pasquale and Samuel Mayes in the first of seven Wednesday evening chamber music concerts.

Participants in these concerts will include the Budapest, Boston Fine Arts and Kroll Quartets, the Beaux Arts Trio of New York, the New York Pro Musica and Claudio Arrau in a Liszt Sesquicentennial recital.

The first of the 21 Boston Symphony concerts will come July 7.

* * *

CHARLES MUNCH, the orchestra's music director, will conduct the Bach-Mozart concerts the first two weekends, and most of the later ones with the full orchestra. He has invited Leonard Bernstein, Pierre Monteux, Eugene Ormandy and Aaron Copland to conduct also.

Danny Kaye will take over the orchestra July 13 in a pension fund benefit concert. After his first guest conducting engagement in Boston's Symphony Hall Apr. 3, 1957, the 104 laugh-weary members of the orchestra made Danny Kaye an honorary member, the only person ever so honored by the 81-year-old orchestra.

* * *

THE FESTIVAL ticket office, moved from Boston to Tanglewood this weekend, is open as follows: Monday-Saturday: 9 a. m. to 5 p. m.; Sunday, July 2: 10 a. m. to 4 p. m.; (closed Sunday, June 25). The ticket office will be open from 9 to 6 every day from July 5-Aug. 20 and will remain open through intermission on concert nights. Mail and telephone (Lenox 600) orders also will be accepted.

The schedule for the Boston Symphony Tanglewood concerts follows with soloists in parenthesis and asterisks to indicate first performances at Tanglewood:

* * *

7-7—MUNCH: Bach, Suites 3, 2 (Dwyer), 1, 4.

7-8—Munch: Bach, Brandenburg Concerti 3, 2 (Burgin, Dwyer, Gomberg, Voisin); Cantata 202 (Addison); Brandenburg Concerti 6, 5 (Burgin, Dwyer, Foss).

7-9—Munch: Bach, Sinfonia from Easter Cantata; Piano Concerto in D minor (Foss); Magnificat (Tanglewood Choir and Adele Addison, Florence Kopleff, Charles Bressler, Mac Morgan).

* * *

7-14 — MUNCH: Mozart, Symphony 36, K425, "Linz;" Serenade for Wind Instruments in C minor, K388; Adagio and Fuge for String Instruments in C minor K546; Symphony 40 in G minor K550.

7-15 — Munch: Mozart, *Bassoon Concerto in B flat K191 (Walt); *Flute Concerto in G major K313 (Dwyer); Sinfonia Concertante in E flat K297b (Cioffi, Gomberg, Staglino Walt).

7-16 — Munch: Mozart, Symphony 29 in A major K201; *Piano Concerto 20 in D minor K466 (Lipkin); *Cantata "Dividde Penitente" K469 (Hugh Ross, conductor, Tanglewood Choir and soloists).

* * *

7-21—MUNCH: Beethoven, "Coriolani" Overture; Brahms, Symphony 1; *Poulenc, "Gloria" for soprano solo, chorus and orchestra (Addison, Festival Chorus).

7-22 — Munch: Schumann, "Genoveva" Overture; Schuman, *Symphony 7; Beethoven, Violin Concerto (Stern).

7-23 — Monteux: *Respighi, Antique Dances and Airs; *Viotti, Violin Concerto 22 in A minor (Stern); De Falla, Dances from the Three Cornered Hat; *Bartok, Rhapsody 1 for Violin (Stern); Strauss, "Rosenkavalier" Suite.

* * *

7-28 — COPLAND: *Preamble for a Solemn Occasion, "Appalachian Spring (conducted by composer); Munch: "Daphnis et Chloe" (Festival Chorus).

7-29 — Ormandy: Strauss "Don Juan;" Harris, Symphony 3; Roussel, "Bacchus et Ariane;" Brahms, Symphony 2.

7-30 — Munch: Beethoven, Symphony 4; *Liszt, Piano Concerto 2 in A major (Janis); Piston, *Three New England Sketches; Liszt, Piano Concerto 1 in E flat major (Janis).

* * *

8-3 — BOSTON POPS at Tanglewood, Arthur Fiedler conducting.

8-4—Monteux: Beethoven, "Fidelio" Overture; Schumann, Piano Concerto (Istomin).

8-5 — Munch: Brahms, Variations on a Theme by Haydn; Prokoviev, Piano Concerto 2 (Henriot-Schweitzer); Franck, Symphony in D minor.

8-6 — Munch: Beethoven, Symphony 7; Bartok, *Viola Concerto (De Pasquale); Respighi, "Pines of Rome."

* * *

8-11 — BURGIN: Haydn, Symphony 88; Mahler, Symphony 2 (Festival Chorus and soloists, Nancy Carr and Eunice Alberts).

8-12—Bernstein: Shapero, *Adagietto, from Symphony for Classical Orchestra; Stravinsky, Symphony of Palms (Festival Chorus); Tchaikovsky, Symphony 5.

8-13 — Munch: Hanson, Elegy for Serge Koussevitzky, Op. 44; Honegger, *Symphony 1; Beethoven, Symphony 3.

* * *

8-17 — GALA EVENING: Berkshire Music Center Benefit.

8-18 — Munch: Mendelssohn, Octet for Strings; Debussy, La Mer; Beethoven, Piano Concerto 4 (Arrau).

8-19 — Monteux: Stravinsky, "Petrouchka" Suite; Rachmaninoff, Piano Concerto 2 (Graffman); Tchaikovsky, Symphony 6.

8-20 — Munch: Berlioz, "Romeo et Juliette" (Festival Chorus and soloists Florence Kopleff, John McCollum, Donald Gramm).

Bernstein Steamed Up

BROOKLYN, N.Y.
BAY NEWS
W: 10,215
JUN 24 1961

MUSIC ART DRAMA

Charles Munch has announced additional soloists and program revisions for the Boston symphony Orchestra's 1961 Festival at Tanglewood. He has invited soprano Adele Addison, contralto Florence Kopleff, tenor Charles Bressler and baritone Mac Morgan to join the Tanglewood Choir in the July 9 performance of Bach's **Magnificat.**

Doctor Munch has also selected his singers for the Festival's final concert on August 20 when a performance of Berlioz' **Romeo and Juliet** will be given — contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm.

Richard Burgin, who will conduct the August 11th concert as one of the three concerts in tribute to Serge Koussevitzky, has invited soprano Nancy Carr and contralto Eunice Alberts to be his guests in the performance of Mahler's Symphony No. 2.

The Trio by Roussel, originally announced for the chamber music concert by the Beaux Arts Trio of New York on July 19th, has been withdrawn and will be replaced by Chausson's Trio. Dr. Munch also announced that Lukas Foss' composition, "Time Cycle," which was originally announced as part of the August 5th concert, has been withdrawn from that program but will be performed, by soprano Adele Addison, as part of the Fromm Foundation's concert of contemporary chamber music on July 10.

The Berkshire Festival box office personnel and equipment move this weekend from Boston to Tanglewood, the Boston Symphony Orchestra's 210-acre estate in the Berkshire Hills of western Massachusetts, in preparation for the Orchestra's seven week Festival which opens July 5 with the first of seven Wednesday evening chamber music concerts followed, on July 7, by the first of twenty-one Boston Symphony Orchestra concerts.

The Festival Ticket Office, beginning June 20, will be open as follows: Mon. - Sat.: 9 a.m. to 5 p.m.; Sun. July 2: 10 a.m. to 4 p.m., (Closed Sun., June 25). The Ticket Office will be open from 9 to 6 every day from July 5 thru August 20 and will remain open through intermission on concert nights. Mail orders and telephone orders will also be accepted for the Festival concerts.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
JUL 2 1961

BERKSHIRE COUNTY MARKS 200TH YEAR

Special to The New York Times.

PITTSFIELD, Mass., July 1 —Berkshire County opens a two-month observance of its 200th anniversary this weekend. A display of early Americana is being held at the Berkshire Museum here.

The Labor Day week-end will be marked by religious services, dancing, parades and a bicentennial play.

The county, which borders on Vermont, New York and Connecticut, is the westernmost in Massachusetts. Pittsfield, the largest city, and Great Barrington, the largest town, are also 200 years old this year.

The county has inspired such writers as Herman Melville, Nathaniel Hawthorne, Henry Wadsworth Longfellow, Oliver Wendell Holmes and Sinclair Lewis. Lenox, the summer headquarters of the Boston Symphony Orchestra, has been a music center since 1918.

Near-by Dalton, long a paper-making center, is the site of the Crane Government Mill, which turns out the stock used for United States currency and securities. Pittsfield, once an early textile center, more recently has turned to electronics and is the home of a major plant of the General Electric Company.

NEW YORK, N.Y.
POST
D: 317,264 S: 257,590
APR 27 1961

Berkshire Festival Will Open July 5

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held July 5-Aug. 20. The seven-week festival will include 15 concerts by the 104-man Boston Symphony, six concerts by a chamber orchestra and seven chamber music concerts.

Conductors will be Charles Munch, Pierre Monteux, Eugene Ormandy, Aaron Copland and Richard Burgin. Leonard Bernstein has been invited to conduct, too. Among the soloists will be pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin, violinist Isaac Stern and soprano Adele Addison.

The Budapest String Quartet, the Curtis Quartet and the New York Pro Musica are among the seven chamber ensembles.

The orchestral programs will be presented in the 600-seat Music Shed Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. The chamber recitals will be held in the 120-seat Theater-Concert Hall Wednesdays at 8:30 p. m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enosburg Standard
ENOSBURG FALLS, Vermont
Weekly Independent
Circ. 1,050
APR 20 1961

Tanglewood Dates Set

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held July 5 to August 20. The Festival, extended from six to seven weeks, will include 11 concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a mapority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the tenth anniversary of the death of Serge Koussevitzky, the orchestra's former music director and first director of the Berkshire Music Center. Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy — a summer resident of the Berkshires — will make his first Festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

HACKENSACK, N.J.
RECORD
D. 98,806
JUL 1 1961

Tanglewood Set

The 1961 Berkshire Music Festival at Tanglewood, Lenox, Mass., will open Friday night. Charles Munch will conduct the Boston Symphony Orchestra in Bach's Suites 1-4.

Next Saturday, also at 8:30 P. M., Munch will conduct Bach's Brandenburg Concertos 2, 3, 5, and 6. The Bach week-end concludes Sunday at 2:30 P. M. with Bach's "Sinfonia" from "Easter Cantata", Piano Concerto in D Minor, and the "Magnificat".

July 13 will be a benefit concert for the Boston Symphony's pension fund. Comedian Danny Kaye will conduct and clown with the orchestra. Kaye has experience at this sort of thing. Four years ago he headed the orchestra in a similar laugh program, and the orchestra made him an honorary members.

CIVIL ENGINEERING
NEW YORK, N.Y.
MONTHLY 47,850
APR 1961

Deserved praise for a great engineer

TO THE EDITOR: I very much appreciate the fine tribute to my deceased husband, Joseph Franz, in the article, "Engineers Do Appreciate Culture" (Jan. issue p. 82). Mr. M. D. Morris, the author, must have spent much time and trouble in securing the information on my husband's work in designing and building the Tanglewood Music Shed at Stockbridge, Mass. This was a great challenge, involving much that could mean failure or success.

When Serge Koussevitzky walked around the colonnade to listen to the music that was coming from his musicians on the stage, all he could say was "It's marvelous, it's marvelous!" Thus the accomplishment of Joseph Franz was pronounced a success.

My husband, a registered professional engineer, was very versatile. Although he did some civil engineering, his work was mostly in the electrical field. There his accomplishments were many, including the first outdoor hydroelectric plant, which received world-wide recognition. He also built the Laurel Hill Bridge and the Jacobs Pillow Dance Theater.

EMILIA R. FRANZ

Stockbridge, Mass.

THE HARTFORD TIMES 39
Saturday, June 24, 1961

Boston Symphony Sets Tanglewood Schedule

THE Boston Symphony Orchestra's seven-week Berkshire Festival on its 210-acre estate, Tanglewood, at Lenox, Mass., will open July 5 with the Curtis Quartet, Joseph de Pasquale and Samuel Mayes in the first of seven Wednesday evening chamber music concerts.

Participants in these concerts will include the Budapest, Boston Fine Arts and Kroll Quartets, the Beaux Arts Trio of New York, the New York Pro Musica and Claudio Arrau in a Liszt Sesquicentennial recital.

The first of the 21 Boston Symphony concerts will come July 7.

* * *

CHARLES MUNCH, the orchestra's music director, will conduct the Bach-Mozart concerts the first two weekends, and most of the later ones with the full orchestra. He has invited Leonard Bernstein, Pierre Monteux, Eugene Ormandy and Aaron Copland to conduct also.

Danny Kaye will take over the orchestra July 13 in a pension fund benefit concert. After his first guest conducting engagement in Boston's Symphony Hall Apr. 3, 1957, the 104 laugh-weary members of the orchestra made Danny Kaye an honorary member, the only person ever so honored by the 81-year-old orchestra.

* * *

THE FESTIVAL ticket office, moved from Boston to Tanglewood this weekend, is open as follows: Monday-Saturday: 9 a. m. to 5 p. m.; Sunday, July 2: 10 a. m. to 4 p. m.; (closed Sunday, June 25). The ticket office will be open from 9 to 6 every day from July 5-Aug. 20 and will remain open through intermission on concert nights. Mail and telephone (Lenox 600) orders also will be accepted.

The schedule for the Boston Symphony Tanglewood concerts follows with soloists in parenthesis and asterisks to indicate first performances at Tanglewood:

* * *

7-7—MUNCH: Bach, Suites 3, 2 (Dwyer), 1, 4.

7-8—Munch: Bach, Brandenburg Concerti 3, 2 (Burgin, Dwyer, Gomberg, Volsin); Cantata 202 (Addison); Brandenburg Concerti 6, 5 (Burgin, Dwyer, Foss).

7-9—Munch: Bach, Sinfonia from Easter Cantata; Piano Concerto in D minor (Foss); Magnificat (Tanglewood Choir and Adele Addison, Florence Kopleff, Charles Bressler, Mac Morgan).

* * *

7-14 — MUNCH: Mozart, Symphony 36, K425, "Linz;" Serenade for Wind Instruments in C minor, K388; Adagio and Fuge for String Instruments in C minor K546; Symphony 40 in G minor K550.

7-15 — Munch: Mozart, *Bassoon Concerto in B flat K191 (Walt); *Flute Concerto in G major K313 (Dwyer); Sinfonia Concertante in E flat K297b (Cioffi, Gomberg, Staglino Walt).

7-16 — Munch: Mozart, Symphony 29 in A major K201; *Piano Concerto 20 in D minor K466 (Lipkin); *Cantata "Dividde Penitente" K469 (Hugh Ross, conductor, Tanglewood Choir and soloists).

* * *

7-21—MUNCH: Beethoven, "Coriolani" Overture; Brahms, Symphony 1; *Poulenc, "Gloria" for soprano solo, chorus and orchestra (Addison, Festival Chorus).

7-22 — Munch: Schumann, "Genoveva" Overture; Beethoven, *Symphony 7; Beethoven, Violin Concerto (Stern).

7-23 — Monteux: *Respighi, Antique Dances and Airs; *Viotti, Violin Concerto 22 in A minor (Stern); De Falla, Dances from the Three Cornered Hat; *Bartok, Rhapsody 1 for Violin (Stern); Strauss, "Rosenkavalier" Suite.

* * *

7-28 — COPLAND: *Preamble for a Solemn Occasion, "Appalachian Spring (conducted by composer); Munch: "Daphnis et Chloe" (Festival Chorus).

7-29 — Ormandy: Strauss "Don Juan;" Harris, Symphony 3; Roussel, "Bacchus et Ariane;" Brahms, Symphony 2.

7-30 — Munch: Beethoven, Symphony 4; *Liszt, Piano Concerto 2 in A major (Janis); Piston, *Three New England Sketches; Liszt, Piano Concerto 1 in E flat major (Janis).

* * *

8-3 — BOSTON POPS at Tanglewood, Arthur Fiedler conducting.

8-4—Monteux: Beethoven, "Fidelio" Overture; Schumann, Piano Concerto (Istomin).

8-5 — Munch: Brahms, Variations on a Theme by Haydn; Prokoviev, Piano Concerto 2 (Henriot-Schweitzer); Franck, Symphony in D minor.

8-6 — Munch: Beethoven, Symphony 7; Bartok, *Viola Concerto (De Pasquale); Respighi, "Pines of Rome."

* * *

8-11 — BURGIN: Haydn, Symphony 88; Mahler, Symphony 2 (Festival Chorus and soloists, Nancy Carr and Eunice Alberts).

8-12—Bernstein: Shapero, *Adagietto, from Symphony for Classical Orchestra; Stravinsky, Symphony of Palms (Festival Chorus); Tchaikovsky, Symphony 5.

8-13 — Munch: Hanson, Elegy for Serge Koussevitzky, Op. 44; Honegger, *Symphony 1; Beethoven, Symphony 3.

* * *

8-17 — GALA EVENING: Berkshire Music Center Benefit.

8-18 — Munch: Mendelssohn, Octet for Strings; Debussy, La Mer; Beethoven, Piano Concerto 4 (Arrau).

8-19 — Monteux: Stravinsky, "Petrouchka" Suite; Rachmaninoff, Piano Concerto 2 (Graffman); Tchaikovsky, Symphony 6.

8-20 — Munch: Berlioz, "Romeo et Juliette" (Festival Chorus and soloists Florence Kopleff, John McCollum, Donald Gramm).

Bernstein Steamed Up

BROOKLYN, N.Y.
BAY NEWS
W: 10,215
JUN 24 1961

MUSIC ART DRAMA

Charles Munch has announced additional soloists and program revisions for the Boston symphony Orchestra's 1961 Festival at Tanglewood. He has invited soprano Adele Addison, contralto Florence Kopleff, tenor Charles Bressler and baritone Mac Morgan to join the Tanglewood Choir in the July 9 performance of Bach's **Magnificat**.

Doctor Munch has also selected his singers for the Festival's final concert on August 20 when a performance of Berlioz' **Romeo and Juliet** will be given — contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm.

Richard Burgin, who will conduct the August 11th concert as one of the three concerts in tribute to Serge Koussevitzky, has invited soprano Nancy Carr and contralto Eunice Alberts to be his guests in the performance of Mahler's Symphony No. 2.

The Trio by Roussel, originally announced for the chamber music concert by the Beaux Arts Trio of New York on July 19th, has been withdrawn and will be replaced by Chausson's Trio. Dr. Munch also announced that Lukas Foss' composition, "Time Cycle," which was originally announced as part of the August 5th concert, has been withdrawn from that program but will be performed, by soprano Adele Addison, as part of the Fromm Foundation's concert of contemporary chamber music on July 10.

The Berkshire Festival box office personnel and equipment move this weekend from Boston to Tanglewood, the Boston Symphony Orchestra's 210-acre estate in the Berkshire Hills of western Massachusetts, in preparation for the Orchestra's seven week Festival which opens July 5 with the first of seven Wednesday evening chamber music concerts followed, on July 7, by the first of twenty-one Boston Symphony Orchestra concerts.

The Festival Ticket Office, beginning June 20, will be open as follows: Mon. - Sat.: 9 a.m. to 5 p.m.; Sun. July 2: 10 a.m. to 4 p.m., (Closed Sun., June 25). The Ticket Office will be open from 9 to 6 every day from July 5 thru August 20 and will remain open through intermission on concert nights. Mail orders and telephone orders will also be accepted for the Festival concerts.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
JUL 2 1961

BERKSHIRE COUNTY MARKS 200TH YEAR

Special to The New York Times.

PITTSFIELD, Mass., July 1 —Berkshire County opens a two-month observance of its 200th anniversary this weekend. A display of early Americana is being held at the Berkshire Museum here.

The Labor Day week-end will be marked by religious services, dancing, parades and a bicentennial play.

The county, which borders on Vermont, New York and Connecticut, is the westernmost in Massachusetts. Pittsfield, the largest city, and Great Barrington, the largest town, are also 200 years old this year.

The county has inspired such writers as Herman Melville, Nathaniel Hawthorne, Henry Wadsworth Longfellow, Oliver Wendell Holmes and Sinclair Lewis. Lenox, the summer headquarters of the Boston Symphony Orchestra, has been a music center since 1918.

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APR 27 1961

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Enosburg Standard
ENOSBURG FALLS, Vermont
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Circ. 1,050
APR 20 1961

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HACKENSACK, N.J.
RECORD
D. 98,806
JUL 1 1961

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CIVIL ENGINEERING
NEW YORK, N.Y.
MONTHLY 47,850
APR 1961

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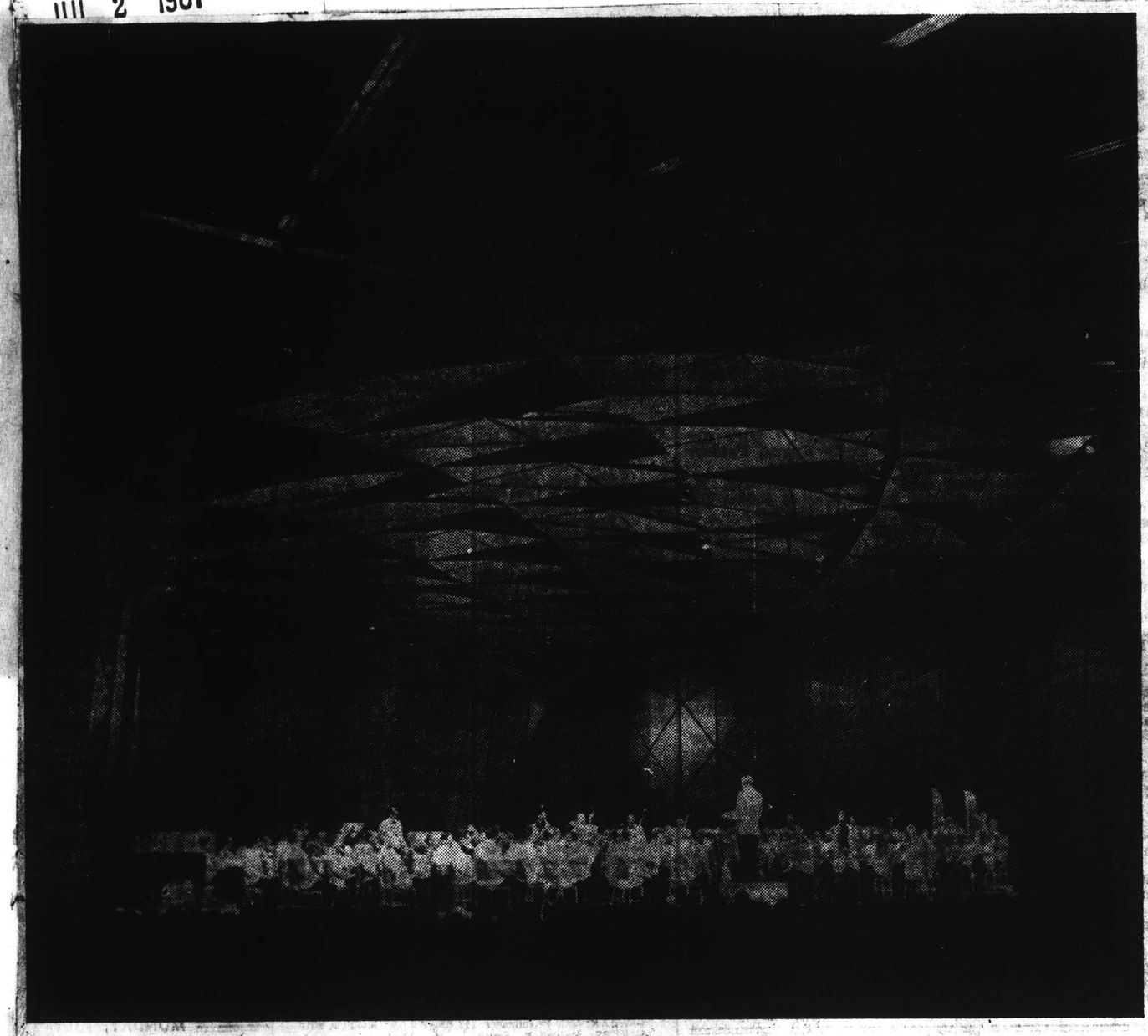
EMILIA R. FRANZ

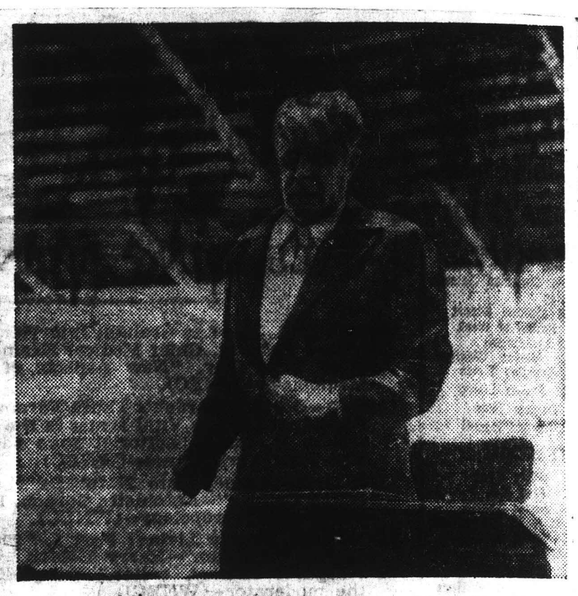
Stockbridge, Mass.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
JUL 2 1961

32



STAGE IS SET AT TANGLEWOOD—The new season of the Berkshire Festival begins Friday with a series of Bach concerts for its inaugural week-end. Above, the Boston Symphony is seen on stage of Music Shed in Lenox, Mass.



THE LARGEST SHARE—Charles Munch, who will lead major portion of concerts at the festival.

Whitestone

GUEST CONDUCTOR—Pierre Monteux will take over podium for concerts on July 23 and Aug. 4.

BUFFALO, N.Y.
COURIER EXPRESS
D. 159,741 S. 301,966
JUL 2 1961

In the Realm of Music

Parks Department's Concert Series W

By KENNETH GILL

PARK CONCERTS—George M. Martin, commissioner of parks, announces that Buffalo's Department of Parks will again sponsor a summer Pop Concert series in the municipal parks beginning with a concert at Delaware Park at 9 tonight at the Soccer Field. A second concert will be given at 8:30 p.m. Tuesday at Riverside Park.

As it did last year, the orchestra will play from the stage of the City's own modern Bandwagon.

This year the department has engaged the services of the Buffalo Community Orchestra for the July half of the series, and the Buffalo Municipal Orchestra for the August portion.

CONDUCTOR — The Buffalo Community Orchestra will perform under the baton of Peter Gorecki, choirmaster at St. Stanislaus Church and choral director of the Chopin Singing Society, the Polish Singing Circle, the Schwaebischer Maennerchoir and the Kalina Singers.

The latter half of the summer series will be conducted by David Cheskin. Cheskin's Buffalo Municipal Orchestra will be performing for the sixth successive season.

SINGER — Gorecki's first two concerts at the helm of the Buffalo Community Orchestra will feature lyric soprano, Theresa Dybas. Her selections for both events will include arias from Puccini's "La Boheme," and Friml's "Firefly," and a medley of tunes from Kern's "Show Boat." The orchestra plays works of Sousa, Herbert, Rossini, Romberg, Brahms, and Tschaikowsky, along with the conductor's own arrangement of "God Bless America."

Peter Gorecki

Edward Tucholka will serve as announcer for the Buffalo Community Orchestra.

TANGLEWOOD — Tanglewood and the Berkshire Festival concerts open at full pace this week with the first Boston Symphony Orchestra concert on Friday evening and the first Chamber Music concert on Wednesday evening.

Charles Munch conducts the first three concerts for this weekend with the programs comprised of music by Bach.

Guest soloists will be pianists Lucas Foss and Seymour Lipkin and the Tanglewood Choir conducted by Hugh Ross. The opening Chamber Music Concert will feature the Curtis Quartet joined by Joseph De Pasquale and Samuel Mays of the Boston Symphony Orchestra for Brahms Sextet in B-flat, Op. 18, and the Schubert Quintet in C major, Op. 163.

LINWOOD MUSIC — The opening rehearsal for the Linwood Chamber Orchestra will be held at 8 tonight in the Music Barn. Thereafter rehearsals will be on Tuesday evenings, plus a dress rehearsal on Friday, Aug. 4, with the Linwood Music School Chorus.

Evan Whallon, conductor of the Columbus Symphony, is the new music director at Linwood this summer, and he will be conducting all the orchestra rehearsals.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
JUL 6 1961

BERKSHIRE MUSIC IS TOPIC OF ARTICLE

High Fidelity Magazine's July Issue Features Area Places

The July issue of the High Fidelity magazine, published by the Publishing House on State Road here, features an article titled "Summer Music in the Berkshires" a picture essay with the text written by Jay Rosenfeld, of Pittsfield, and the pictures taken by Clemens Kalischer of Stockbridge.

Featured in the article are scenes from the Tanglewood music festival in Lenox, the South Mountain music hall in Pittsfield, Jacob's Pillow of the Dance in Becket; Music Mountain in Falls Village, Conn., and Music Inn, in Lenox.

Mrs. Elizabeth Sprague Coolidge and Serge Koussevitzky, the latter the late director of the Boston Symphony orchestra are hailed for their work to make the area a music center of more than just local importance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Times (e)
DANBURY, Conn.
Circ. 19,114
APR 1 1961

Extended Season Announced For '61 Berkshire Festival

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held July 5 - August 20, it was announced today in Boston. The Festival extended from six to seven weeks, will include fifteen concerts by the orchestra, six by a chamber orchestra ensemble of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra and has invited Leonard Bernstein to conduct one of three concerts to commemorate tenth anniversary of the death of Serge Koussevitzky, the orchestra's former music director and first director of the Berkshire Music Center. Pierre Monteux will conduct three concerts, and Richard Burgin, one. Eugene Ormandy, a summer resident of the Berkshires, will make his first Festival appearance to conduct one concert and Aaron Copland will conduct two of his own orchestral works.

Among soloists appearing will be pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Six members of the Boston Symphony Orchestra are slated to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled for the 1961 Festival. They include three Mozart concertos and a Mozart Cantata; Bartok's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra plus compositions by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero, and Viotti.

Arthur Fiedler and the Boston Pops will be at Tanglewood on August 3rd in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be on August 17.

The Budapest Quartet, the Curtis Quartet with Joseph de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

The Festival's orchestral programs will be presented in the 6000-seat Music Shed on Friday and Saturday evenings at 8:30, and on Sunday afternoons at 2:30 p.m. The chamber music recitals will be held in the 1200-seat Theatre - Concert Hall on Wednesdays at 8:30 p.m.

The Berkshire Music Center—the Orchestra's summer school of music—will be in session at of music—will be in session at Tanglewood for the seven weeks (July 2 - August 20) of the Festival. Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward support of the Center. Members of the Friends are permitted to attend more than fifty school events—concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

Mail orders for tickets for the 1961 Festival concerts are now being received at the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

MIAMI, FLA.
HERALD
D: 321,461 S. 383,206
JUL 2 1961

IN U.S. SUMMER FESTIVALS

American Musicians Gain New Prominence

By DON HENAHAN
Chicago News Music Critic

If you throw out the rodeos and the cotton-picking contests, the list of summer festivals in the United States dwindles.

Granting Ravinia honorary status because of its age, only it, Tanglewood, Santa Fe, and Aspen are of first-class status, with a few lesser events definitely worth investigating, such as Fish Creek and Central City, Colo.

One trend to be reckoned with is the growing reluctance of major European musicians to tour in this country during the summer. Faraway places by the score bid high for even the smaller fry among them, let alone the von Karajans and Sutherlands.

As a result, however, the American artist has been coming into his own in his country.

The Berkshire Festival at Tanglewood, near Lenox, Mass., has been especially successful at using American-based talent. This season (July 5-Aug. 20) its soloists include Gary Graffman, Eugene Istomin, Byron Janis, Seymour Lipkin, Isaac Stern, Adele Addison, Lukas Foss, and half a dozen members of the Boston Symphony.

Leonard Bernstein will conduct a series of concerts commemorating the 10th anniversary of the death of Serge Koussevitzky, and other concerts will be led by Aaron Copland, Charles Munch, Pierre Monteux, and Richard Burgin.

The Fromm Music Foundation, a Chicago-based organization, again will continue its support of the Berkshire Music Center's contemporary composer program.

The foundation will sponsor the Lenox Quartet and other instrumentalists who are Fromm Fellows, in a series of seven seminars on today's music. There also will be a concert performed by members of the Boston Symphony and guest artists.

The Music Center will be in operation this season from today to Aug. 20. Like the festival itself, the center's program has been extended from six to seven weeks.

At the Aspen Music Festival in Aspen, Colo. (June 28-Sept. 3), musicians living in the United States also will be the major attractions.

COPLAND STERN

Composers Leon Kirchner, Carlos Chavez, Darius Milhaud, and Charles Jones will take part. Conductors include Izler Solomon and Walter Susskind.

Artists include Jennie Tourel, Adele Addison, Leopold Simoneau, Hans Hotter, Ruggiero Ricci, Beveridge Webster, the Juilliard Quartet and the New York Pro Musica.

The Santa Fe opera, which opened June 28, and which will last nine weeks, will have Paul Hindemith, Igor Stravinsky, and Douglas Moore on hand when these composers' works are presented at the New Mexico festival.

Scheduled are Stravinsky's "Persephone" and "Oedipus Rex," Hindemith's "The News of the Day," Moore's "The Ballad of Baby Doe," Strauss's "Der Rosenkavalier," "La Boheme," "Carmen," and "The Marriage of Figaro." Hindemith and Stravinsky will conduct heir own works.

The Carmel Bach Festival, at Carmel-by-the-Sea, Calif. (July 14-July 23) lists works of Bach, Monteverdi, Handel, Haydn, and Mozart. Even without good music, this is one of the globe's most enticing areas for the traveler.

Fish Creek, up in Wisconsin's Door County, plans its ninth annual festival (Aug. 5-20) under the direction of Thor Johnson. This is another spot that makes its own music, but the concerts look inviting too.

The nine-concert series will feature Richard Cassily, Sidney Harth, John Browning, Patricia Neway and Robert Marcellus. Opera makes its first appearance this summer, with Robert Gay conducting U.S. premiere performances of Gluck's "The Reformed Drunkard" and Herne's "Sophie Arnould."

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 6[illegible]8 802 S. 812,836
JUN 18 1961

TANGLEWOOD IN DOLDRUMS

By MILES KASTENDIECK

WHAT'S new at Tanglewood this Summer? Frankly, the answer is nothing much. Perhaps this fact matters little to the audiences that now gravitate to the Music Shed each season, but it disturbs discriminating music lovers more and more.

●

WHAT REALLY cau dismay springs from the trogression in policy. A f years ago the Berkshire Fe tival attempted to give program some unity. To sure, this meant Beethov one Summer, but at lea some effort had been ma to shape the course of even When Berlioz was the pivot composer, the Festival ma even more sense. Settling the for the great composer weel ends in recent seasons it still clung to an idea.

Now there is no policy.

The Boston Symphony gives a series of concerts for seven weekends, all of them in the Shed. The programs reflect no venturesome spirit, the Festival reveals no vestige of a theme. Since the demand for tickets showed an increase early in the season, people obviously accept this old status quo.

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Miles Kastendieck reviews musical events in weekday issues of the Journal-American.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,847
MAR 31 1961

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Among the soloists who will appear at the festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloists at two concerts.

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NEW YORK, N.Y.
VILLAGER
W. 27,000
JUN 22 1961

Music Trains To 'Tanglewood'

Throughout the world the name "Tanglewood" means one of the greatest summer music festival centers. On the beautiful estate, located in Lenox in the heart of the Berkshire Hills of Massachusetts, the Berkshire Music Festival presents six weeks of symphony concerts by the Boston Symphony Orchestra in conjunction with the Berkshire Music Center School, where young musicians of promise receive advanced instruction in their chosen field. The triangular "shed" where music of the masters is played, and the spacious lawns, offer listening posts for thousands. The 1961 season opens Sunday, July 9.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664
APR 9 1961

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The Berkshire Music Center—the orchestra's summer school of music—will be in session at Tanglewood for the seven weeks (July 2-Aug. 20) of the festival. Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward support of the center. Members of the Friends are permitted to attend more than 50 school events—concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

MIAMI, FLA.
HERALD
D: 321,461 S. 383,206
JUL 2 1961

IN U.S. SUMMER FESTIVALS

American Musicians Gain New Prominence

By DON HENAHAN
Chicago News Music Critic

If you throw out the rodeos and the cotton-picking contests, the list of summer festivals in the United States dwindles.

Granting Ravinia honorary status because of its age, only it, Tanglewood, Santa Fe, and Aspen are of first-class status, with a few lesser events definitely worth investigating, such as Fish Creek and Central City, Colo.

One trend to be reckoned with is the growing reluctance of major European musicians to tour in this country during the summer. Faraway places by the score bid high for even the smaller fry among them, let alone the von Karajans and Sutherlands.

As a result, however, the American artist has been coming into his own in his country.

The Berkshire Festival at Tanglewood, near Lenox, Mass., has been especially successful at using American-based talent. This season (July 5-Aug. 20) its soloists include Gary Graffman, Eugene Istomin, Byron Janis, Seymour Lipkin, Isaac Stern, Adele Addison, Lukas Foss, and half a dozen members of the Boston Symphony.

Leonard Bernstein will conduct a series of concerts commemorating the 10th anniversary of the death of Serge Koussevitzky, and other concerts will be led by Aaron Copland, Charles Munch, Pierre Monteux, and Richard Burgin.

The Fromm Music Foundation, a Chicago-based organization, again will continue its support of the Berkshire Music Center's contemporary composer program.

The foundation will sponsor the Lenox Quartet and other instrumentalists who are Fromm Fellows, in a series of seven seminars on today's music. There also will be a concert performed by members of the Boston Symphony and guest artists.

The Music Center will be in operation this season from today to Aug. 20. Like the festival itself, the center's program has been extended from six to seven weeks.

At the Aspen Music Festival in Aspen, Colo. (June 23-Sept. 3), musicians living in the United States also will be the major attractions.

COPLAND STERN

Composers Leon Kirchner, Carlos Chavez, Darius Milhaud, and Charles Jones will take part. Conductors include Izler Solomon and Walter Susskind.

Artists include Jennie Tourel, Adele Addison, Leopold Simoneau, Hans Hotter, Ruggiero Ricci, Beveridge Webster, the Juilliard Quartet and the New York Pro Musica.

The Santa Fe opera, which opened June 28, and which will last nine weeks, will have Paul Hindemith, Igor Stravinsky, and Douglas Moore on hand when these composers' works are presented at the New Mexico festival.

Scheduled are Stravinsky's "Persephone" and "Oedipus Rex," Hindemith's "The News of the Day," Moore's "The Ballad of Baby Doe," Strauss's "Der Rosenkavalier," "La Boheme," "Carmen," and "The Marriage of Figaro." Hindemith and Stravinsky will conduct their own works.

The Carmel Bach Festival, at Carmel-by-the-Sea, Calif. (July 14-July 23) lists works of Bach, Monteverdi, Handel, Haydn, and Mozart. Even without good music, this is one of the globe's most enticing areas for the traveler.

Fish Creek, up in Wisconsin's Door County, plans its ninth annual festival (Aug. 5-20) under the direction of Thor Johnson. This is another spot that makes its own music, but the concerts look inviting too.

The nine-concert series will feature Richard Cassily, Sidney Harth, John Browning, Patricia Neway and Robert Marcellus. Opera makes its first appearance this summer, with Robert Gay conducting U.S. premiere performances of Gluck's "The Reformed Drunkard" and Herne's "Sophie Arnould."

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618 802 S. 812,836
JUN 18 1961

TANGLEWOOD IN DOLDRUMS

By MILES KASTENDIECK

WHAT'S new at Tanglewood this Summer? Frankly, the answer is nothing much. Perhaps this fact matters little to the audiences that now gravitate to the Music Shed each season, but it disturbs discriminating music lovers more and more.

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WHAT REALLY causes dismay springs from the retrogression in policy. A few years ago the Berkshire Festival attempted to give its program some unity. To be sure, this meant Beethoven one Summer, but at least some effort had been made to shape the course of events. When Berlioz was the pivotal composer, the Festival made even more sense. Settling then for the great composer weekends in recent seasons it still clung to an idea.

Now there is no policy. The Boston Symphony gives a series of concerts for seven weekends, all of them in the Shed. The programs reflect no venturesome spirit, the Festival reveals no vestige of a theme. Since the demand for tickets showed an increase early in the season, people obviously accept this old status quo.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,847
MAR 31 1961

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N.Y.

...ains To ...lewood'

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664
APR 2 1961

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34

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 5,920
MAR 31 1961

Berkshire Festival In Summer Plans

Boston Symphony Will Be At Tanglewood

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press-Herald (m)
PORTLAND, Me.
Circ. 53,559
JUN 21 1961

Yesterday's Cryptoquip: CROSS DEFENDANTS BICKERED

Arrau Among Famed Artists To Play At Berkshire Festival

BOSTON (UPI) — Music for every taste and mood from concert piano by Claudio Arrau to the "Z's" in jazz await only the downbeat of a conductor and the ears of an audience in New England this summer.

Arrau, in a tribute to the Franz Liszt sesquicentennial, will be one of many famed artists appearing during the Berkshire festival at Tanglewood, perhaps the most celebrated of New England summer musical events.

Charles Munch will lead the Boston Symphony in his next-to-last season as director of the festival on weekends July 7 through Aug. 20. Guest conductors for the series in the 6,000-seat shed will include Leonard Bernstein of the New York Philharmonic and Eugene Ormandy of the Philadelphia Orchestra. Arrau's Aug. 16 recital will conclude a series of seven chamber music programs.

Elsewhere in the Berkshires, Ted Shawn will present another season of ballet at Jacob's Pillow and the Music Barn in Lenox will offer jazz and popular musicians. The country town of Great Barrington and the nearby city of Pittsfield also will be celebrating their bicentennials in July and August.

The Castle Hill concerts in Ipswich on Boston's North Shore announced a variety of artists including Dave Brubeck and the Modern Jazz Quartet.

Pianist Rudolf Serkin again will hold his Marlboro, Vt., school June 30 to Aug. 21, combining music and the arts. The University of Vermont offers the 1961 Lane Artists series. Goodard College in Plainfield, Vt. scheduled a series of concerts July 2-Aug. 22.

A summer music camp again will operate at Belgrade, Maine. The Air Force Band will play over July 4 when Calais, Maine and St. Stephen, N.B., jointly celebrate "Frontier Days," commemorating years of harmony between two nations.

The New Hampshire Music Festival, Inc. will hold its ninth season of symphony concerts, ten programs to be given at Gilford, Meredity and Wolfeboro from July 20 to Aug. 24.

The State Police remind us that we can do something about the shocking death and injury toll on our streets and highways . . . by regulating our driving to these words of warning: Slow Down and Live!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
APR 6 1961

Tanglewood Season To Have Extra Week

Festival Opens July 5 and Closes August 20

Charles Munch Invites Leonard Bernstein, Richard Burgin, Arthur Fiedler, Pierre Monteux and Eugene Ormandy to Participate In Extended Program This Summer At Lenox.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 43,185
JUN 17 1961

Music

Additional Soloists for Tanglewood Festival

By Alfred Burke

LOWELL — Dr. Charles Munch, director of the Boston Symphony orchestra, has announced additional soloists and program revisions for the 1961 Festival at Tanglewood. He has invited soprano Adele Addison, contralto Florence Kopleff, tenor Bressler and baritone Mac Morgan to join the Tanglewood Choir in the July 9 performance of Bach's "Magnificat." Dr. Munch has also selected his singers for the Festival's final concert on August 20 when a performance of Berlioz' "Romeo and Juliet" will be given—contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm.

John McCollum

Richard Burgin, who will conduct the August 11 concert as one of the three concerts in tribute to Serge Koussevitsky, has invited soprano Nancy Carr and contralto Eunice Alberts to be his guests in the performance of Mahler's "Symphony No. 2."

The Festival is scheduled to open July 5 with the first of seven Wednesday evening chamber music concerts followed, on July 7, by the first of 21 Boston Symphony orchestra concerts.

Charles Munch will conduct the first six orchestral concerts at Tanglewood on July 7, 8, 9 and 14, 15 and 16 (Friday, Saturday, 8:30; Sunday, 2:30). The programs for the first three concerts will consist of music by Bach; for the second three, music by Mozart. The director's guests at these concerts will include seven members of his orchestra plus the pianists Lukas Foss and Seymour Lipkin, four vocal soloists and the Tanglewood Choir, conducted by Hugh Ross. Dr. Munch has invited several distinguished conductors and eminent soloists to join him in the 15 Boston Symphony orchestra concerts sheduled for the final five Festival weeke-nds (July 21-22-23; 28-29-30; August 4-5-6; 11-12-13; 18-19-20).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
JUN 18 1961

ADELE ADDISON AT TANGLEWOOD

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To Join Choir

He has invited soprano Adele Addison, contralto Florence Kopleff, tenor Charles Bressler and baritone Mac Morgan to join the Tanglewood Choir in the July 9 performance of Bach's "Magnificat." Dr. Munch has also selected his singers for the festival's final concert Aug. 20 when a performance of Berlioz' "Romeo and Juliet" will be given—contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm.

Richard Burgin, who will conduct the Aug. 11 concert as one of the three concerts in tribute to Serge Koussevitzky, has invited soprano Nancy Carr and contralto Eunice Alberts to be his guests in the performance of Mahler's Symphony No. 2.

The Trio by Roussel, originally announced for the chamber music concert by the Beaux Arts Trio of New York July 19, has been withdrawn and will be replaced by Chausson's Trio. Dr. Munch also announced that Lukas Foss' composition, "Time Cycle," which was originally announced as part of the Aug. 5 concert, has been withdrawn from that program but will be performed, by soprano Adele Addison, as part of the Fromm Foundation's concert of contemporary chamber music July 10.

MINNEAPOLIS, MINN.
TRIBUNE
D. 229,764 S. 655,759
APR 23 1961

The Boston Symphony's Berkshire festival at Lenox, Mass., has been extended from six to seven weeks this year, running from July 5 to Aug. 20. Conductor Charles Munch will again be [illegible] among the best maestros will be Eugene Ormandy, making his first festival appearance.

NEW YORK, N.Y.
DAILY NEWS
D. 2,021,395 S. 3,221,861
JUL 2 1961

Music Outing

The Brooklyn Academy of Music has set July 23 for its fifth annual "Sunday at Tanglewood" excursion to the Music Shed at Lenox, Mass. The day's program will have violinist Isaac Stern as soloist in front of the Boston Symphony Orchestra, led by Pierre Monteux.

See Saturday's Real Estate pages

Tribune 2/24/61

Longest Berkshire Season

By FRANCIS D. PERKINS

Tanglewood will have its longest season thus far this summer, since both the Berkshire Festival and the Berkshire Music Center have added a seventh week to their sessions at Lenox, Mass. The Boston Symphony will offer its customary Bach and Mozart programs on Friday and Saturday and Sunday afternoons, July 7, 8, 9 and 14, 15, 16, and the full orchestra will give fifteen concerts, instead of the previous twelve, on Fridays, Saturdays and Sundays from July 21 through Aug. 20. The center will begin its 1961 operations on Sunday, July 2.

Charles Munch will again conduct most of the festival concerts. The guest leaders and the programs are expected to be chosen within the next two or three weeks. The festival schedule also includes the usual weekly chamber music series.

This summer's guests in the center's composition department will be Wolfgang Fortner, a German, and Roberto Gerhard, a Spaniard. Their visit has been made possible through a grant from the Ford Foundation's international affairs program. Aaron Copland, chairman of the faculty, and Lukas Foss will again teach in this department. Eleazar de Carvalho will return as head of the department of instrumental music, with Pierre Monteux, Gregor Piatigorsky and Leonard Bernstein as advisers.

The Fromm Music Foundation will continue its support of the center's contemporary music program, which will include a concert by Boston Symphony musicians and guest artists and a series of seven seminars. Twenty-three members of this orchestra will assist Richard Burgin and William Kroll in the orchestral and chamber music classes; Hugh Ross will head the choral department and G. Wallace Woodworth will direct the department of listening and analysis. Catalogues and application forms may be obtained from the center's registrar, Symphony Hall, Boston 15, Mass. New York auditions for instrumentalists wishing to join the orchestral and chamber music sessions are scheduled for March 10.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 101,427
APR 9 1961

Music

Berkshire Festival Gains a Week

By RAYMOND MORIN
Telegram Music Critic

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood will be held July 5-Aug. 20. Extended from six to seven weeks, the festival will include 15 concerts by the 104-member orchestra, six by a chamber orchestra of Boston Symphony players devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch will conduct the Bach-Mozart concerts and a majority of programs for full orchestra. He has invited Leonard Bernstein (Aug. 12) to conduct one of three concerts to commemorate the tenth anniversary of the death of Serge Koussevitzky.

Pierre Monteux will conduct three concerts (July 23 and Aug 4-19), and concert-master Richard Burgin will conduct on Aug. 11.

Eugene Ormandy, a summer resident of the Berkshires, will conduct the concert of July 29, and Aaron Copland on July 28.

Arthur Fiedler and the Boston Pops will be at Tanglewood on Aug. 3 in a special program to benefit the Berkshire Music Center. A second center benefit evening will be on Aug. 17.

The Budapest Quartet, Curtis Quartet with Joseph de Pasquale (viola) and Samuel Mayes (cello), and New York Pro Musica are among the seven ensembles scheduled for the chamber music series on Wednesday evenings.

A total of 69 works will be performed at the orchestral concerts. Of these, 16 have not previously been heard at Tanglewood. They include three Mozart concertos and a Mozart cantata ("Davidde Penitente," K.469); Bartok's Violin Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria" for soprano solo, chorus and orchestra; and Walter Pistons "Three New England Sketches" (July 30, Munch conducting) commissioned by the Worcester Music Festival and played at the 100th anniversary in 1959.

Among the soloists who will appear at Tanglewood this summer are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinists Isaac Stern will be heard at two concerts and soprano Adele Addison at two concerts.

Further information and mail order for tickets to concerts by the Boston Symphony Orchestra at the 1961 Berkshire Festival, Tanglewood, are now being accepted at the Festival Ticket Office, Symphony Hall, Boston 15.

AMSTERDAM, N.Y.
RECORDER & DEMOCRAT
D. 13,783
JUL 5 1961

Music Festival Begins Friday At Tanglewood

The Berkshire Festival concerts at Tanglewood, which draw a liberal patronage of music lovers from Amsterdam and the Mohawk Valley communities, will open Friday when the Boston Symphony will present three programs of Bach. The seven-weeks festival season will include 21 orchestra concerts.

Conductor Charles Munch, who leads the Boston organization through most of its programs, arrived this week from Europe where he has been a vacationist since the close of the Boston Symphony's season in April. He began rehearsals of the symphonic group this morning in preparation for the Bach presentations.

The 6,000-seat Tanglewood shed is an amazing structure in beautiful setting. It covers one and one-half acres with a 93-feet stage that has a depth of 46 feet at the center line. The promenade area which extends for 350 feet behind the seats has a depth of 27 feet.

The structure, opened in 1938, cost $77,768 and was designed by Eliel Saarinen. The original plans were modified by Joseph Franz of Stockbridge, who also directed construction with Richard D. Fay of Massachusetts Institute of Technology in charge of the acoustical studies. The 150,000 feet of firwood used in the roof came from the West Coast.

The Talbot Memorial Stage canopy was dedicated in 1959, this replacing the original shell. In 1960, a smaller enclosure of demountable panels was constructed for chamber orchestral concerts.

Outstanding musicians are heard during the Tanglewood programs, and three years ago the feature soloists included Amsterdam Metropolitan Tenor Albert DaCosta.

be held July 5 — August 20. The Festival, extended from six to seven weeks, will include fifteen concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the Orchestra's music Director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the tenth anniversary of the death of Serge Koussevitzky, the Orchestra's former Music Director and first Director of the Berkshire Music Center. Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy — a summer resident of the Berkshires — will make his first Festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear at the Festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Charles Munch has also invited six members of the Boston Symphoney Orchestra to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled for the 1961 Festival. They include three Mozart concertos and a Mozart Cantata; Bartok's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra plus compositions by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schumann, Richard Strauss, Harold Shapero, and Viotti.

Arthur Fiedler and the Boston Pops will be at Tanglewood on August 3rd in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be on August 17.

The Budapest Quartet, the Curtis Quartet with Joseph de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

The Festival's orchestral programs will be presented in the 6,000-seat Music Shed on Friday and Saturday evenings at 8:30, and on Sunday afternoons at 2:30 p.m. The chamber music recitals will be held in the 1200-seat Theatre-Concert Hall on Wednesdays at 8:30 p.m.

Mail orders for tickets to con-

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
JUN 30 1961

Munch to Arrive In U. S. Monday

LENOX — Charles Munch will arrive in the United States Monday via air from Paris and travel immediately to Richmond where his personal staff has opened his summer residence. Since the close of the Boston Symphony Orchestra's winter season in late April, Dr. Munch has been vacationing in Europe.

Munch will first rehearse his Boston Symphony Orchestra at Tanglewood Wednesday morning in preparation for the first three of the 21 orchestral concerts to be given at Tanglewood during the seven-week Berkshire Festival.

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
JUN 25 1961

FESTIVAL OFFICES OPEN TOMORROW

LENOX — Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, and his Berkshire Festival staff will open their offices at Tanglewood Monday in preparation for the orchestra's seven week summer school session of the Berkshire Music Center which opens July 2.

In addition to the orchestra's administrative and ticket office staffs, the offices of the Friends of the Berkshire Music Center will also open tomorrow to assist the 200,000 Tanglewood visitors expected in Lenox this summer.

In addition to the 28 Berkshire Festival concerts, visitors to the 210-acre Tanglewood estate may join the Friends of the Berkshire Music Center by voluntary contribution toward the support of the center. Members of the friends are then invited to attend the more than 50 school events which will include concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

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Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,450
JUN 8 1961

Tanglewood Season Extended To Seven Weeks

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 47,164
JUN 20 1961

Varied Summer Music Offerings In New England

BOSTON (UPI) — Music for every taste and mood from concert piano by Claudio Arrau to the "Z's" in jazz await only the downbeat of a conductor and the ears of an audience in New England this summer.

Arrau, in a tribute to the Franz Liszt sesquicentennial, will be one of many famed artists appearing during the Berkshire festival at Tanglewood, perhaps the most celebrated of New England summer musical events.

Charles Munch will lead the Boston Symphony in his next-to-last season as director of the festival on weekends July 7 through Aug. 20. Guest conductors for the series in the 6,000-seat shed will include Leonard Bernstein of the New York Philharmonic and Eugene Ormandy of the Philadelphia Orchestra. Arrau's Aug. 16 recital will conclude a series of seven chamber music programs.

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Press (e)
MIDDLETOWN, Conn.
Circ. 16,722
JUN 20 1961

New England Prepares To Strike Up the Music

By JOHN A. HAHN

BOSTON, June 20. (UPI)—Music for every taste and mood from concert piano by Claudio Arrau to the "Z's" in jazz await only the downbeat of a conductor and the ears of an audience in New England this summer.

Arrau, in a tribute to the Franz Liszt Sesquicentennial, will be one of many famed artists appearing during the Berkshire Festival at Tanglewood, perhaps the most celebrated of New England summer musical events.

Charles Munch will lead the Boston Symphony in his next-to-last season as director of the festival on weekends July 7 through Aug. 20. Guest conductors for the series in the 6,000-seat shed will include Leonard Bernstein of the New York Philharmonic and Eugene Ormandy of the Philadelphia orchestra. Arrau's Aug. 16 recital will conclude a series of seven chamber music programs.

Elsewhere in the Berkshires, Ted Shawn will present another season of ballet at Jacob's Pillow and the Music Barn in Lenox will offer jazz and popular musicians. The county town of Great Barrington and the nearby city of Pittsfield also will be celebrating their bicentennials in July and August.

The Castle Hill concerts in Ipswich on Boston's North Shore announced a variety of artists including Dave Brubeck and the modern jazz quartet; Duke Ellington; duo-pianists Ferrante and Teicher; Odetta; The Weavers; The Kingston Trio; guitarist Carlos Montoya; and concert pianist Leon Fleischer, all in weekend concerts.

Music also will be important in northern New England. Pianist Rudolf Serkin again will hold his Marlboro (Vt.) school June 30 to Aug. 21, combining music and the arts. The University of Vermont offers the 1961 Lane Artist series. Goodard college in Plainfield, Vt. scheduled a series of concerts July2 -Aug. 22. The town of Manchester and St. Michael's College in Winooski Park also are the sites of summer-long musical and dramaitc programs in the Green Mountain state.

A summer music camp again will operate at Belgrade, Maine. The Air Force Band will play over July 4th when Calais, Maine and St. Stephen, N.B., jointly celebrate "Frontier Days," commemorating years of harmony between two nations.

The New Hampshire Music Festival, Inc. will hold its ninth season of Symphony concerts, ten programs to be given at Gilford, Meredith and Wolfeboro from July 20 to Aug. 24. Thomas Nee, director of the Minneapolis Civic Orchestra, will conduct the programs which climax with performances of Faure's Requiem and the Beethoven Fantasy for chorus, piano and orchestra.

Jazz and folk music again will be featured in Rhode Island with details still to be worked out.

The summer music tents will be busier than ever this season, principally in eastern Massachusetts. The Carousel in Framingham will present "An Evening With Danny Kaye" as one attraction. Victor Borge, Jose Greco and his dancers will appear at the North Shore Music Theater which also will present "The Great Waltz," "Destry," "West Side Story" and other musicals. "West Side Story," "Flower Drum Song" and "Take Me Along" are among the South Shore Music Circus attractions.

In Boston, Arthur Fielder will conduct a series of free outdoor concerts on the Charles River esplanade. The Arts Center Theater will present the American premier of Benjamin Britten's opera, "The Turn of the Screw," starring Patricia Neway.

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News (e)
SOUTHBRIDGE, Mass.
Circ. 5,181
JUN 21 1961

Music At Tanglewood

By IRENE JARRY
News Music Columnist

The Tanglewood Berkshire Festival, which is considered the best festival in America, will be held July 5 through August 20 at Lenox, Mass., with the Boston Symphony Orchestra. Musically, for students and professionals alike, Tanglewood has one of the most glamorous settings. Besides having the best and most varied music America can offer, it has a marvelous scenic country setting. Tanglewood, with its 200 acres of beautiful lawns, gardens, great trees, and lake shore, is the summer home of the Boston Symphony. It is there that the principals of the orchestra, together with a distinguished faculty including some of the best composers of America and Europe, hold the annual session of the Berkshire Music Center, a school for "living and working in music!" New composers and compositions are born here. They have a large choral group, forums, chamber music, opera, and every other type of musical activity. It is the final roster for talent. One encounters artists, actors, writers, and personalities; it is fast becoming to the American people what the famous European festivals have meant.

YOU can walk around the grounds before a concert; visit the school and music store with its many unusual scores, and brush up against men like Milhaud, Copland, and Bernstein, who are either visiting or teaching. Tanglewood also has a literary and a historical meaning. It was the meeting place of Emerson, Holmes, Melville, and Hawthorne. The latter lived here in 1850; it was here that he first imagined his "Tanglewood Tales", which he told to his children; he also wrote "The House of Seven Gables" here. The "Little Red House" in which he lived and worked has been rebuilt in replica.

There will be 68 pieces of music played this summer at Berkshire, so you have a wide choice. The first 2 weeks will be devoted again to Bach and Mozart. The other five will contain popular symphonies. Three important contemporary pieces, the Poulenc "Gloria", the Schuman (contemporary) "Seventh Symphony", and the Foss "Time Cycle", will be conducted by Munch and Bernstein (the latter cannot be "beat" in the moderns). Mr. Bernstein will also do the Stravinsky "Symphony of Psalms", Mahler's "Resurrection Symphony", and Bartok's viola concerto. Soloists will include Janis, Lipkin, Stern, Istomin, Morgan, and many others.

* * * *

CHARLES Munch will conduct many of the concerts, but he has also invited Bernstein, Richard Burgin, Aaron Copland, Arthur Fiedler, Pierre Monteuz, and Eugene Ormandy to conduct some of the concerts to be given during the five final weeks. The Festival Chorus, which includes many of the students and several outstanding soloists, will also appear.

Chamber music is supposedly the quintessence of fine music, and Munch has announced the programs for the seven concerts starting July 5 with the Curtis quartet playing Brahms and Schubert; July 12, the Budapest quartet playing Milhaud's quartet, a Haydn and a Beethoven; July 19, the Beaux Arts Trio of N.Y. with a trio by Roussel, a Beethoven, and a Schubert; July 29, the N.Y. Pro Musica playing early Renaissance masters; Aug. 2, the Boston Fine Arts quartet with de Pasquale (viola) as guest; Aug. 9, the Kroll quartet with Beethoven, Schumann, and David Diamand quartets.

* * * *

PIANISTS are looking forward to the August 16 concert; Claudio Arrau will play a special Liszt Sesquicentennial recital. This along with the chamber music will be given in the Little Theatre, next to the big open amphitheatre.

Hope you can arrange to hear some of these.

Happy listening!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
MAR 28 1961

A Welcome Extension Of the Musical Season

The Boston Symphony Orchestra's decision to lengthen the Berkshire Festival season by one week this summer and by still another week in 1962 is evoking applause in the Berkshires. From any angle it is examined, it is good news.

Seven weeks of fine symphonic music this summer instead of the usual six clearly is a big gain in terms of enjoyment. Those who attend Tanglewood concerts, sporadically of on a regular basis, will have wider opportunities. For them, the summer will be that much richer.

For a good many others besides, the longer season will be welcome. It will help spread out the summer so that activity will not concentrate so heavily in the six-week period starting with the Fourth of July. In so doing, it will relieve the county's post-Tanglewood letdown, which has traditionally occurred in mid-August when the BSO has been withdrawn.

This will please innkeepers, resort owners and operators of other summer attractions. The longer season should help even out the tourist trade—raising the low spots, lowering some of the highs—while bringing in a larger total volume of business. By 1962, the tourist summer in the Berkshires, as elsewhere in New England, should be at its height from Independence Day straight through to Labor Day.

The longer Tanglewood season is part of a program of augmented activity for the Boston Symphony Orchestra all the way around. As symphony officials have announced, the winter season of 63 Symphony Hall concerts in Boston will be increased to 70; and beginning with the 1961-62 season, the orchestra will be at work 50 weeks a year. From the instrumentalists' standpoint, too, that is good news.

A serious problem for most symphony orchestras is finding year-round employment for the players. Most topflight American orchestras, the BSO excepted, are part-time organizations which play for only 20 or 30 weeks a year. In between, the musicians must seek positions elsewhere, to the detriment of the orchestra itself and their own morale. One reason why the Boston orchestra can maintain such a high level of performance year after year is its year-round employment: It can get and keep good men.

From just about every standpoint, then, the extended season is a welcome innovation. We believe it will prove a sound move for the orchestra. We know it will enhance the enjoyment of summers in the Berkshires.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Circ. 371,393
JUL 4 1961

ARRIVING BY PLANE from Paris today, Dr. Charles Munch, celebrated director of the Boston Symphony Orchestra, will go directly to Richmond, Mass., where his personal staff has opened his summer home. Since the close of Symphony's winter season in late April, Dr. Munch has been vacationing in Europe.

He conducted one concert — a memorial to Serge Koussevitsky—with the London Philharmonic Orchestra in London's Royal Festival Hall on June 1. Mrs. Koussevitsky, widow of the Orchestra's former director, was in the audience.

Wednesday morning Dr. Munch will rehearse his orchestra at Tanglewood in preparation for the first three of the 21 concerts to be given during the 7-week Berkshire Festival. The opening concert is Friday in the 6000-seat music shed.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUN 29 1961

Dr. Munch Will Arrive On Monday

BSO Conductor's First Concert In Shed July 7

TANGLEWOOD — Dr. Charles Munch will arrive in the U.S. Monday via air from Paris and travel immediately to Richmond where his personal staff has opened his summer residence.

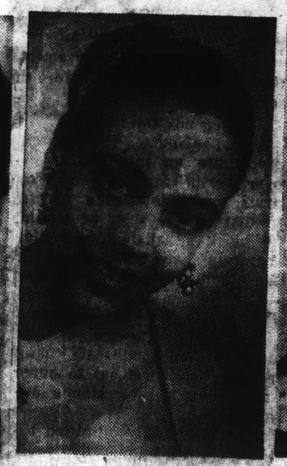
Since the close of the Boston Symphony Orchestra's winter season in late April, Dr. Munch has been vacationing in Europe except for one concert with the London Philharmonic Orchestra in London's Royal Festival Hall on June 1 which he designated as a memorial concert to Serge Koussevitzky and which was attended by the widow of the orchestra's former music director, Mrs. Olga Koussevitzky.

Dr. Munch will first rehearse his Boston Symphony Orchestra at Tanglewood Wednesday morning in preparation for the first three of the 21 orchestral concerts to be given at Tanglewood during the seven-week Berkshire Festival. The opening orchestral concerts, scheduled for Friday-Saturday-Sunday (July 7-8-9) in the 6,000-seat Music Shed, will consist of music by J. S. Bach. These orchestral concerts will be preceded by the first of seven Wednesday evening chamber music programs on July 5 when the Curtis String Quartet is heard in Tanglewood's 1,200-seat Theater.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
JUL 2 1961

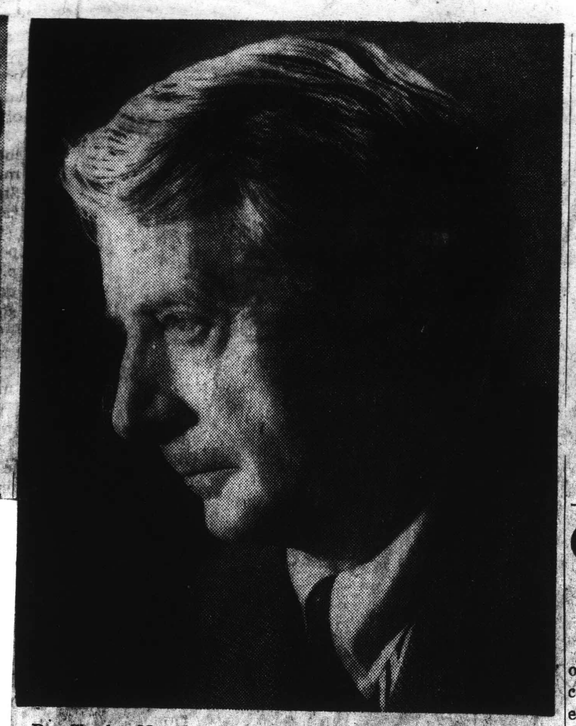
BERKSHIRE MUSIC FESTIVAL TO OPEN 1961 SEASON WEDNESDAY EVENING

DORIOT A. DWYER



ADELE J. ADDISON

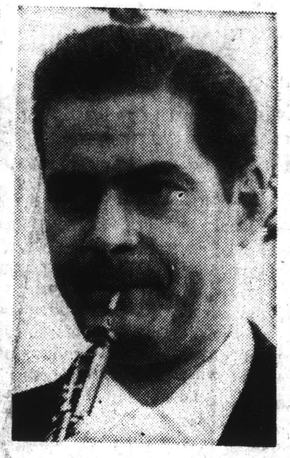
FLORENCE KOPLEFF



Dr. Charles Munch will conduct the Boston Symphony Orchestra in its opening 1961 concert Friday evening at Tanglewood. Nine soloists, six pictured above, will participate in the first week-end program of the Berkshire Music Festival.

LUKAS FOSS

MAC MORGAN



RALPH GOMBERG

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUN 24 1961

Festival Office Opens Monday

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, and his Berkshire Festival staff will open their offices at Tanglewood in Lenox, Monday, in preparation for the orchestra's seven week summer season which opens July 5 and the seven week summer school session of the Berkshire Music Center which opens July 2.

In addition to the orchestra's administrative and ticket office staffs, the offices of the Friends of the Berkshire Music Center will also open Monday to assist the 200,000 Tanglewood visitors expected in Lenox this summer.

In addition to the 28 Berkshire Festival concerts, visitors to the 210-acre Tanglewood estate may join the Friends of the Berkshire Music Center by voluntary contributions toward the support of the Center. Members of the Friends are then invited to attend the more than 50 school events which will include concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

* * *

Dr. Charles Munch has invited nine soloists to assist him in the Boston Symphony Orchestra's three all-Bach concerts to be given at Tanglewood Friday, Saturday and Sunday. Four of the soloists—flutist Doriot Anthony Dwyer, Roger Voisin trumpet, Ralph Gomberg, oboe, and violinist Richard Burgin—are first-desk players from his orchestra and four — soprano Adele Addison, contralto Florence Kopleff, baritone Mac Morgan and pianist Lukas Foss—are former students at the orchestra's Berkshire Music Center.

Tanglewood Topics

Dr. Charles Munch will arrive in the United States Monday via air from Paris and travel immediately to Richmond, Mass., where his personal staff has opened his summer residence. Since the close of the Boston Symphony Orchestra's winter season in late April, Dr. Munch has been vacationing in Europe except for one concert with the London Philharmonic Orchestra in London's Royal Festival Hall on June 1 which he designated as a memorial concert to Serge Koussevitzky and which was attended by the widow of the orchestra's former music director.

Dr. Munch will first rehearse his Boston Symphony Orchestra at Tanglewood Wednesday morning in preparation for the first three of the 21 orchestral concerts to be given at Tanglewood during the seven-week Berkshire Festival.

The opening orchestral concerts, scheduled for Friday-Saturday-Sunday in the 6000-seat Music Shed, will consist of music by J. S. Bach. These orchestral concerts will be preceded by the first of seven Wednesday evening chamber music programs on the 5th when the Curtis String Quartet is heard in Tangelwood's 1200-seat theater.

held at 3.30 p. m. today in the Theater at Tanglewood. The public is invited to attend the exercises and to remain for tea which will be served in the Tanglewood Gardens.

At the exercises the 43 faculty members will be presented to the 300 students by Aaron Copland, faculty chairman. The students will be addressed by Mrs. Serge Koussevitzky, whose late husband was the Boston Symphony Orchestra's former music director and first director of the center. Raymond S. Wilkins, chief justice of the Massachusetts Supreme Court and Boston Symphony Orchestra trustee, will also address the students.

The annual exercises will conclude with the traditional performance by the new student body, conducted by Hugh Ross, of Randall Thompson's "Alleluia," which Mr. Thompson wrote for and dedicated to the Berkshire Music Center at its founding in 1940.

Charles Munch Invites Nine Soloists For First Week End at Tanglewood

LENOX—The Berkshire Hills will come alive with the sound of music as Dr. Charles Munch and the Boston Symphony Orchestra open the 1961 Berkshire Festival at Tanglewood Friday evening at 8.30. The extended season officially opens with three orchestral concerts by Johann Sebastian Bach on Friday, Saturday and Sunday. A concert by the Curtis String Quartet assisted by Joseph de Pasquale and Samuel Mayes Wednesday evening at 8.30 will open the chamber music series.

Nine Soloists

Nine soloists have been invited by Dr. Munch to participate in the three all-Bach concerts in the Music Shed. Doriot Anthony Dwyer, the orchestra's first flutist, will be soloist at the Friday evening concert in Bach's Suite No. 2 (B minor) for Flute and Strings. This concert will also include the Suites Nos. 1, 3 and 4.

At the Saturday concert (8.30 p. m.) soprano Adele Addison will be heard in Bach's "Wedding" Cantata (No. 202, for soprano, "Weichet nur, betrubte Schatten" and Mrs. Dwyer plus Roger Voisin, trumpet, Ralph Gomberg, oboe, Richard Burgin, violin and Lukas Foss, piano, will be soloists in the Bach Brandenburg Concerti Nos. 2, 3, 5 and 6 in the Music Shed.

The Tanglewood Choir, prepared by Hugh Ross and Willis Beckett, will be heard for the first time this season next Sunday afternoon at 2.30 in the Music Shed when Dr. Munch conducts Bach's "Magnificat." Miss Addison, Florence Kopleff, Charles Bressler and Mac Morgan will be the soloists in the "Magnificat," which will be preceded by the Sinfonia from the Easter Oratorio and the 1st Concerto for Clavier (D minor) with Mr. Foss as soloist.

The Curtis String Quartet—Jascha Brodsky, violin; Mehli Mehta, violin; Max Aranoff, viola; and Orlando Cole, cello—will be joined by violist Joseph de Pasquale and cellist Samuel Mayes for a chamber music concert in Tanglewood's 1200-seat Theater Wednesday evening at 8.30. The program will consist of Brahms' Sextet in B-flat Major, Op. 18, and the Quintet in C Major, Op. 163 by Franz Schubert.

Members of the Friends of the Berkshire Music Center—those who make voluntary contributions to the school—are invited to three events at Tanglewood this week: The Berkshire Music Center Orchestra, Thursday, 8.30 p. m., Music Shed; a seminar in contemporary music, Friday, 3.15 p. m., Chamber Music Hall; and Berkshire Music Center chamber music Sunday, the 9th, 10 a. m., Chamber Music Hall.

INTERNATIONAL MUSICAN
NEWARK, N.J.
MONTHLY 244,271
JUN 1961

SYMPHONIC Thor Johnson will conduct the Festival Orchestra at the Ninth Annual Peninsula Music Festival (Fishcreek, Wisconsin), August 5 through August 20. This orchestra is made up of members of major symphony orchestras from all over the United States. . . The Casals Festival (June 9-28) in San Juan, Puerto Rico, will have an orchestra of sixty-two musicians. . . . The Redlands Bowl Symphony Orchestra will be directed by Harry Farbman at this California Festival, opening June 27 . . . The Boston Symphony is the nucleus for the Berkshire Festival at Tanglewood, held July 5 to August 20, and directed by Charles Munch. Other conductors will be Pierre Monteux, Eugene Ormandy and Richard Burgin. Arthur Fiedler will conduct the Boston Pops in a special concert August 3 to benefit the Berkshire Music School . . . The Vancouver International Festival will have the Festival Symphony Orchestra conducted by Zubin Mehta, and, in a Gershwin program, by Alexander Smallens. The CBC Chamber Orchestra will be conducted by Victor Feldbrill, Gerhard Samuel and John Avison, and the Festival Chamber Orchestra by Nicholas Goldschmidt and Glenn Gould . . . The Stratford Music Festival (Ontario) has the National Festival Orchestra . . . The Hartford (Connecticut) Festival of Music (July 5, 12, 19, 26) will have Robert Brawley conducting its Festival Orchestra. It is presented outdoors on the terrace of the Connecticut Life Insurance Company . . . The New Hampshire Music Festival offers symphony concerts in Meredith, Wolfeboro, Gilford and other centers during the summer . . . Emerson Buckley will conduct the Naumburg Orchestra in a concert series in Central Park, New York City, Memorial Day, July Fourth, July 31 and Labor Day . . . The Aspen (Colorado) Festival Orchestra will be conducted by Izler Solomon, who is also director of the festival (June 28-September 3).

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Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,078

JUN 14 1961

Around The Clock

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By WAYNE A. SMITH

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Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUN 4 1961

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161

JUL 2 1961

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Sunday News
BURLINGTON, Vt.
Circ. 11,756

JUN 18 1961

ALBANY, N.Y.
TIMES-UNION
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AUG 16 1961

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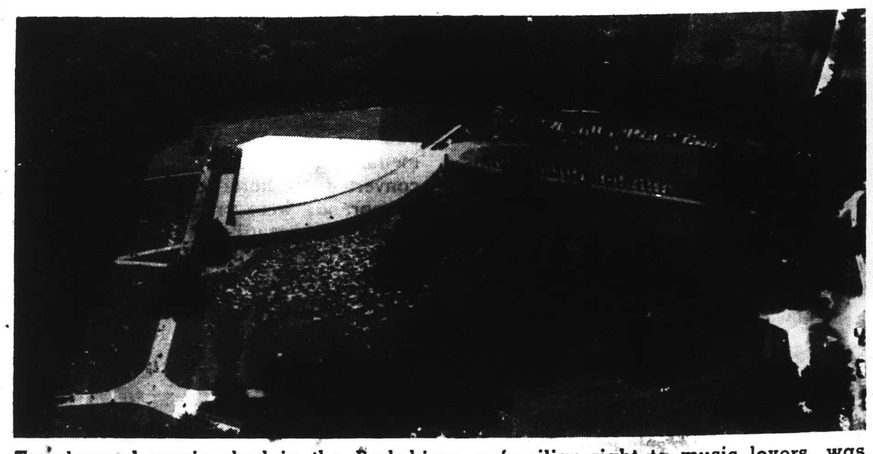
CIVIL ENGINEERING
NEW YORK, N.Y.
MONTHLY 47,850

JAN 1961



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Circ. 11,756

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447
APR 2 1961

Boston Symphony Tells Tanglewood Plans

Special to The Standard-Times

LENOX, April 1 — The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, will be held July 5 - Aug. 20. The Festival, extended from six to seven weeks, will include 15 concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the 10th anniversary of the death of Serge Koussevitzky, the orchestra's former music director and first director of the Berkshire Music Center.

Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy — a Summer resident of the Berkshires — will make his first Festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear at the Festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis (who just gave a concert in New Bedford) and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Charles Munch has also invited six members of the Boston Symphony Orchestra to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled for the 1961 Festival. They include three Mozart concertos and a Mozart cantata; Bartok's "Viola Concerto" and his "Rhapsody No. 1 for Violin and Orchestra"; Poulenc's "Gloria," for soprano solo, chorus and orchestra plus compositions by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero, and Viotti.

Arthur Fiedler and the Boston Pops will be at Tanglewood on Aug. 3 in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be on Aug. 17.

The Budapest Quartet, the Curtis Quartet with Joseph de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

The Festival's archestral programs will be presented in the 6,000-seat Music Shed on Friday and Saturday at 8:30 p. m. and on Sunday afternoons at 2:30. The chamber music recitals will be held in the 1,200-seat Theater-Concert Hall on Wednesdays at 8:30 p. m.

The Berkshire Music Center—the orchestra's Summer school of music — will be in session at Tanglewood for the seven weeks (July 2 - Aug. 20) of the Festival. Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward support of the Center.

Members of the Friends are permitted to attend more than 50 school events — concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

Mail orders for tickets to concerts by the Boston Symphony Orchestra at the 1961 Berkshire Festival, Tanglewood, are now being accepted at the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

Orchestral Programs and Conductors for the 1961 Berkshire Festival at Tanglewood

(Programs Subject to Change)

First Tanglewood performances indicated by boldface.

July 7—MUNCH: Bach Suites Nos. 3, 2 (Dwyer), 1, 4.

July 8—MUNCH: Bach Brandenburg Concerti Nos. 3, 2 (Burgin, Dwyer, Gomberg, Voisin); Cantata No. 202 (Addison); Brandenburg Concerti Nos. 6, 5 (Burgin, Dwyer, Foss).

July 9—MUNCH: Bach Sinfonia from Easter Cantata; Piano Concerto in D minor (Foss); Magnificat (Tanglewood Choir and soloists).

July 14—MUNCH: Mozart Symphony No. 36, K. 425, "Linz;" Serenade for Wind Instruments in C minor, K. 388; Adagio and Fugue for String Instruments in C minor, K. 546; Symphony No. 40, in G minor, K. 550.

July 15—MUNCH: Mozart **Bassoon Concerto in B-flat, K. 191** (Walt); **Flute Concerto in G major, K. 313** (Dwyer); Sinfonia Concertante, in E-flat, K. 297b (Cioffi, Gomberg, Stagliano, Walt).

July 16—MUNCH: Mozart Symphony No. 29, in A major, K. 201; **Piano Concerto No. 20, in D minor, K. 466** (Lipkin); **Cantata, "Davidde Penitente," K. 469** (Hugh Ross, conductor, Tanglewood Choir and soloists).

July 21—MUNCH: Beethoven "Coriolan" Overture; Brahms Symphony No. 1; **Poulenc "Gloria," for soprano solo, chorus and orchestra** (Addison, Festival Chorus).

July 22—MUNCH: Schumann "Genoveva" Overture; **Schuman Symphony No. 7;** Beethoven Violin Concerto (Stern).

July 23—MONTEUX: **Respighi Antique Dances and Airs; Viotti Violin Concerto No. 22 in A minor** (Stern); De Falla Dances from the Three Cornered Hat; **Bartok Rhapsody No. 1 for Violin** (Stern); Strauss "Rosenkavalier" Suite.

July 28—**COPELAND Preamble for a Solemn Occasion,** "Appalachian Spring" (conducted by the composer); MUNCH: Ravel "Daphnis et Chloe," complete (Festival Chorus).

July 29—ORMANDY: Strauss "Don Juan;" Harris Symphony No. 3; Roussel "Bacchus et Ariane;" Brahms Symphony No. 2.

July 30—MUNCH: Beethoven Symphony No. 4; **Liszt Piano Concerto No. 2 in A major** (Janis); **Piston Three New England Sketches;** Liszt Piano Concerto No. 1 in E-flat major (Janis).

Aug. 3—Boston Pops at Tanglewood; Arthur Fiedler, conductor.

Aug. 4—MONTEUX: Beethoven "Fidelio" Overture; Schumann Piano Concerto (Istomin); **Strauss Dance from "Salome;"** Sibelius Symphony No. 2.

Aug. 5—MUNCH: Brahms Variations on a Theme by Haydn; Prokofiev Piano Concerto No. 2 (Henriot-Schweitzer); Franck Symphony in D minor.

Aug. 6—MUNCH: Beethoven Symphony No. 7; **Bartok Viola Concerto** (de Pasquale); Respighi "Pines of Rome."

Aug. 11—BURGIN: Haydn Symphony No. 88; Mahler Symphony No. 2 (Festival Chorus and soloists).

Aug. 12—BERNSTEIN: **Shapero Adagietto, from Symphony for Classical Orchestra;** Stravinsky Symphony of Psalms (Festival Chorus); Tchaikovsky Symphony No. 5.

Aug. 13—MUNCH: Hanson Elegy for Serge Koussevitzky, Op. 44; **Honegger Symphony No. 1;** Beethoven Symphony No. 3.

Aug. 17—Gala Evening — Berkshire Music Center Benefit Program.

Aug. 18—MUNCH: Mendelssohn Octet for Strings; Debussy La Mer; Beethoven Piano Concerto No. 4 (Arrau).

Aug. 19—MONTEUX: Stravinsky "Petrouchka" Suite; Rachmaninoff Piano Concerto No. 2 (Graffman); Tchaikovsky Symphony No. 6.

Aug. 20—MUNCH: Berlioz "Romeo et Juliette" (Festival Chorus and soloists).

Sunday Globe
BOSTON, Mass.
Circ. 416,486
APR 2 1961

Berkshire Festival

The Boston Symphony orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, will be held July 5-Aug. 20. The Festival, extended from six to seven weeks, will include 15 concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the Orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full Orchestra.

He has invited Leonard Bernstein to conduct one of three concerts to commemorate the 10th anniversary of the death of Serge Koussevitzky, the Orchestra's former music director and first director of the Berkshire Music Center. Pierre Monteux will conduct three concerts, Richard Burgin will conduct one. Eugene Ormandy, Summer resident of the Berkshires, will make his first Festival appearance to conduct one concert, and Aaron Copland has been invited to conduct two of his own orchestral works.

The Soloists

Among the soloists will be Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts, and soprano Adele Addison will be soloist at two.

Charles Munch has also invited six members of the Boston Symphony Orchestra to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled for the 1961 Festival. They include three Mozart concertos and a Mozart Cantata; Bartok's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," works by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero and Viotti.

Arthur Fiedler and the Boston Pops will be at Tanglewood Aug. 3, in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be Aug. 17.

The Budapest Quartet, the Curtis Quartet with Joseph de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Circ. 165,763
JUL 6 1961

Extend Tanglewood

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, will continue through Aug. 20.

The festival, extended from six to seven weeks, will include 15 concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the 10th anniversary of the death of Serge Koussevitzky, the orchestra's former music director and first director of the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 1 1961

Tanglewood Notes

The source of our first collection of Tanglewood notes is Thomas D. Perry Jr., manager of the Boston Symphony Orchestra. Mr. Perry, relaxed and cheerful, has just one major problem as the Festival and Berkshire Music Center prepare for their first week. It seems to be that his office phone doesn't work. Everything else, he insists, is perfectly routine.

* * *

The 80 new Baldwin pianos safely arrived and are now in the hands of Armando Maida, piano tuner extraordinary. "There's a man who works against adversity," says Mr. Perry. It seems that, while a man with sufficient courage could tune a piano in a boiler factory, it is virtually impossible to tune one when there is another musical sound. In general, there is a certain amount of musical noise at Tanglewood during the summer. Mr. Maida's solution is early morning and late afternoon rounds, daily.

Middlebrook

Thomas D. Perry Jr.

Mr. Perry's regular staff for the management of the symphony is about 30 people, but it naturally increases during the summer, with the move from Boston. How many people does he add during the summer? One January, when the treasurer was making out government tax forms, he announced that there were 600 of them. "Such a number," says Mr. Perry, "is ridiculous. I can't for the life of me imagine who they are." Featherbedding in a symphony?

* * *

The whole Tanglewood operation is running smoothly, as usual, but also as usual, the Music Center school is almost "something of a convulsion." It is a school for performers, and since there are four flutes in an orchestra, there should be four flutes in the school. "We try to come out even," says Mr. Perry. Have they? He doesn't know, but has hopes.

* * *

From the signs and surprise nature of the public announcement, Danny Kaye's July 13 concert is causing much interest. "It was a sudden thing. He found that he was going to be in the East, and offered to help us. He is very sensitive to music; untrained, but a virtuoso, a really brilliant performer." Who says there's no appreciation among the different arts?

* * *

The manager of the Symphony may have few convulsions, but James R. Kiley, head of the permanent grounds staff at Tanglewood, has had his share this year. "One Sunday around noon," Mr. Perry recalls, "I got a call from him. The roof of the Theater had fallen in under a heavy weight of snow." It's being fixed under Mr. Kiley's supervision. The distinctive, wood arch-supported roof is being replaced by a more conventional, steel supported one. There is a point where art, architectural or otherwise, must yield to the reality of a Berkshire winter.

* * *

Whatever the manager of the BSO may claim, not everything at Tanglewood runs smoothly. In the news office, there is a large red sign: "Endow a seat today!" The drive has been a total failure. the office has a shaky stool, a chair with a slope designed to precipitate the unwary onto the roomy floor, and one usable office seat, occupied by press representative Harry Beal. Berkshire Week wishes him luck in his drive for more seats.

—*Jonathan Middlebrook*

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Circ. 153,116

APR 16 1961

40

The Lively Arts—

Tanglewood Ho!

By T. H. Parker

If you hear a piper piping these days, it is very likely to be the spring peeper rehearsing the same old piccolo concerto with which the Palaeobatrachidae entertained their friends in the time of the Oligocene swamps.

This is the season of the year when Nature carries on her experiments in *la musique concrete*, begun long before Pierre Schaeffer and the boys at Radiodiffusion Francaise in Paris got in on the act. But the time is not far off when we shall have to return to more traditional entertainment. The nights will be filled with music and the cares that infest the day will still be nagging the back of the minds of audiences assembled to listen to the Boston Symphony Orchestra at Tanglewood. The word for it is Life, sometimes confused with the pursuit of happiness.

Not given to innovations, it is therefore news that the Berkshire Music Festival will be extended from six to seven weeks this year, running from July 5 to August 20. During this time there will be 15 concerts by the 104-member Boston Symphony Orchestra, six programs by a chamber group of BSO players presenting the music of Bach and Mozart, and seven chamber music concerts.

★

Charles Munch will conduct the Bach-Mozart programs and a majority of the full-orchestra events. And Leonard Bernstein will return to lead one of the three evenings commemorating the tenth anniversary of the death of Serge Koussevitzky, long the music director of the Boston Symphony and founder of the Berkshire Music Festival.

In addition, Eugene Ormandy, now a summer resident of the Berkshires, will make his first festive appearance to conduct one concert.

The rest of the faces on the podium will be familiar enough—Pierre Monteux, Richard Burgin, and Aaron Copland.

Most of the membership of the Berkshire Festival Soloists Club will also be heard. Among the pianists now running over preparatory scales are Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin—the last two recent commuters to the Bushnell Memorial, Hartford.

Isaac Stern will be back to demonstrate the glories of the violin, and Adele Addison is to sing at two concerts.

From within its own rank and file, the Boston Symphony will offer as additional soloists its concertmaster Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin and Sherman Walt.

The repertoire will include 16 works not previously performed at Tanglewood. Besides three Mozart concerti and a Mozart cantata, they are Bartok's Viola Concerto and his Rhapsody for Violin and Orchestra Opus 68; Poulenc's "Gloria" for soprano solo, chorus and orchestra; William Schuman's Seventh Symphony; Respighi's "Antique Airs and Dances"; the Viotti Violin Concerto No. 22; Copland's "Preamble for a Solemn Occasion"; the Liszt Piano Concerto No. 2; Piston's "Three New England Sketches"; Dance from "Salome" by Strauss; the Adagietto from Shapero's Symphony for Classical Orchestra; and Honegger's First Symphony.

As for the rest of the programs, the Festival seems to have continued the plan of the last few years which grouped the repertoire around a central core of works by one composer. Looking over the list, this year's festival will present seven Beethoven compositions, three by Brahms and all the others represented by two or less items. However the news release from the Boston Symphony makes no special mention of a "Beethoven year."

Thus far three ensembles have been picked for the chamber music series. These are the Budapest and Curtis Quartets, and the New York Pro Musica.

This season there will be two special benefit concerts at Tanglewood. The tradition of importing Arthur Fiedler to conduct a pops program will be continued, of course, and a subsequent event will also be held for the Berkshire Music Center, the summer school of the Festival.

The main orchestral concerts are to be presented in the big music shed on Friday and Saturday evenings at 8:30 o'clock, and on Sunday afternoons at 2:30. The chamber music recitals are scheduled for the theater-concert hall on Wednesdays at 8:30.

The music center will be in session all during the seven weeks of the Festival.

BROOKLYN, N.Y.
KINGS COURIER
W 15,719

APR 8 1961

Music-Art-Drama

(Continued from Page 8)

sent a season of seven operas in six performances. Carlo Moresco will conduct.

During the spring season, which runs until Saturday, May 13, seven other Metropolitan opera artists will perform at the Academy. Guido G. Salmaggi, General Director of the Brooklyn Opera Company, has engaged Kurt Adler, conductor; Desire Defrere, stage director; Kurt Baum and Alessio De Paolis, tenors; Louis Sgarro and Salvatore Baccaloni, bassos, all of the Metropolitan.

Following "Il Trovatore", the Brooklyn Opera Company will present "Tosca" on Friday evening, April 14, "Carmen" on Saturday evening, April 22, "Madama Butterfly" on Saturday evening, April 29, "La Boheme" on Saturday evening, May 6, and the double bill of "Cavalleria Rusticana" and "I Pagliacci" on Saturday evening, May 13.

Tickets for "Il Trovatore" and for all the other operas in the spring season at The Brooklyn Academy of Music, now are on sale at the box office, 30 Lafayette Avenue. Prices are $1.50, $2.00, $2.50, $3.00 and $3.50. All mail orders must include a stamped self-addressed envelope for return of tickets.

●

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held July 5 - August 20. The Festival, extended from six to seven weeks, will include fifteen concerts by the 104-member Boston Symphony Orchestra, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

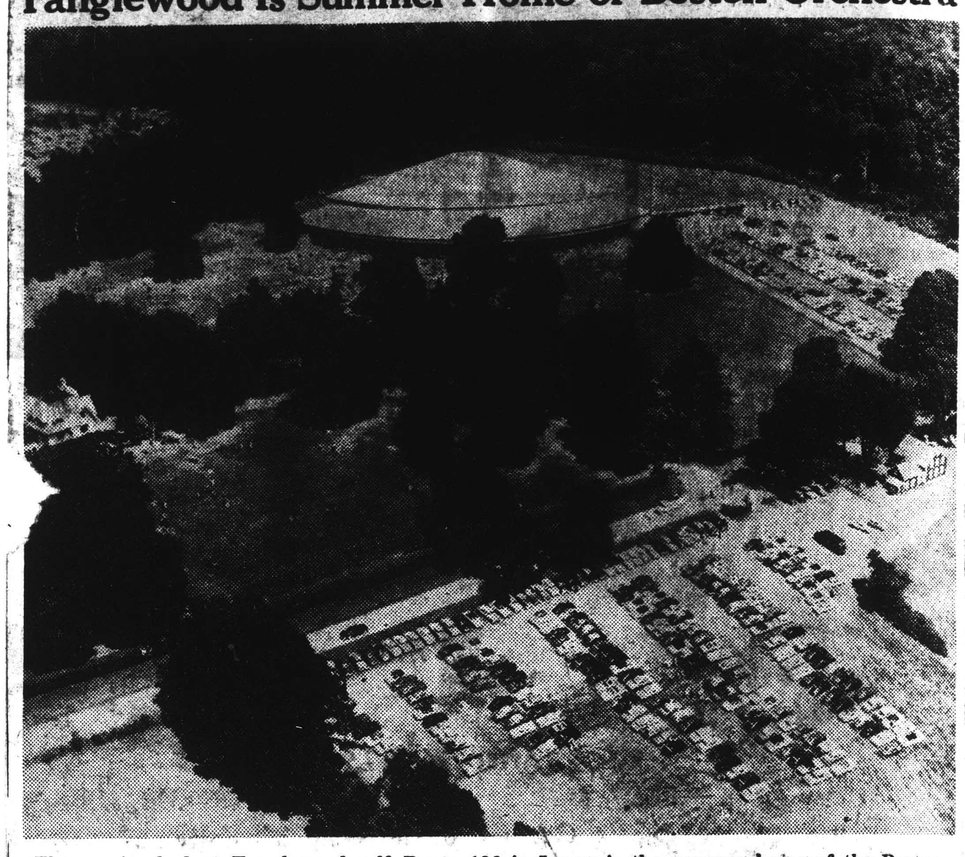
Charles Munch, the Orchestra's Music Director, will conduct the Bach-Mozart concerts and a majority of the concerts with full Orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the tenth anniversary of the death of Serge Koussevitzky, the Orchestra's former Music Director and first Director of the Berkshire Music Center. Pierre Monteux will conduct three concerts, Richard Burgin will conduct one concert. Eugene Ormandy—a summer resident of the Berkshires—will make his first Festival appearance to conduct one concert and Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear at the Festival are pianists Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis and Seymour Lipkin. Violinist Isaac Stern will be heard at two concerts and soprano Adele Addison will be soloist at two concerts.

Mail orders for tickets to concerts by the Boston Symphony Orchestra at the 1961 Berkshire Festival, Tanglewood, are now being accepted at the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

SPRINGFIELD UNION JULY 26, 1961

Tanglewood Is Summer Home of Boston Orchestra



The music shed at Tanglewood, off Route 183 in Lenox is the summer home of the Boston Symphony Orchestra, which conducts the Berkshire Music Festival during the months of July and August and annually brings more than 100,000 music lovers to the area, often more than 10,000 to a single concert. Spacious lawns and gardens overlooking picturesque Stockbridge Bowl in themselves are a reward to the visitor. In addition to the main concerts, opera and chamber music programs are given weekly during the season in smaller halls at Tanglewood.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

JUN 17 1961

Added Soloists Chosen For Berkshire Festival

LENOX—Charles Munch has announced additional soloists and program revisions for the Boston Symphony Orchestra's 1961 festival at Tanglewood.

He has invited soprano Adele Addison, contralto Florence Kopleff, tenor Charles Bressler and baritone Mac Morgan to join the Tanglewood Choir in the July 9 performance of Bach's Magnificat. Dr. Munch has also selected his singers for the festival's final concert on Aug. 20 when a performance of Berlioz' Romeo and Juliet will be given—contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm.

Koussevitzky Tribute

Richard Burgin, who will conduct the Aug. 11 concert as one of the three concerts in tribute to Serge Koussevitzky, has invited soprano Nancy Carr and contralto Eunice Alberts to be his guests in the performance of Mahler's Sympnony No. 2.

The Trio by Roussel, originally announced by the chamber music concert by the Beaux Arts Trio of New York on July 19, has been withdrawn and will be replaced by Chausson's Trio. Dr. Munch also announced that Lukas Foss' composition, "Time Cycle," which was originally announced as part of the Aug. 5 concert, has been withdrawn from that program but will be performed, by soprano Adele Addison, as part of the Fromm Foundation's concert of contemporary chamber music on July 10.

The festival box office personnel and equipment move this week end from Boston to Tanglewood.

Charles Munch will conduct the first six orchestral concerts at Tanglewood on July 7, 8, 9 and 14, 15 16 (Friday, Saturday, 8.30; Sunday, 2.30). The programs for the first three concerts will consist of music by Bach, for the second three, music by Mozart. Doctor Munch's guests at these concerts will include seven members of his orchestra plus the pianists Lukas Foss and Seymour Lipkin, four vocal soloists and the Tanglewood Choir conducted by Hugh Ross.

Chamber Music

The Curtis Quartet, with Joseph de Pasquale and Samuel Mayes, will give the first chamber music concert at Tanglewood July 5. Participants in the other concerts of this series will include the Budapest, Boston Fine Arts and Kroll Quartets, the Beaux Arts Trio of New York, the New York Pro Musica and Claudio Arrau in a Liszt Sesquicentennial Recital.

The festival ticket office, beginning June 20, will be open as follows: Monday through Saturday: 9 to 5; Sunday, July 9, 10 to 4. The ticket office will be open from 9 to 6 every day from July 5 to Aug. 20 and will remain open through intermission on concert nights.

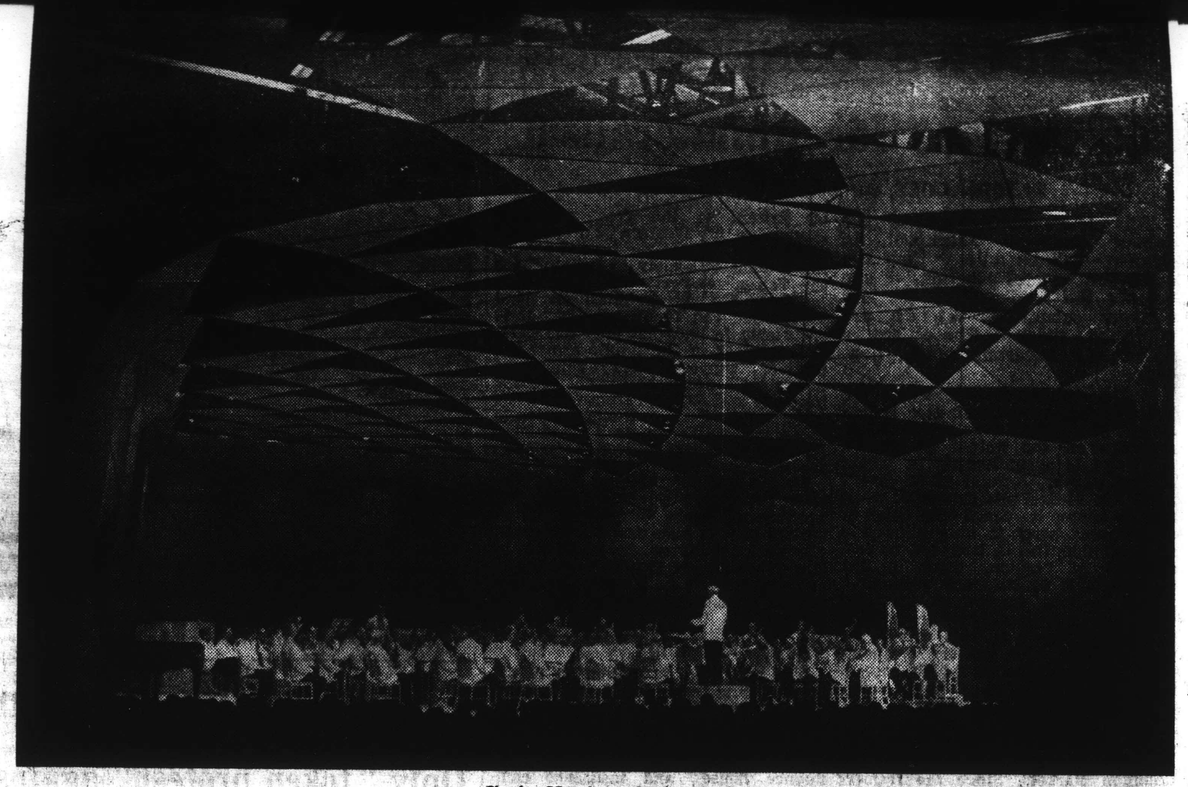
Colgate Alum. Storm

Roberto Gerhard (left) and Wolfgang Fortner, invited teachers at this year's Tanglewood summer school

THE GUARDIAN Thursday July 27 1961

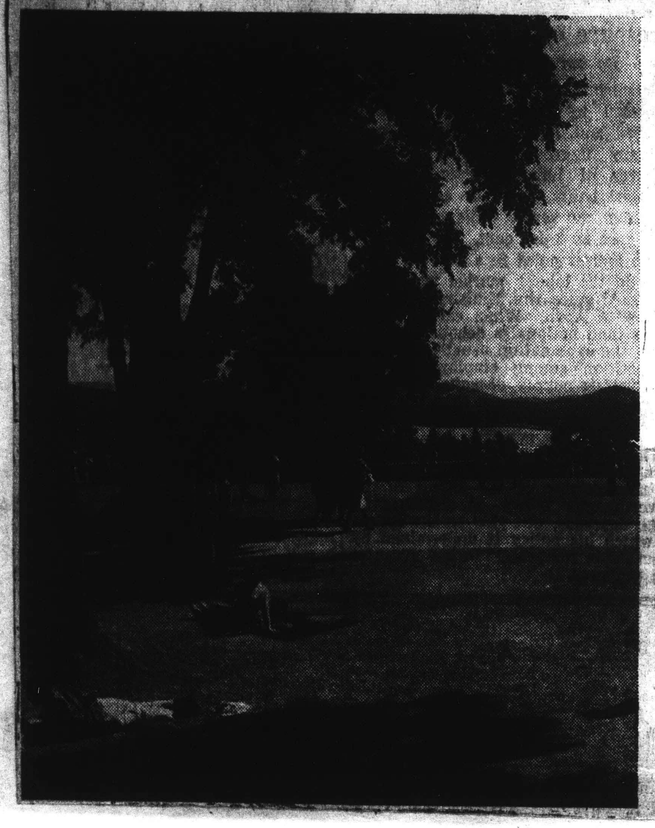
AT TANGLEWOOD

by Colin Mason



Charles Munch conducting the Boston Symphony Orchestra in the Shed at Tanglewood

One of the lawns overlooking Lake Mahkeenac



THE nearest description of Tanglewood in terms of English institutions is a combination of Glyndebourne, Dartington, and the Proms. The estate near Lenox, Massachusetts, from which Hawthorne's "Tanglewood Tales" took their name, was presented to the Boston Symphony Orchestra in 1936. Since then the orchestra's annual festival there has grown from one week to seven (from next year it is to be eight), and since 1940 has been combined with a summer school of a level and scope probably unrivalled anywhere else in America or indeed in any other continent.

To observe the festival properly one should go after the second week. My visit this month was over the first weekend, when only the first-desk players are there, playing Bach while the rest of the orchestra is having a well-earned breather after a long winter season followed immediately by twelve weeks of slogging at nightly "Pops" and Esplanade Concerts. (The first-desk players are able to take their holiday during these twelve gruelling weeks.) A weekend of Bach (including the four suites in the first programme, four of the Brandenburg concertos in the second, and the D minor Piano Concerto and the Magnificat in the third) is exactly the thing to hear at Tanglewood, but it is not music that fully displays the virtues either of the orchestra or of its conductor, Charles Munch, who is soon to retire. Nor does it draw as large an audience as the later concerts which are given by the full orchestra.

The famous "Shed," a concert hall with a roof but no walls, which was built in 1938 because the orchestra and audience had been drenched in a violent storm the year before, seats 6,000. The lawns around it seat another 9,000, and for the later concerts these are the numbers that attend, willing to pay admission prices even higher than for the orchestra's winter concerts in Boston, which are already higher than average.

With the exception of a chamber concert every Wednesday, given by a well-known quartet or other ensemble, the festival is confined to the weekends, and the rest of the week is devoted to the school. The school was founded by Koussevitzky to give young musicians experience of concerted playing, and this is still its main function, though there are now departments of composition and of "listening and analysis" (a superior brand of music-appreciation). The standard for admission is high, and no tuition in solo playing or singing is offered in the school curriculum (though students may make arrangements with the instructors for private lessons if they wish). Except in the department of listening and analysis all students must enrol for the full term, and the extension of the term to eight weeks next year is planned because it is felt that at present, with a six-week term, the students are forced to break up just as they reach the stage when they could get the greatest benefit from the school.

Most of the teaching staff are members of the Boston Symphony Orchestra, and each one coaches a group of students in the performance of one major chamber work each week. The twenty works chosen for the second week of the school this year included string quartets by Haydn, Mozart, Tchaikovsky, and Debussy, trios by Beethoven and Schubert, piano quintets by Franck and Schumann, and wind quintets by Schoenberg and Fricker. At the end of each week, on Sunday morning, there is a public concert in which two or three of the ensembles perform the work they have prepared. Different works are chosen for rehearsal each week, and the players are all regrouped, so that by the end of the school every student has thoroughly learnt six or seven parts.

Instrumentalists may also, or alternatively, work in the orchestral department, where students learn something of the professional orchestral player's repertory and life, rehearsing three hours a day, six days a week, under Eleazar de Carvalho (or occasionally under an outstanding student conductor), for a public concert every Thursday. The student orchestra may also be called on to play for the opera department—a job they do grudgingly, regarding opera, as the young and earnest often do, as an inferior branch of music. In this department young singers are similarly given a taste of working conditions in opera. Besides one major complete production with orchestra each year, many single scenes from standard operas are given on stage, mostly with piano accompaniment. It was too early in the season for there to be anything to show yet in this department, but the standard may be guessed at from a glance at the repertory of past years, which included the first American productions of "Peter Grimes," "Albert Herring," and Mozart's "Zaide," and many other complete operas from "Iphigenia in Tauris" to Copland's "The Tender Land."

The smallest department in the school and the only one in which individual lessons are given is that of composition, directed by the chairman of the teaching board, Aaron Copland. Usually, at least one well-known composer from abroad is invited to teach, and this year there are two—Roberto Gerhard and Wolfgang Fortner. This too is a practical school, and with the help of the Fromm Music Foundation of Chicago fellowships are provided for eleven players who are at the disposal of the composition department to play the works of the students at the so-called "composers' forum" every Monday, and also to play at the "seminar in contemporary music" every Friday, at each of which a distinguished visiting composer gives an introductory talk to a performance of one or two of his works.

Something over 400 students can be taken each year, and the average number is around this, though this year it is down by about a hundred. The fees are not high ($220 for the seven weeks' tuition, $215 for board and lodging), and any student who is unable to pay can get a scholarship for the asking, on the understanding that he will repay the money when he can afford to. In fact 90 per cent of the students are excused their tuition fees, and about 10 per cent are excused the dormitory charges. A few of them emerge sadder as well as wiser, having discovered that the musician's life is not for them, but the majority get many times their borrowed money's worth out of the school, and finish the course much better qualified than at the beginning to make their way in their profession and to earn the money out of which to pay back their debt.

DAVENPORT, IOWA
TIMES-DEMOCRAT
SAT. 51,223 SUN., 60,820
JUL 2 1961

42

Catching The Beat In The Music World

BY INA WICKHAM

"How many of us ever stop to think
"Of music as a wonderous magic link
"With God, taking sometimes the peace of prayer —
"When words have failed us 'neath the weight of care
"Music that knows no country, race or creed,
"But gives to each, according to his need"
—Anonymous

THE BOSTON Symphony orchestra's 1961 Berkshire Festival, at Tanglewood, Mass., the 210 acre estate between Lenox and Stockbridge in the Berkshire hills will be held from July 5 through August 20. The festival this year is extended from six to seven weeks. Fifteen concerts by the full orchestra as well as six chamber music concerts of music by Bach and Mozart, seven chamber music recitals and two gala benefit evenings will be included.

* * *

CHARLES MUNCH will conduct the Bach - Mozart programs and a majority of the concerts with the full orchestra. Among his guests will be Leonard Bernstein who will conduct one of the three concerts to commemorate the 10th anniversary of the death of Serge Koussevitsky, the orchestra's former music director and the first director of music of the Berkshire Music Center. Pierre Monteux will return to conduct several concerts, Richard Burgin will conduct and Eugene Ormandy will make his first appearance at the Berkshire Festival. Many outstanding soloists will appear.

* * *

ARTHUR FIEDLER and the Boston Pops will be at Tangelwood for a special concert Aug. 3 to benefit the Berkshire Music Center. The second benefit evening will be Aug. 17. The orchestral programs will be presented in the 6,000 seat music shed. The chamber music recitals will be in the 1200 seat theater - concert hall. Those who prefer may hear the concerts from the Great Lawn which adjoins the shed and the theater. The Berkshire Music Center, the orchestra's summer school of music at Tanglewood will be in session for the seven weeks of the festival. Charles Munch is director of the center and Aaron Copland is his chairman of the faculty.

* * *

PEGGY GRANVILLE - Hicks, the composer who made history as the first woman ever to have an opera commissioned, produced and recorded, will add another page to music archives this summer. This will be the world premiere of her opera "Nausicaa" at the 1961 Athens festival. It is the story of a Mediterranean princess who figured in the Odyssey. The debut will take place Aug. 20 in the Stone theater built by Herod of Attica in 161 A.D. a semi - ruined theater lying on the southern slope of the Athenian Acropolis, still almost intact.

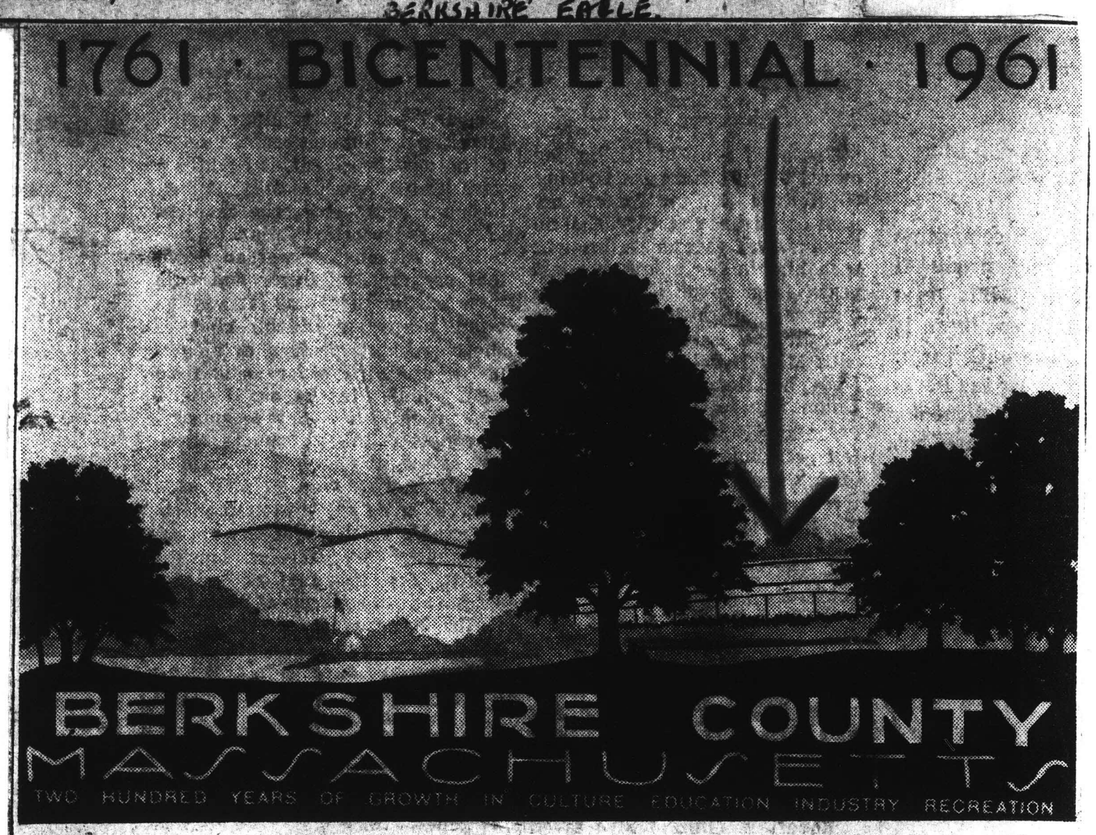
* * *

PHILIP HART, associate manager of the Chicago Symphony orchestra will assume the post of concert manager at Juilliard School of Music in New York next season. He will assume his post in September

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
APR 1 1961

Pittsfield, Massachusetts, Wednesday, March 8, 1961.
BERKSHIRE EAGLE.



BERKSHIRE BICENTENNIAL is noted by the County Commissioners by a reproduction of this drawing as a letterhead on its stationery. The art work is that of Andrew Flagg, dean of men and art teacher at the North Adams State College. Some firms have indicated that a "slug" of the reproduction will be used on their business envelopes and stationery to promote the observance.

Tanglewood Season Announced

12-60

Guest Conductors, Soloists Named for Longer Festival

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held from July 5 through Aug. 20. The festival, extended from six to seven weeks, will include 15 concerts by the Boston Symphony, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

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Pierre Monteux will conduct three concerts, Richard Burgin one, and Eugene Ormandy will make his first festival appearance to conduct one concert. Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear are Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot - Schweitzer, Eugene Istomin, Byron Janis, and Seymour Lipkin, pianists. Isaac Stern, violinist, will be heard at two concerts, and Adele Addison, soprano, will be soloist at two concerts.

Dr. Munch has also invited six members of the Boston Symphony Orchestra to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin, and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled. They include three Mozart concertos and a Mozart Cantata; Bartók's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra, plus compositions by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero, and Viotti.

Arthur Fiedler and the Boston Pops will be at Tanglewood on Aug. 3 in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be on Aug. 17.

The Budapest Quartet, the Curtis Quartet with Joseph de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

The Festival's orchestral programs will be presented in the 6,000-seat Music Shed on Friday and Saturday evenings at 8:30, and on Sunday afternoons at 2:30. The chamber music recitals will be held in the 1,200-seat Theater-Concert Hall on Wednesdays at 8:30.

The Berkshire Music Center, the orchestra's summer school of music — will be in session at Tanglewood for the seven weeks (July 2-Aug. 20) of the festival. Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward support of the center. Members of the Friends are permitted to attend more than 50 school events—concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

Mail orders for tickets are now being accepted at the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

NEW YORK, N.Y.
DAILY NEWS
D. 2,021,395 S. 3,221,861
JUL 23 1961

Take to the Hills—Berkshire

The music is longhair but the listeners strike an informal note as they sprawl on the greensward before the music shed at the Boston Symphony's Berkshire Festival at Lenox, Mass.

DAVENPORT, IOWA
TIMES-DEMOCRAT
SAT. 51,223 SUN. 60,820
JUL 2 1961

42

Catching The Beat In The Music World

BY INA WICKHAM

"How many of us ever stop to think
"Of music as a wonderous magic link
"With God, taking sometimes the peace of prayer —
"When words have failed us 'neath the weight of care
"Music that knows no country, race or creed,
"But gives to each, according to his need"
—Anonymous

THE BOSTON Symphony orchestra's 1961 Berkshire Festival, at Tanglewood, Mass., the 210 acre estate between Lenox and Stockbridge in the Berkshire hills will be held from July 5 through August 20. The festival this year is extended from six to seven weeks. Fifteen concerts by the full orchestra as well as six chamber music concerts of music by Bach and Mozart, seven chamber music recitals and two gala benefit evenings will be included.

* * *

CHARLES MUNCH will conduct the Bach - Mozart programs and a majority of the concerts with the full orchestra. Among his guests will be Leonard Bernstein who will conduct one of the three concerts to commemorate the 10th anniversary of the death of Serge Koussevitsky, the orchestra's former music director and the first director of music of the Berkshire Music Center. Pierre Monteux will return to conduct several concerts, Richard Burgin will conduct and Eugene Ormandy will make his first appearance at the Berkshire Festival. Many outstanding soloists will appear.

* * *

ARTHUR FIEDLER and the Boston Pops will be at Tangelwood for a special concert Aug. 3 to benefit the Berkshire Music Center. The second benefit evening will be Aug. 17. The orchestral programs will be presented in the 6,000 seat music shed. The chamber music recitals will be in the 1200 seat theater - concert hall. Those who prefer may hear the concerts from the Great Lawn which adjoins the shed and the theater. The Berkshire Music Center, the orchestra's summer school of music at Tanglewood will be in session for the seven weeks of the festival. Charles Munch is director of the center and Aaron Copland is his chairman of the faculty.

* * *

PEGGY GRANVILLE - Hicks, the composer who made history as the first woman ever to have an opera commissioned, produced and recorded, will add another page to music archives this summer. This will be the world premiere of her opera "Nausicaa" at the 1961 Athens festival. It is the story of a Mediterranean princess who figured in the Odyssey. The debut will take place Aug. 20 in the Stone theater built by Herod of Attica in 161 A.D. a semi - ruined theater lying on the southern slope of the Athenian Acropolis, still almost intact.

* * *

PHILIP HART, associate manager of the Chicago Symphony orchestra will assume the post of concert manager at Juilliard School of Music in New York next season. He will assume his post in September

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
APR 1 1961

Pittsfield, Massachusetts, Wednesday, March 8, 1961.
BERKSHIRE EAGLE

BERKSHIRE BICENTENNIAL is noted by the County Commissioners by a reproduction of this drawing as a letterhead on its stationery. The art work is that of Andrew Flagg, dean of men and art teacher at the North Adams State College. Some firms have indicated that a "slug" of the reproduction will be used on their business envelopes and stationery to promote the observance.

Tanglewood Season Announced

12-60

Guest Conductors, Soloists Named for Longer Festival

The Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., will be held from July 5 through Aug. 20. The festival, extended from six to seven weeks, will include 15 concerts by the Boston Symphony, six concerts by a chamber orchestra of Boston Symphony members devoted to music of Bach and Mozart, and seven chamber music concerts.

Charles Munch, the orchestra's music director, will conduct the Bach-Mozart concerts and a majority of the concerts with full orchestra. He has invited Leonard Bernstein to conduct one of three concerts to commemorate the tenth anniversary of the passing of Serge Koussevitzky, the orchestra's former music director and first director of the Berkshire Music Center.

Pierre Monteux will conduct three concerts, Richard Burgin one, and Eugene Ormandy will make his first festival appearance to conduct one concert. Aaron Copland has been invited to conduct two of his own orchestral works.

Among the soloists who will appear are Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot - Schweitzer, Eugene Istomin, Byron Janis, and Seymour Lipkin, pianists. Isaac Stern, violinist, will be heard at two concerts, and Adele Addison, soprano, will be soloist at two concerts.

Dr. Munch has also invited six members of the Boston Symphony Orchestra to be soloists at the Festival: Richard Burgin, Gino Cioffi, Joseph de Pasquale, Doriot Anthony Dwyer, Ralph Gomberg, James Stagliano, Roger Voisin, and Sherman Walt.

Sixteen compositions not previously performed at Tanglewood have been scheduled. They include three Mozart concertos and a Mozart Cantata; Bartók's Viola Concerto and his Rhapsody No. 1 for Violin and Orchestra; Poulenc's "Gloria," for soprano solo, chorus and orchestra, plus compositions by Copland, Honegger, Liszt, Walter Piston, Respighi, William Schuman, Richard Strauss, Harold Shapero, and Viotti.

Arthur Fiedler and the Boston Pops will be at Tanglewood on Aug. 3 in a special concert to benefit the Berkshire Music Center. A second Center benefit evening will be on Aug. 17.

The Budapest Quartet, the Curtis Quartet with Joseph de Pasquale and Samuel Mayes as assisting artists, and the New York Pro Musica are among the seven ensembles scheduled for the chamber music series.

The Festival's orchestral programs will be presented in the 6,000-seat Music Shed on Friday and Saturday evenings at 8:30, and on Sunday afternoons at 2:30. The chamber music recitals will be held in the 1,200-seat Theater-Concert Hall on Wednesdays at 8:30.

The Berkshire Music Center, the orchestra's summer school of music — will be in session at Tanglewood for the seven weeks (July 2-Aug. 20) of the festival. Tanglewood visitors may join the Friends of the Berkshire Music Center by a voluntary contribution toward support of the center. Members of the Friends are permitted to attend more than 50 school events—concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

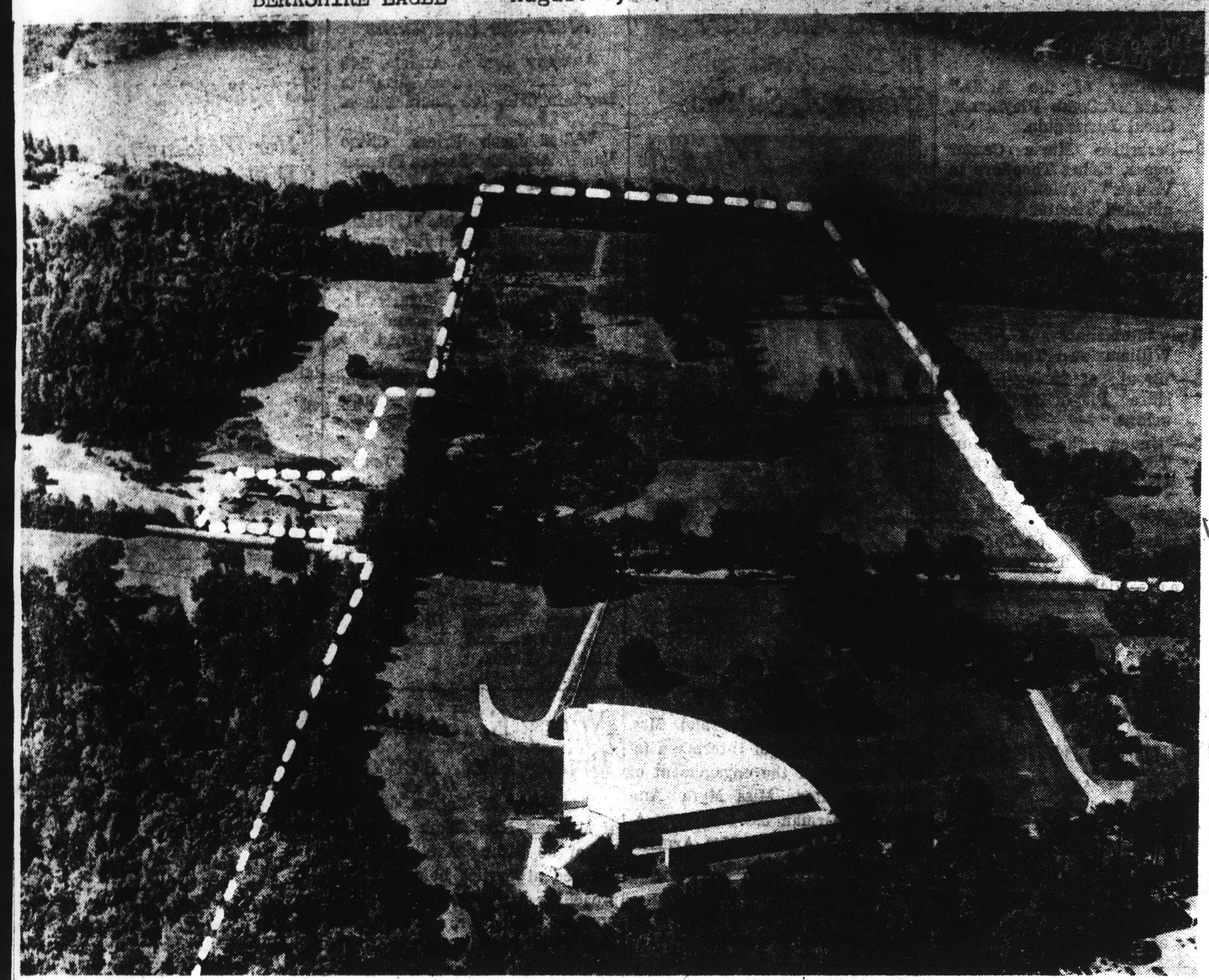
Mail orders for tickets are now being accepted at the Festival Ticket Office, Symphony Hall, Boston 15, Mass.

NEW YORK, N.Y.
DAILY NEWS
D. 2,021,395 S. 3,221,861
JUL 23 1961

Take to the Hills—Berkshire

The music is longhair but the listeners strike an informal note as they sprawl on the greensward before the music shed at the Boston Symphony's Berkshire Festival at Lenox, Mass.

BERKSHIRE EAGLE August 8, 1961



Fowler-Koladza Aerial Photo

TANGLEWOOD TRACT extending from the concert grounds all the way to Stockbridge Bowl (seen in background) has been altered by acquisition of the barns on the extension of the property at left. The barns have been converted for use as practice studios. The added property was made contiguous with the rest of Tanglewood tract by a swap with Stockbridge Bowl Association, owner of Bullard Park, at left background. A strip of Bullard Park divided the barns from other Tanglewood land. In return for the strip, Tanglewood has built a new roadway (off photo at left), into Bullard Park for SBA.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 47,164

JUL 3 1961

Boston Symphony To Open Tanglewood Berkshire Festival

LENOX (UPI) — The Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood, Lenox this Friday with Charles Munch directing.

The orchestra will present three concerts of Bach music to be given on Friday and Saturday evenings and Sunday afternoon.

Dr. Munch was expected to arrive today from Europe where he has been vacationing since the end of the Symphony season in April.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

JUL 2 1961

Tanglewood Conductors

A symphony orchestra is dominated by its conductor, and its playing to a considerable extent reflects his individuality. The conductor controls volume and tempo, timbre and nuance. Proper balance among the instrumental choirs is his responsibility, for he alone can hear them as a whole, and his interpretation of the music must prevail, otherwise there is only chaos. The man on the podium runs the show.

In the annual Berkshire Festival opening this week at Tanglewood interest centers even more than usual on the conductors. While Charles Munch will again bear the bulk of the burden, ably assisted again by Pierre Monteux, Leonard Bernstein will guest-conduct one concert and Eugene Ormandy another, each on a Saturday night. In addition Hugh Ross, Lukas Foss, Aaron Copland and the Boston Symphony's esteemed and accomplished concertmaster Richard Burgin will conduct one apiece, Foss and Copland directing their own works.

The energetic Mr. Bernstein, under seven-year contract as music director of the New York Philharmonic, returns to the familiar scenes of his musical training and apprenticeship to help commemorate the 10th anniversary of the death of Serge Koussevitsky, founder of the Berkshire Music Center, who early recognized and encouraged the exceptional Bernstein talents. Mr. Ormandy, leader of the velvety Philadelphia Orchestra for more than a quarter century, will be making his Tanglewood debut. And Arthur Fiedler will again lead the Boston "Pops" Orchestra in a benefit concert.

Though not actively engaged in this year's festival, still another conductor is indirectly involved; for a little more than a year from now Erich Leinsdorf is to succeed Dr. Munch as head of the Boston Symphony and, as such, music director at Tanglewood. Whether Mr. Leinsdorf will have a hand in the preparation of next summer's Tanglewood programs, and perhaps in their presentation as well, remains to be seen.

With this year's festival continuing for seven weeks instead of the usual six, the summer school of music's session can be prolonged. Again the Bach-Mozart series features the first two weeks in the Music Shed and the Wednesday night chamber music programs are impressive. Marking the 150th anniversary of the birth of Franz Liszt in October, both of his piano concertos are to be performed by Byron Janis on the last Sunday in July; other outstanding pianists to be heard include Seymour Lipkin, Eugene Istomin, Claudio Arrau and Gary Graffman, and the violinist Isaac Stern will make two appearances.

Wise artistic direction through the years has brought the Berkshire Festival to pre-eminence among summer music enterprises in this country, and kept it there; its standards are of the highest and have never been relaxed. Tanglewood's beauteous, edifying existence is one of Western Massachusetts' rarest distinctions.

ALBANY, N.Y.
TIMES-UNION
D. 67,629 S. 118,093

MAY 14 1961

An Olympic size swimming pool on the cliffs of the Helderberg Mountains, 15 miles west of Albany, brings visitors to John Boyd Thacher State Park.

Tanglewood Symphonies Set

The 1961 Berkshire Nights of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox, Mass., have been extended from four to five concerts.

Charles Munch, music director of the Boston Symphony, will conduct three of the concerts. All will begin in the Music Shed at 8:30 p.m.

Composer Aaron Copland will conduct two of his own works as part of the July 28 concert; Pierre Monteux will be guest conductor on Aug. 4; Richard Burgin will conduct the Aug. 11 concert; the Festival Chorus will participate in the performance of major choral works at the concerts on July 21, 28 and Aug. 11; Eugene Istomin will be piano soloist at the Aug. 4 concert; and pianist Claudio Arrau will be soloist at the final Friday concert on Aug. 18.

Here are the programs (subject to change):

July 21 — Beethoven: "Coriolan" Overture; Brahms: Symphony No. 1; Poulenc: Gloria (Adele Addison, Festival Chorus); Charles Munch, conductor.

July 28 — Copland: Preamble; Copland: "Appalachian Spring" (conducted by the composer); Ravel: "Daphnis et Chloe" (Festival Chorus); Charles Munch, conductor.

August 4—Beethoven: "Fidelio" Overture; Schumann: Piano Concerto (Istomin); Strauss: Dance from "Salome"; Sibelius: Symphony No. 2; Pierre Monteux, conductor.

August 11—Haydn: Symphony No. 88; Mahler: Symphony No. 2 (Festival Chorus & Soloists); Richard Burgin, conductor.

August 18—Mendelssohn: Octet for Strings; Debussy: "Le Mer"; Beethoven: Piano Concerto No. 4 (Arrau); Charles Munch, conductor.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 29 1961

VIOLINIST'S VIEW of famous Lake Taal in the Philippine island of Luzon is one of 30 photographs by Minot A. Beale, longtime member of the Boston Symphony Orchestra, going on exhibition Tuesday for a month at the Berkshire Museum. The pictures were taken during last spring's tour of the BSO to the Far East, which also took in Formosa, Japan, Australia.

165 Church Street

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268

JUL 1961

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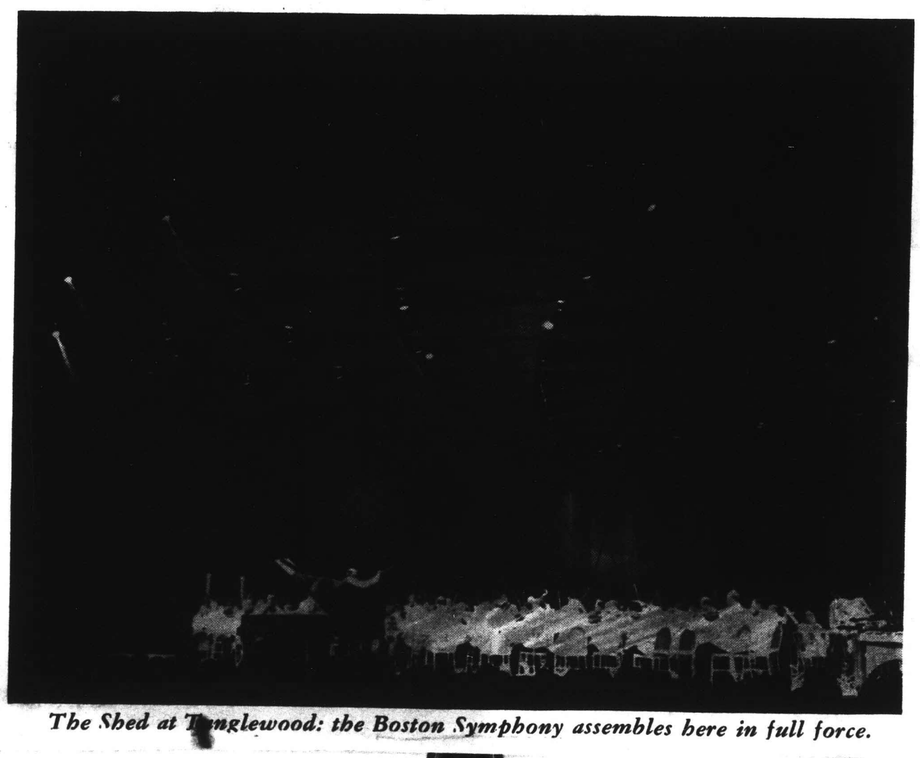

The Shed at Tanglewood: the Boston Symphony assembles here in full force.

45

TANGLEWOODS BIG PROBLEM: THE

by EGON STADELMAN

Only a few weeks separate us fr
tant annual music festival. An
Tanglewood, there will begin on
around a series of concerts of
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The BSO whose reins Charles Mun
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that the majority of concert-go
sic, and classical works to tho
fore not surprising that this y
part of its Tanglewood programs
vely few modern works are found
of them are indubitably Francis
Cycle", William Shuman's "Seven
"Symphony of Psalms". The rest
exception of works which most m
less frequently, and almost all
in the past winter season. Amo
of Bela Bartok's and Gustav Mah

This fact -- far more than the
composers -- has angered a numb
logists. The directors of the
Tanglewood Festival by their pr
not only the same composers, bu
works, of making it almost impo
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of placing insufficient emphasi
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it is said -- is ~~[illegible]~~ becomi
and the greatest responsibility
unimaginative and routine progr

Thomas D. Perry, the manager of
these accusations. Music festi
first class performances of valu
offer the unusual. It was never
particularly original programing
lack of time makes it impossible
festival too many works with whi

Musikfestspiele — aber wie?

Tanglewoods grosses Problem: Die Gestaltung seiner Programme

Von EGON STADELMAN

Nur wenige Wochen trennen uns noch von der Eröffnung der bedeutendsten Musikfestspiele, die alljährlich im Sommer in den Vereinigten Staaten stattfinden. Am 7. Juli beginnt in Tanglewood, in der lieblichen Hügellandschaft von Massachusetts, das Berkshire Festival, in dessen Mittelpunkt eine Serie von Konzerten des Boston Symphonie Orchestra steht. Zehntausende von Musikliebhabern werden auch in diesem Jahr die Konzerte genießen, die am 20. August ihren Abschluß finden werden, und deren Programm aus 67 verschiedenen Werken bestehen wird.

*

Das Boston Symphony Orchestra, dessen Leitung Charles Munch im nächsten Jahre niederlegen wird, ist mit dem Berkshire Festival seit einem Vierteljahrhundert fest verknüpft. 1936 nahm es unter der Leitung von Serge Koussevitsky zum ersten Male an den Musikfestspielen teil, und seither sind seine Darbietungen aus dem Programm der Festspiele nicht mehr fortzudenken. Für die weitaus meisten Besucher von Tanglewood sind die Konzerte der Boston Symphony identisch mit dem Berkshire Festival; im Vergleich zu ihnen sind alle anderen Darbietungen — wie etwa die ebenfalls in Tanglewood stattfindenden Kammermusikkonzerte — von untergeordneter Bedeutung, zumindest was die Majorität des Publikums betrifft. Das ist nicht weiter erstaunlich, denn es ist eine bekannte Tatsache, daß die Mehrzahl der Konzertbesucher lieber symphonische Werke hört als Kammermusik, und auch lieber klassische Werke als solche zeitgenössischer Komponisten. Es kann daher nicht wunder nehmen, daß das Boston Symphony Orchestra auch in diesem Jahre wieder den weitaus größten Teil seiner Tanglewood-Programme klassischen Kompositionen widmen wird. Nur verhältnismäßig wenig moderne Werke finden sich in diesen Programmen. Die wichtigsten von ihnen sind zweifellos Francis Poulencs "Gloria", Lukas Foss' "Time Cycle", William Shumans "Seventh Symphony" und Igor Stravinskys "Symphony of Psalms". Der Rest der Darbietungen wird fast ausnahmslos aus Werken bestehen, die die meisten Musikliebhaber schon mehr oder weniger häufig gehört haben, und die fast alle auch während der vergangenen Wintersaison bereits von dem Boston Symphony Orchestra zu Gehör gebracht wurden. Zu den wenigen Ausnahmen gehören ein Viola-Concerto von Bela Bartok und Gustav Mahlers "Auferstehungs-Sinfonie".

*

Diese Tatsache — weit mehr als die Bevorzugung klassischer Komponisten, die man als fast unvermeidlich bezeichnen kann — ist es, die letzthin eine Reihe von Musikfreunden und professionellen Musikkennern in Harnisch gebracht hat. Man wirft den Leitern der Boston Symphony vor, daß sie die Tanglewood-Festspiele durch ihre Programmgestaltung herabwürdigen, daß sie immer und immer wieder nicht nur die gleichen Komponisten, sondern auch allzu häufig die gleichen Werke spielen, daß sich das Repertoire des Berkshire Festival kaum von dem der regulären Wintersaison unterscheidet, und daß nicht genügend Wert darauf gelegt wird, um auch Kompositionen zu Gehör zu bringen, die man weniger häufig Gelegenheit hat zu hören. Die Festspiele in Tanglewood, so wird behauptet, werden immer uninteressanter und banaler, und die Hauptverantwortung dafür trägt die einfallslose und schablonenhafte Programmgestaltung des Boston Symphony Orchestra.

*

Thomas D. Perry, der Manager des Orchesters, hat sich gegen diese Vorwürfe energisch zur Wehr gesetzt. Musikfestspiele, so entgegnet er, sind dazu da, um wertvolle musikalische Werke erstrangig aufzuführen, nicht aber um Ungewöhnliches zu bieten. Es war niemals beabsichtigt, so erklärt Mr. Perry, das Programm des Berkshire Festival besonders originell zu gestalten, und im übrigen verbiete Zeitmangel, in das Repertoire für die Festspiele allzuviele Werke aufzunehmen, mit denen das Orchester nicht bereits vertraut ist. Diese Einwedung ist zweifellos durchaus berechtigt. Eine wirklich gute Konzertaufführung setzt zahlreiche Proben voraus, und die Spielzeit der Bostoner Symphoniker ist ohnehin länger als die aller anderen amerikanischen Sinfonieorchester, denn sie umfaßt zurzeit nicht weniger als 50 Wochen.

*

Trotzdem wäre zu fragen, ob nicht doch ein Mittelweg gefunden werden kann, der auch den anspruchsvolleren Besuchern der Tanglewood-Festspiele gerecht wird, ohne einerseits die Kräfte des Boston Symphony Orchestra übermäßig zu beanspruchen und andererseits der Popularität ihrer Konzerte Abbruch zu tun. Selbstverständlich müssen Musikfestspiele wie diese populär sein und nicht nur einen kleinen Kreis von Musikfreunden anziehen. Von allem anderen abgesehen, ist das Berkshire Festival ein kommerzielles Unternehmen und seiner ganzen Struktur nach darauf angewiesen, möglichst hohe Einnahmen zu erzielen oder zumindest nicht mit einem Defizit abzuschließen. Davon abgesehen aber, besteht auch die künstlerische Aufgabe der Tanglewood-Festspiele in erster Linie darin, Musik "ins Volk zu bringen", und wer je eines der Konzerte des Boston Symphony Orchestra in den Berkshires besucht hat, der weiß, daß das keine leere Redewendung ist. Es mag zutreffen, daß der intellektuelle Musikfreund die Kammermusikveranstaltungen und die Sonderaufführungen moderner Musik, die in Tanglewood stattfinden, besuchen muß, um auf seine Kosten zu kommen. Die Mehrzahl des Publikums will aber zweifellos genau das, was ihm die Sinfoniekonzerte bieten.

Hier liegt der eigentliche Kern des Problems. Ist es die primäre Aufgabe der Musikfestspiele von Tanglewood, ihrem Publikum zu gefallen, oder es musikalisch zu erziehen? Und kann man gefallen, ohne eine gewisse Unoriginalität zu vermeiden?

*

Jeder Kenner der Musikliteratur weiß, daß es nicht an klassischen Werken mangelt, die publikumswirksam sind und den-n the noch — zumindest hier in Ame- and rika — recht selten wenn überhaupt aufgeführt werden. Ein bißchen mehr Frische und Unternehmungsgeist würden bestimmt weder der Popularität des Berkshire Festivals Abbruch tun noch die Kräfte des Boston Symphony Orchestra über Gebühr in Anspruch nehmen. Voraussetzung dafür wäre aber natürlich eine entsprechende Programmgestaltung für die reguläre Wintersaison, denn ein spezielles, nur für die Festspiele zusammengestelltes Repertoire, kann man dem Orchester selbstverständlich nicht aufbürden. Mit anderen Worten: von einer Auffrischung des regulären Repertoires der Bostoner Sinfoniker werden auch die Festspiele in Tanglewood automatisch profitieren.

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Sunday Globe
BOSTON, Mass.
Circ. 416,486
JUN 4 1961

Berkshire Festival

An increase of $9000 in ticket sales for the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood is reported by Thomas D. Perry, the Orchestra's manager.

The 1961 Festival has been extended from six weeks to seven weeks, beginning July 5 and continuing through Aug. 20.

Charles Munch will conduct six concerts of music by Bach and Mozart in the first two Festival weekends (July 7-8-9, 14-15-16). He has invited Leonard Bernstein, Richard Burgin, Aaron Copland, Arthur Fiedler, Pierre Monteux and Eugene Ormandy to conduct some of the 15 Boston Symphony Orchestra concerts which will be given in the five final weekends.

The Festival Chorus and several soloists also will appear in many of these concerts.

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
JUN 3 1961

Ticket Sales Up At Tanglewoo

LENOX (UPI) — The Bost Symphony Orchestra report Friday night an increase about $9000 in ticket sales ov last year for the 1961 Berkshi festival at Tanglewood.

The festival begins July 5 ar lasts through Aug. 20.

NEW YORK, N.Y.
DAILY NEWS
D. 2.021.395 S. 3
JUN 4 1961

Tanglewoo

An increase of $9,0 sales for the Boston Orchestra's 1961 Ber tival at Tanglewood, L is reported today by Perry, the orchestra' The boost, compared last year, includ series subscriptio

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the Festival season and to the programs which Charles Munch and his guest conductors and soloists will present.

The 1961 Festival has been extended from six weeks to seven weeks beginning July 5 and continuing through August 20. This will allow those who plan an August vacation more opportunity to hear the Orchestra perform in its famed summer residence in the Berkshires.

Charles Munch will conduct six concerts of music by Bach and Mozart in the first two Festival weekends (July 7-8-9, 14-15-16). He has invited Leonard Bernstein, Richard Burgin, Aaron Copland, Arthur Fiedler, Pierre Monteux and Eugene Ormandy to conduct some of the fifteen Boston Symphony Orchestra concerts which will be given in the five final weekends (July 21-22-23; 28-20-30; August 4-5-6; 11-12-13; 18-19-20). The Festival Chorus and several outstanding soloists will also appear in many of these concerts.

Doctor Munch has also invited eminent chamber music ensembles and soloists to perform at the seven Wednesday evening chamber music concerts which will begin July 5.

gency, Inc.
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Mass.

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Orchestra will
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Circ. 57,341
JUN 3 1961

BRIEFS

TANGLEWOOD SALES

LENOX, Mass. (UPI) — The Boston Symphony Orchestra reported Friday night an increase in about $9,000 in ticket sales over last year for the 1961 Berkshire festival at Tanglewood. The festival begins July 5 and lasts through Aug. 20.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
JUN 4 1961

INCREASED SALE FOR LENOX TICKETS

BOSTON — An increase of $9000 in ticket sales for the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood was reported Saturday by Thomas D. Perry, the orchestra's manager. The increase in sales, compared to this time last year, includes many more series subscriptions, Mr. Perry added. He attributed the extra interest on the part of the ticket buyers to the extension of the festival season and to the programs which Charles Munch and his guest conductors and soloists will present.

The 1961 festival has been extended from six weeks to seven weeks beginning July 5 and continuing through Aug. 20.

Charles Munch will conduct six concerts of music by Bach and Mozart in the first two festival weekends (July 7-9, 14-16). He has invited Leonard Bernstein, Richard Burgin, Aaron Copland, Arthur Fiedler, Pierre Monteux and Eugene Ormandy to conduct some of the 15 Boston Symphony Orchestra concerts which will be given in the five final weekends. The Festival Chorus and several outstanding soloists will also appear in many of these concerts.

Dr. Munch has also invited eminent chamber music ensembles and soloists to perform at the seven Wednesday evening chamber music concerts which will begin July 5.

TANGLEWOODS BIG PROBLEM: THE SHAPING OF ITS PROGRAMS

by EGON STADELMAN

Only a few weeks separate us from the opening of America's most important annual music festival. In the lovely hills of Massachusetts, at Tanglewood, there will begin on July 7 the Berkshire Festival, centering around a series of concerts of theBSO. This year again, tens of thousands of music lovers will enjoy the concerts which end on August 20 and the program of which consists of 67 different works.

*

The BSO whose reins Charles Munch will relinquish after next year's season, has been closely identified with the Berkshire Festival for a quarter of a century. Under the direction of Serge Koussevitzky it took part in the musical festival for the first time in 1936, and since then it has become unthinkable that its performances should not form part of the program. For the great preponderance of visitors to Tanglewood the concerts of the BSO have become identical with the Berkshire Festival. Compared with them, all other offerings -- suchas, for instance, the chamber music concerts which also take place at Tanglewood -- are of secondary importance, at least as far as the majority of the public is concerned. This in itself is not astonishing because it is a known fact that the majority of concert-goers prefer symphonic works to chamber music, and classical works to those of contemporary composers. It is therefore not surprising that this year again the BSO will devote the greater part of its Tanglewood programs to classical compositions. Only relatively few modern works are found in these programs. The most important of them are indubitably Francis Poulenc's "Gloria", Lukas Foss' "Time Cycle", William Shuman's "Seventh Symphony", and Igor STravinsky's "Symphony of Psalms". The rest of the offerings will consist without exception of works which most music lovers have already heard more or less frequently, and almost all of which have been performed by the BSO in the past winter season. Among the few exceptionsare a viola concerto of Bela Bartok's and Gustav Mahler's "Resurrection Symphony".

*

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Review
DARIEN, Conn.
Weekly Circ. 3,147
JUN 15 1961

Current and Coming Attractions

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
JUN 4 1961

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Sunday Globe
BOSTON, Mass.
Circ. 416,486
JUN 4 1961

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
JUN 3 1961

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NEW YORK, N.Y.
DAILY NEWS
D. 2 02' 395 S. 3 22 86'
JUN 4 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 10,542
JUN 24 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,341
JUN 3 1961

BRIEFS

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TANGLEWOODS BIG PROBLEM: THE SHAPING OF ITS PROGRAMS

by EGON STADELMAN

Only a few weeks separate us from the opening of America's most important annual music festival. In the lovely hills of Massachusetts, at Tanglewood, there will begin on July 7 the Berkshire Festival, centering around a series of concerts of theBSO. This year again, tens of thousands of music lovers will enjoy the concerts which end on August 20 and the program of which consists of 67 different works.

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Sunday Republican
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Sunday Globe
BOSTON, Mass.
Circ. 416,486
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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
JUN 8 1961

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NEW YORK, N.Y.
DAILY NEWS
D. 2,021,395 S. 3,221,861
JUN 4 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 10,542
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Along the Way

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,341
JUN 8 1961

BRIEFS

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This contention is undoubtedly thoroughly justified. A really good performance presupposes numerous rehearsals and the playing season of the BSO members is already longer than that of all other American symphony orchestras. It extends over no fewer than fifty weeks.

#

Nonetheless, it may be questioned if a middle ground could not be found that would do justice to the more demanding of the Tanglewood visitors without, on the one hand, overly straining the BSO, or, on the other hand, diminishing the popularity of its concerts. It goes without saying that music festivals must remain popular and not be designed to attract merely a small circle of music lovers. Quite apart from everything else, the Berkshire FEstival is a commercial undertaking whose entire structure requires the greatest possible income or at least avoidance of a deficit. Apart from that, however, the artistic mission of the Tanglewood Festival consists in the first place of bringing music "to the people". Whoever has attended one of the concerts of the BSO in the Berkshires knows that this is not an empty phrase. It may be truethat to get his money's worth, the intellectual music lover will have to attend the chamber music performances and the special performances of modern music which take place at Tanglewood. The majority of the audience undoubtedly wants precisely what the symphony concerts offer.

It is here that the real nub of the problem lies. Is it the primary business of the Tanglewood Festival to please its audience or to educate it musically? And can one please, without avoiding a certain lack of originality ? (sic!!)

#

Every connoisseur of music literature knows that there is no dearth of classical works which are effective with the [larger] public and yet are performed -- at least here in the United States -- very rarely, if at all. A bit more freshness and enterprising vigor would neither hurt the popularity of the Berkshire Festival nor put an unreasonable burden on the BSO. Naturally that would presuppose corresponding programming for the regular winter season since it would be impossible to impose upon the orchestra a repertory especially devised for the Festival. In other words: The freshening up of the BSO's regular repertory would automatically also benefit the festival at Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Review
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Circ. 111,122
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Sunday Globe
BOSTON, Mass.
Circ. 416,486
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Circ. 82,263
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Sun (e)
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Circ. 57,341
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NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618,802 S. 812,836
JUN 4 1961

46

TUNING UP!

Summer Music Gets Ready

By MILES KASTENDIECK

JUNE comes bustin' out all over with plans for summer music.

Of course the 44th successive season of the famed Stadium concerts at Lewisohn Stadium on the City College campus and the Guggenheim Memorial Concerts in Central and Prospect Parks have been an integral part of summer music long before New York became a Summer Festival. New Yorkers take their continuance in stride.

●

THE TWO immediate attractions outside of town have issued opposite announcements. Unless the sum of $50,000 is raised within the next two weeks the Empire State Music Festival now held in Bear Mountain-Harriman State Park will be compelled to cancel its 7th season.

On the other hand, an increase of $9,000 in ticket sales for the Boston Symphony's Berkshire Festival at Tanglewood attests growing interest in this summer attraction. The Caramoor June Festival in Westchester has planned its usual weekend programs.

●

WITH THREE-QUARTERS of its budget on hand and its program ready, the Empire State Festival hangs in the balance. That this worthy enterprise should falter would be most unfortunate. Not only has it found an excellent site to hold its season of opera, concerts, and ballet at Bear Mountain, but it has distinguished itself each year in presenting worthwhile novelties. Since it has been a stimulating factor in the whole summer picture, it should, therefore, open as scheduled on July 14 and run through Aug. 14.

●

THE BERKSHIRE FESTIVAL has been extended an extra week to allow travelers planning an August vacation the opportunity to hear the Bostonians at Tanglewood. The extra interest indicated in the advance sales suggests endorsement of the new policy. Beginning July 5 the Festival continues for several weeks through Aug. 20.

As adopted last summer Stadium Concerts will follow a four-per-week pattern. Events have been scheduled for Tuesday, Wednesday, Thursday and Saturday nights from June 20 through Aug. 5. The Guggenheim Memorial Concerts will find the Goldman Band playing on the Central Park Mall beginning June 21 and in Brooklyn the following night. Brooklyn concerts are on Thursday and Saturday; the Central Park Concerts are on other nights except Tuesday.

●

WHILE THESE events are of immediate interest, others coming later in the summer will undoubtedly be announced. Summer music continues to thrive.

Miles Kastendieck reviews musical events in weekday issues of the Journal-American.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
JUN 4 1961

Much Advance Interest In Berkshire Festival

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THE TOWN CRIER, WESTPORT • FAIRFIELD • WESTON, CONN.

E SPOTLIGHT:

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
JUN 8 1961

Festival Ticket Sale Ahead of Last Year

Increase Believed Due To Seven-Week Season

Advance Sale To Date $9000 Ahead of Same Time In 1960.—Munch Will Conduct Six Bach, Mozart Concerts With Boston Symphony.—Six Noted Conductors To Be Guests.

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At Tanglewood . . .

Charles Munch has invited Eugene Ormandy, Aaron Copland and Byron Janis to be his guests at the Boston Symphony Orchestra's Tanglewood concerts this week in Lenox, Mass.

Mr. Ormandy, music director of the Philadelphia Orchestra and a summer resident of the Berkshires, will make his first Tanglewood appearance Saturday evening, July 29, at 8:30, when he conducts the orchestra in a program to include "Don Juan" by Richard Strauss, the Third Symphony by Roy Harris, Roussel's "Bacchus et Ariane" and the Symphony No. 2 by Brahms.

Mr. Copland, chairman of the faculty of the Berkshire Music Center, will conduct two of his own compositions as the opening works at the Friday evening, July 28, at 8:30 concert, the "Preamble for a Solemn Occasion," and his ballet, "Appalachian Spring." Mr. Munch will conduct Ravel's "Daphnis et Chloe," with the festival chorus as the closing work at this concert.

At the Sunday afternoon concert, July 30, at 2:30, Dr. Munch has invited Byron Janis to perform two piano concerti by Franz Liszt — No. 1 in E-flat major and No. 2 in A major. Walter Piston's "Three New England Sketches" and Beethoven's Symphony No. 4 will also be heard.

The fourth concert of the chamber music series will be given by the New York Pro Musica in the Tanglewood Theatre Wednesday, July 26, at 8:30. Directed by Noah Greenberg with ten vocalists and instrumentalists, the program will consist of vocal and instrumental compositions by the early Renaissance masters Heinrich Isaac, Ludwig Senfl and Orlando Lassus, and the Glogauer Liederbuch.

The Berkshire Music Center opera department, under the direction of Boris Goldovsky, will present scenes from well-known operas for the Friends of the Berkshire Music Center Tuesday evening, July 25, at 8:30 and Sunday evening, July 30, at 8:30 in the theatre. Friends of the Berkshire Music Center are also invited to the following this week: Composer's Forum Monday, July 24, 8:30 p.m., Chamber Music Hall; Berkshire Music Center Orchestra Thursday, July 27, 8:30 p.m., Music Shed; Seminar in Contemporary Music, Friday July 28, 3:15, and Berkshire Music Center chamber music Sunday morning, July 30, 10 a.m. in the Chamber Music Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
MAY 27 1961

Tanglewood Ticket Sales Are Brisk

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Charles Munch will conduct six concerts of music by Bach and Mozart in the first two Festival weekends (July 7-8-9, 14-15-16). He has invited Leonard Bernstein, Richard Burgin, Aaron Copland, Arthur Fiedler, Pierre Monteux and Eugene Ormandy to conduct some of the fifteen Boston Symphony Orchestra concerts which will be given in the five final weekends (July 21-22-23; 28-29-30; Aug 4-5-6; 11-12-13; 18-19-20.) The festival chorus and several soloists will also appear in many of these concerts.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUN 3 1961

Increase of $9,000 In Ticket Sales For '61 Tanglewood

An increase of $9,000 in ticket sales for the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, was reported today by Thomas D. Perry, the orchestra's manager. The increase in sales, compared with this time last year, includes many more series subscriptions, Mr. Perry added. He attributed the extra interest on the part of the ticket buyers to the extension of the Festival season and to the programs which Charles Munch and his guest conductors and soloists will present.

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Dr. Munch has also invited eminent chamber music ensembles and soloists to perform at the seven Wednesday evening chamber music concerts which will begin July 5.

USIS - PANAMA

Berkshire Festival Dream Of Few Now Pleasure Of Millions

LOS ANGELES, CALIF.
TIMES
D. 532,078 S. 907,027
APR 23 1961

1961

Berkshire Fete

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass., will be held July 5-Aug. 20. The programs include 15 concerts by the Boston Symphony, six chamber concerts of music by Bach and Mozart, and seven other chamber music concerts.

Conductors will be Charles Munch, Leonard Bernstein, Pierre Monteux, Richard Burgin, Eugene Ormandy and Aaron Copland. Soloists are Claudio Arrau, Lukas Foss, Gary Graffman, Nicole Henriot-Schweitzer, Eugene Istomin, Byron Janis, Seymour Lipkin, Isaac Stern, and Adele Addison in addition to six members of the orchestra.

Nathaniel Hawthorne, in 1848, moved to the tiny village of Lenox in the Berkshire Hills of western Massachusetts where he lived in a little red cottage on the edge of the estate named Tanglewood which belonged to William Aspinwall Tappan. A Boston banker and merchant, Mr. Tappan had bought several farms near Lenox, an area famed for its beauty, and incorporated them into a gentleman's estate.

While a Bershire resident, Hawthorne began work on "The House of Seven Gables", wrote "The Wonder Book" edited and wrote the preface for a third edition of his "Twice Told Tales", and planned "Tanglewood Tales" (named after the estate) as a supplement to "The Wonder Book".

In describing the view from Tanglewood, Hawthorne wrote: "There is a glen between this house and the take lake through which winds a little brook with pools, and tiny waterfalls over the great roots of trees. The glen is deep and narrow and filled with trees, so that it is all dense shadow of obscurity. Beyond the lake is Monument Mountain, looking like a headless sphinx wrapped in a Persian shawl, when clad in the rich and diversified foliage of its woods; and beyond Monument the dome of Taconic, whose round head is more distinct than ever in winter, when its snow patches are visable but which generally is a dark blue unvaried mountain top."

The beauty of the countryside and the area's literary (Longfellow, Holmes and Melville were also sometime resident) have continued to attract distinguished residents through the years. Thus it is not surprising that when in the summer of 1934 the residents desired 'to hear symphony music under the stars' they held three out-of-door concerts, performed by members of the New York Philharmonic conducted by Doctor Henry Hadley, at one of the estates at Interlaken near Stockbridge.

In the autumn of 1934 the protagonists for concerts in the Berkshires incorporated The Berkshire Symphonic Festival and, after another successful series of concerts in the summer of 1935 Serge Koussevitzky and the Boston Symphony Orchestra were invited to participate in the 1936 Festival.

In the winter of 1936 the descendants of William Anspinwall Tappan offered Tanglewood as a gift to Doctor Koussevitzgy and the Orchestra. Its 210 acres of lawn and meadow with magnificient hemlocks, elms, pines and birches and with the view little changed since Hawthorne described it caused Doctor Koussevitzky to state: "This is wonderful. We make beautiful music here. Festivals of music grow up for various purposes on a scale commensurate with their surroundings."

In the summer of 1937, with the advent of Tanglewood as its new home, the Festival was expanded from one week to two and six concerts were given in a tent on the grounds. It was at the second concert of the season that the often-told story of "The $100,000 Storm" occured. In his boob, "Music Under the Moon", John G. W. Mahanna relates:

"History was made at Tanglewood on the opening night of the second series — August 12, 1937. The bigget crowd in the history of the Berkshire Symphonic Festival has been attracted to Tanglewood for an all-Wagner program.

"When the orchestra started to play the 'Ride of the Valkries,' the heavens opened up, lightning streaked through the sky, thunder clapped overhead and heavy ranis bombarded the canvas roof of the tent. The roar it created within the shelter completely drowned out the music coming from the stage.

"Koussevitzky surrendered to the elements, and, as one critc described the incident, 'even the French horns were shipping water.'

"The audience was in fine humor, even though many sitting near the main poles were drenched. Dr. Koussevitzky started a second time when the storm quieted a moment, but before the trumpet reached its second call in the introduction of the 'Rienzi' overture, rain pelted the canvas roof again, compelling the conductor to wave his arms in submission. The applause from the audience was a mixed expression of pity and happy sympathy.

"The orchestra started a third time and Dr. Koussevitzky succeeded in carrying the musician through the first half of the program. At intermission, the Boston Symphony Orchestra manager, Mr. Judd since retired, mounted the platform to announce a few changes in the second half, made necessary because of the damage to some instruments by the storm.

"Just as the concert ended, Miss Robinson Smith summer resident of the Berkshires and leader in the formation of the Berkshire Symphonic Festival made her way to the front of the tent, climbed up on the stake and declared to the audience:

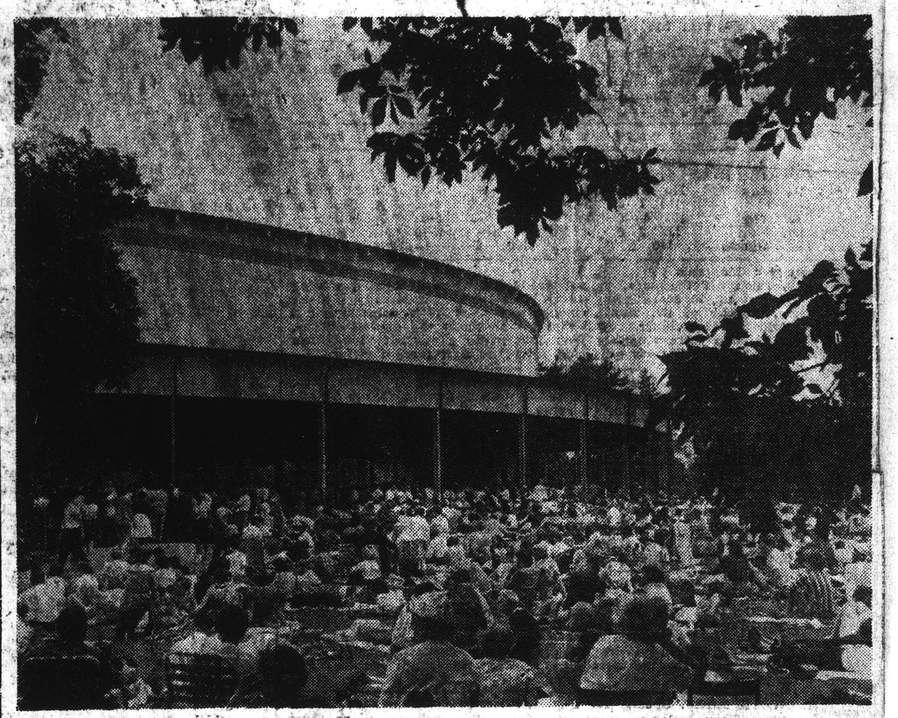
'The storm has proved conclusively the need for a shed. We must raise the necessary $100,000 to build it."

The Festival Committee was successful in raising the funds which allowed the 6037-capacity Music Shed to be build and to be inaugurated with a performance of Beethoven's Ninth Symphony at the opening concert of the 1938 Festival on August 4, 1938.

By 1941 the annual Festival had increased in size and scope sufficient to draw 95,000 visitors during the summer. A Theatre-Concert Hall, adaptable for both operatic and concert performances (capacity: 1200), a smaller Chamber Music Hall (capacity: 500), and five small studios had been built and the Orchestra's summer school of music, named the Berkshire Music Center, had been established.

The 1959 Berkshire Festival, which marked the 25th anniversary of the founding of the original Berkshire Symphonic Festival and the 22nd year of the Boston Symphony Orchestra's participation, had approximately 182,000 visitors during the six week season. The first two weekends of concrets, given by a chamber orchestra of Boston Symphony Orchestra players, were devoted to the music of Bach and Mozart. There followed four weekends of concerts by the full orchestra; each week the program, placed emphasis on the works of one composer or period: Tchaikovsky, Brahms, Romantic Composer, Beethoven. Six Chamber Music Concerts were given during the season, six rehearsals of the Orchestra were opened to the public as a benefit to the Orchestra's Pension Fund, a concert and five lectures were presented under the auspices of the Fromm Music Foundation of Chicago and a series of lectures titled Aspects of New Music was given. The Berkshire Music Center was in session concurrent with the Festival and it offered thirty-two concerts and lectures, some of them noted above, to the visitors who were enrolled as Friends of the Berkshire Music Center.

Music in the Berkshrie has developed, in a quarter-century, from the dream of a few to the pleasure of millions.



A Berkshire Festival audience enjoys a Sunday afternoon concert at Tanglewood.

BROOKLYN, N.Y.
KINGS COURIER
W. 75 370
JUN 10 1961

TANGLEWOOD—An increase of $9000 in ticket sales for the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood was reported last week by Thomas D. Perry, the Orchestra's manager.

The increase in sales, compared to this time last year, includes many more series subscriptions, Mr. Perry added. He attributed the extra interest on the part of the ticket buyers to the extension of the Festival season and to the programs which Charles Munch and his guest conductors and soloists will present.

The 1961 Festival has been extended from six weeks to seven weeks beginning July 5 and continuing through August 20. This has allowed travelers who plan an August vacation more opportunity to hear the Orchestra perform in its famed summer residence in the Berkshires.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Register
NEW HAVEN, Conn.
Circ. 105,460

JUN 4 1961

TICKET SALES GOOD FOR SYMPHONY

Smarting under the blast levelled at the coming Berkshire Music Festival by The New York Times critic, Harold C. Schonberg, a few weeks ago, the Boston Symphony's manager, Thomas D. Perry, has hastened to announce that ticket sales are substantially ahead of the figures at this time last year. Perry says that the increase of advance sales, including many more series subscriptions amounts to some $9,000.

Schonberg categorically denounced the Boston Symphony's concerts and programs scheduled for this summer. He said that the coming programs have no unity, no theme, no adventure, and hardly any novelties. And as for the scheduled conductors and soloists, the New York writer claimed that there would be no new faces among them. "Recent festivals," said Schonberg, "are about as festive as a ballroom after the ball is over!"

The Boston manager has perhaps won the first round though Schonberg never maintained that attendance would be affected one way or another by a sameness in this season's programs. In any case, Perry attributes the increase in sales to a great interest on the part of ticket buyers in the programs themselves, though he does admit that the extension of the festival's season this year has undoubtedly helped to bring about the increase in advance sales.

48

PRE-SEASON - BERKSHIRE CENTRE

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
MAR 4 1961

BERKSHIRE CENTER TO HOLD AUDITIONS

New York and Philadelphia will be the scene of auditions next week for instrumentalists who want study in orchestra and chamber music performance at the Berkshire Music Center next summer.

The center, operated by the Boston Symphony since 1940 at Tanglewood in Lenox, Mass., will be in session from July 2 to Aug. 20, concurrently with the orchestra's Berkshire Festical. Charles Munch directs the center, Aaron Copland is faculty chairman.

The New York auditions will be held next Friday, from 1:30 to 4 P. M. in Room 503 of the Juilliard School of Music, 120 Claremont Avenue. In Philadelphia, they will be held on Thursday, from 3 to 5 P. M. at the New School of Music, Pine and Eighteenth Streets.

String, woodwind, brass and percussion players and pianists are eligible. They should, if possible, notify the Registrar of the Music Center at Symphony Hall, Boston 15, Mass. Application forms will be available at the auditions.

Auditions for harp students must be arranged by appointment through the Registrar in Boston.

Applicants accepted for the Berkshire Music Center Orchestra will be eligible for tuition grants and other awards.

Globe 4/9/61

Berkshire Center String Fellowships

Charles Munch, director of the Boston Symphony Orchestra's Berkshire Music Center, announces that additional fellowships and scholarships are available at Tanglewood this Summer to students of stringed instruments.

This is the first time since the establishment of the Summer school of music in 1940 that additional fellowships have been available to these students. The new fellowships and scholarships, which include tuition and living expenses for the seven-week school session, have a value of up to $500.

Dr. Munch says the program, begun last year, of seminars for string players will be continued. Designed to explore the problems of solo and ensemble playing as encountered by players of stringed instruments, the seminars are led by Richard Burgin, associate conductor and concertmaster of the Boston Symphony Orchestra, and William Kroll, first violin of the Kroll Quartet.

Information may be secured by addressing the Registrar, Berkshire Music Center, Symphony Hall, Boston 15.

PHILADELPHIA, PA.
INQUIRER
D. 618,912 S. 1,014,829
APR 9 1961

Tanglewood news

Additional fellowships and scholarships are available at Tanglewood this summer to students of stringed instruments. The season extends from July 2 through Aug. 20. Further information may be obtained by writing to: The Registrar, Berkshire Music Center, Symphony Hall, Boston 15, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
MAR 16 1961

BSO Auditions For Summer Study Mar. 20th

Auditions will be held on Monday, March 20, from 2 to 4 p.m. in Symphony Hall, Boston for instrumentalists who wish to apply for summer study in orchestra and chamber music performance at the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood, Lenox, Mass.

The audition committee, which includes many of the twenty-three Boston Symphony Orchestra members who serve on the Center's instrumental faculty, will hear string, woodwind, brass timpani, percussion piano and harp auditions.

Continued on Page Five

Applicants accepted for the Berkshire Music Center Orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. There are also many other scholarships and several instrumental prize awards offered in the names of such distinguished artists interested in the Music Center as Jascha Heifetz, Gregor Piatigorsky and Albert Spalding. Fellowships are also available for instrumentalists interested in the performance of contemporary music (Fromm Fellowships) and advanced players of stringed instruments (String Fellowship).

Those planning to attend the auditions should if possible, notify the Registrar of the Music Center at Symphony Hall, Boston 15, Mass. Catalog and application forms will be available at the auditions.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
MAR 13 1961

Tanglewood Auditions

Auditions will be held Monday afternoon, March 20, from 2 to 4 in Symphony Hall, for instrumentalists who wish to apply for summer study in orchestra and chamber music performance at the Berkshire Music Center at Tanglewood, Lenox, Mass.

The audition committee, including many of the 23 Boston Symphony Orchestra members who serve on the Center's instrumental faculty, will hear string, woodwind, brass, timpani, percussion, piano, and harp auditions.

Applicants accepted in the Berkshire Music Center Orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. There are also many other scholarships and several instrumental prize awards.

Those planning to attend the auditions should, if possible notify the Registrar of the Music Center at Symphony Hall, Boston 15, Mass. Catalogs and application forms will be available at the auditions.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958
MAR 11 1961

BERKSHIRE CENTER SYMPHONY TRYOUTS IN BOSTON MARCH 20

BOSTON (UPI) — Auditions for the 1961 Berkshire Music Center will be held in Symphony Hall March 20, it was announced Friday.

Applicants accepted for the center orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

Auditions are held for musicians seeking to study in orchestra and chamber music performance. The center will begin at Lenox July 2 and continue through Aug. 20.

Montague's town clerk, Lawrence M. Killelea, has started his 25th year in office.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Circ. 176,513
APR 12 1961

Tanglewood Awards Up

Additional fellowships and scholarships are available at Tanglewood this summer to students of stringed instruments for the first time since the establishment of the summer school in 1940, Charles Munch, director of the Boston Symphony Orchestra's Berkshire Music Center, announces.

The new fellowships and scholarships, which include tuition and living expenses for the seven-week school session, have a value up to $500.

Dr. Munch has also announced the program, begun last year, of seminars for string players will be continued this summer. Designed to explore the problems of solo and ensemble playing as encountered by players of stringed instruments, the seminars are led by Richard Burgin, associate conductor and concertmaster of the Boston Symphony Orchestra, and William Kroll, first violin of the Kroll Quartet.

String players are encouraged to apply for the String Fellowships and Scholarship admission to the Center which will be in session at Tanglewood from July 2 through Aug. 20. Information may be secured by addressing the Registrar, Berkshire Music Center, Symphony Hall, Boston 15, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
MAR 11 1961

Berkshire Center Symphony Tryouts In Boston March 20

BOSTON (UPI) — Auditions for the 1961 Berkshire Music Center will be held in Symphony Hall March 20, it was announced Friday.

Applicants accepted for the center orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

Auditions are held for musicians seeking to study in orchestra and chamber music performance. The center will begin at Lenox July 2 and continue through Aug. 20.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 416,486
MAR 12 1961

Tanglewood Auditions

Auditions will be held Monday, Mar. 20, from 2 to 4 p.m. in Symphony Hall, for instrumentalists who wish to apply for Summer study in orchestra and chamber music performance at the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood.

The audition committee, which includes many of the 23 Boston Symphony Orchestra members who serve on the Center's instrumental faculty, will hear string, woodwind, brass, timpani, percussion, piano and harp auditions.

Applicants accepted for the Music Center Orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. There are also many other scholarships and several instrumental prize awards offered in the names of such distinguished artists interested in the Music Center as Jascha Heifetz, Gregor Piatigorsky and Albert Spalding. Fellowships are also available for instrumentalists interested in the performance of contemporary music (Fromm Fellowships) and advanced players of stringed instruments (String Fellowships).

Those planning to audition should, if possible, notify the Registrar of the Music Center at Symphony Hall, Boston 15, Mass. Catalog and application forms will be available at the auditions.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,111
MAR 12 1961

Berkshire Auditions March 20

Auditions will be held on Monday, March 20, from 2 to 4 p.m. in Symphony Hall, Boston, for instrumentalists who wish to apply for summer study in orchestra and chamber music performance at the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood, Lenox, Mass.

The audition committee will hear string, woodwind, brass, timpani, percussion, piano and harp auditions.

The Center, founded in 1940 in fulfillment of the wish of Serge Koussevitzky, will be in session from July 2 to August 20. The Orchestra's Berkshire Festival will be held at the same time. Charles Munch is Director of the Center and Aaron Copland is chairman of faculty.

The department of instrumental music faculty includes Eleazar de Carvalho with Pierre Monteux, Gregor Piatigorsky and Leonard Bernstein as advisers. Richard and William Kroll head the orchestral playing and chamber music faculty with assistance from many members of the Orchestra.

CUMBERLAND, MD.
NEWS
D: 11,736
MAR 29 1961

Tanglewood Auditions To Be April 6

Auditions will be held April 6 in Baltimore, for applicants to the 1961 session of the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood. They will be from 3 to 5 p. m., at Peabody's Conservatory of Music, Charles Street and Mt. Vernon Place, for instrumentalists.

The Berkshire Music Center will be in session July 2 to August 20. The festival will be at the same time.

Applicants accepted in the center's orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship fund. Other scholarships, instrumental prize awards and fellowships also are available for instrumentalists.

CHICAGO, ILL.
TRIBUNE
D: 883,213 S: 1,199,862
MAR 12 1961

Auditions for orchestra and chamber music study at the Berkshire Music center, the Boston Symphony's summer home at Tanglewood, Lenox, Mass., will be held from 2 to 4 p. m. Monday, March 20, in Symphony hall, Boston. The faculty committee will hear string, woodwind, brass, tympani, percussion, piano, and harp candidates. Dates of the session are July 2 to Aug. 20, the same as the Berkshire Music festival. The instrumental faculty will include Eleazar de Carvalho, Richard Burgin, and William Kroll, with Pierre Monteux, Gregor Piatigorsky, and Leonard Bernstein as advisers. Applicants accepted at the audition are eligible for several tuition and scholarship grants. Those planning to attend the auditions should, if possible, notify the music center registrar, Symphony hall, Boston 15.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
MAR 13 1961

'61 Music Center Auditions March 20

BOSTON — Auditions for the 1961 Berkshire Music Center will be held in Symphony Hall March 20, it was announced yesterday.

Applicants accepted for the center orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

Auditions are held for musicians seeking to study in orchestra and chamber music performance. The center will begin at Lenox July 2 and continue through Aug. 20.

PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048
FEB 26 1961

Berkshire auditions

Auditions will be held Thursday afternoon, March 9, at the New School of Music, for instrumentalists who wish to apply for summer study in orchestra and chamber - music performance at the Berkshire Music Center, Tanglewood, Lenox, Mass.

PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048
MAR 5 1961

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
MAR 5 1961

Berkshire Auditions

Members of the Boston Symphony Orchestra will hold auditions for instrumentalists who wish to study in the orchestra and chamber music classes of the Berkshire Music Center at Tanglewood, Lenox, Mass., from 1:30 to 4 p. m. this Friday, March 10, in Room 203 of the Juilliard School of Music, 120 Claremont Ave. Pianists and players of string, wind and percussion instruments will be heard at that time. Appointments for harp students can be arranged through the center's registrar, Symphony Hall, Boston 15, Mass. All candidates should notify the registrar in advance, if this is possible.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 101,427
MAR 5 1961

Music

Composers

By RAYMOND MORIN
Telegram Music Critic

Wolfgang Fortner and Roberto Gerhard, both prominent in the field of contemporary music, have been invited by Charles Munch and Aaron Copland to teach at the Berkshire Music Center, Tanglewood, this summer.

In making the announcement, Berkshire Festival management quotes authorities who state that Fortner "ranks today as one of the leading and perhaps the most progressive and intellectual of contemporary German composers" — and calls Gerhard "the most significant composer Spain has produced since her Golden Age."

They will join Copland and Lukas Foss in the Center's composition department. Fortner and Gerhard's seven-week teaching visit to the Berkshires has been made possible through a grant from the Ford Foundation's International Affairs Program.

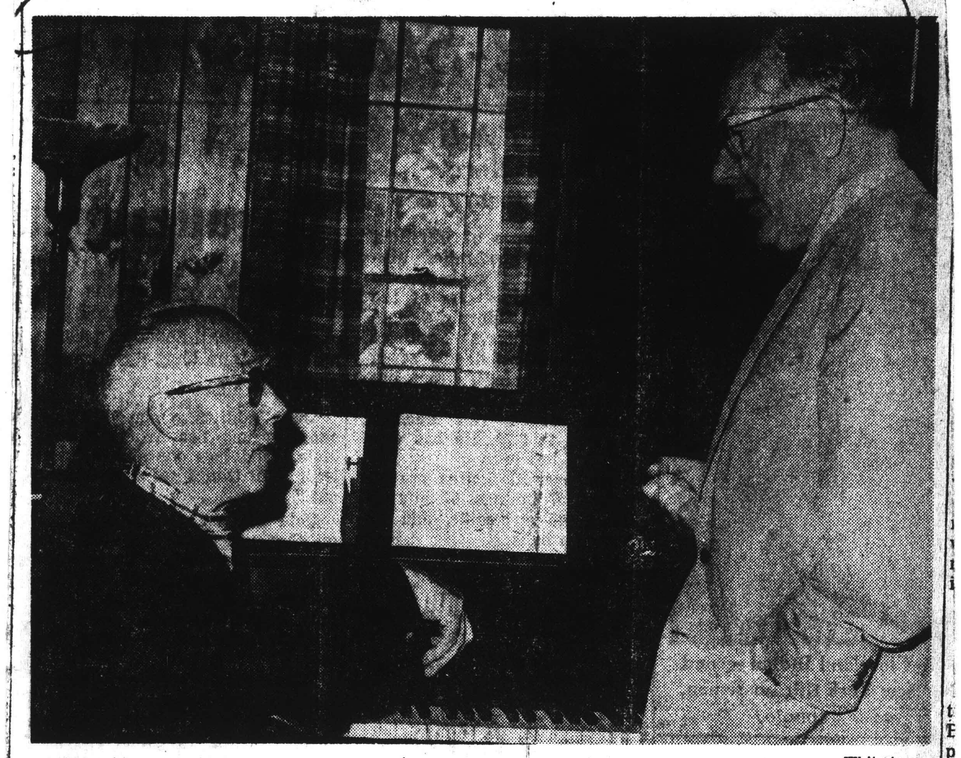
Among their predecessors, since the school was established in 1940, have been Paul Hindemith, Bohuslav Martinu, Nikolai Lopatnikoff, Arthur Honegger, Samuel Barber, Darius Milhaud, Olivier Messiaen, Jacques Ibert, Luigi Dallapiccola, Carlos Chavez, Ernst Toch, and Roger Sessions.

BROOKLYN, N.Y.
BAY NEWS
W: 11,909
MAR 4 1961

Wolfgang Fortner and Roberto Gerhard, both world leaders in the field of contemparary music, have been invited by Charles Munch and Aaron Copland to teach at the Berkshire Music Center, Tanglewood, Lenox, Mass., this summer.

Mr. Forner, who authorities have declared "ranks today as one of the leading and perhaps the most progressive and intellectual of contemporary German composers," and Mr. Gerhard, called "the most significant composer Spain has produced since her golden Age," will join Mr. Copland and Lukas Foss in the Center's composition department. Operated by the Boston, Symphony Orchestra in conjunction with its annual Berkshire Festival at Tanglewood, the Center will be in operation from July 2 to August 20 this year, extended from six to seven weeks.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 6 1961



Whitestone

VISITING COMPOSERS at the Berkshire Music Center at Tanglewood this summer are Wolfgang Fortner, left, and Roberto Gerhard, whose works will be discussed at seminars tomorrow and Aug. 11 in chamber music hall. Music will be performed by Fromm Players.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
MAR 12 1961

COMPOSERS: Wolfgang Fortner of Germany and Roberto Gerhard of Spain will be the foreign composers teaching this summer at the Berkshire Music Center. They are being brought to this country on a seven-week teaching visit through a grant from the Ford Foundation's international affairs program.

HEMIDEMISEMIQUAVERS: Gounod's "Romeo et Juliette" will open the first spring opera season of the San Francisco Opera on May 2. "Bohème," "Martha," "Traviata," "The Magic Flute" and "Carmen" will be the other operas of the repertory. Each will have a single performance. . . . Eddy Manson, who has composed some scores for prize-winning films, will lead his Symphony No. 1 in its première on Thursday with the Florida Symphony in Orlando. . . . Charles Munch will lead Howard Hanson's "Elegy in memory of Serge Koussevitzky" with the London Philharmonic in a concert the orchestra will give in June in Koussevitzky's memory.

First Seminar at Tanglewood To Feature Gerhard's Music

TANGLEWOOD — The first seminar in contemporary music of the Tanglewood season tomorrow at 3:15 will feature a lecture and the music of Roberto Gerhard. Mr. Gerhard, one of two visiting composers along with Wolfgang Fortner, will present two pieces of his own work for discussion during the seminar. The music will be performed by the Fromm Players in the chamber music hall.

Following Mr. Gerhard's lecture, his Woodwind Quintet will be the first musical offering, and the concluding work is to be the Nonet scored for flute, oboe, clarinet, French horn, tuba, trumpet, trombone, and accordion.

The visits of the guest composers to Tanglewood have been made possible through a grant from the Ford Foundation's International Affairs Program, and continues the Berkshire Music Center's policy of augmenting its regular composition staff with outstanding composers from throughout the world.

Mr. Gerhard, born in Valls, Tarragona, Spain, occupies a unique position in contemporary music being recognized as the heir to the musical tradtions of Felipe Pedrell, the leader of the modern Spanish music revival, and Arnold Schoenberg. Though he has spent a number of years in the United Kingdom his music remains essentially Spanish in character.

The seminar in contemporary music of Aug. 11 will be devoted to the work of Wolfgang Fortner at which time Mr. Fortner will discuss his style of composition using selected pieces as examples.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664
MAR 5 1961

THE MUSIC BEAT

Though he is not yet celebrated in this country, the Spanish composer, Roberto Gerhard, has been honored by an invitation to spend the summer at the Berkshire Music Center, Tanglewood, as a visiting professor. Perhaps this will lead to the performance of some of Gerhard's music, which rates high among some enthusiasts for the special school of writing.

Mrs. August Belmont, longtime head of the Metropolitan Opera Guild, will be honored by the National Arts Club at a dinner Thursday when she will receive the annual award for a person who has "made an outstanding contribution in furthering music in the New York area."

POUGHKEEPSIE, N.Y.
JOURNAL
D. 28,986 S. 30,153
FEB 26 1961

Musicians to Teach At Berkshire Center

Wolfgang Fortner and Roberto Gerhard, both world leaders in the field of contemporary music, have been invited by Charles Munch and Aaron Copeland to teach at the Berkshire Music center, Tanglewood, Lenox, Mass., this summer.

They will join Mr. Copeland and Lukas Foss in the center's composition department. Operated by the Boston Symphony orchestra in conjunction with its annual Berkshire Festival at Tanglewood, the center will be in operation from July 2 to Aug. 20 this year, extended from six to seven weeks. Mr. Fortner and Mr. Gerhard's seven week teaching visit has been made possible through a grant from the Ford Foundation's International Affairs Program.

The center's dean, Ralph Berkowitz, has made known that the Brazilian conductor, Eleazar de Carvalho, will again head the school's department of instrumental music. Pierre Monteux, Gregor Piatigorsky and Leonard Bernstein are advisers to the department.

Twenty-three members of the Boston Symphony orchestra will assist Richard Burgin and William Kroll in the orchestral playing and chamber music classes. Hugh Ross will again be in charge of the department of choral music and Harvard university's Professor G. Wallace Woodworth will, for the second season, head the department of listening and analysis.

TORN PAGE

50

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
AUG 13 1961

RELOCATED SPANIARD

Tanglewood Teacher Is Catalonian Briton

By RAYMOND ERICSON

WITH a Swiss father, a French mother, Spain as a birthplace, an Austrian wife and twenty-five years' residence in England, Roberto Gerhard considers himself an international person. At the same time he notes proudly in impeccable English: "My mother tongue is Catalonian; therefore I am Catalonian."

This paradox extends to the music of the composer, who this summer is a guest teacher—together with the German Wolfgang Fortner—at the Berkshire Music Center at Tanglewood, Lenox, Mass.

Mr. Gerhard spent some seven years working with Felipe Pedrell, the Spanish musicologist. Then, as a pupil of Arnold Schoenberg in Vienna and Berlin from 1923 to 1928, he was grounded in the twelve-tone style. Today he uses most of the latest compositional techniques, including electronic music, that are universal property. Yet people tell him that his most advanced music has a Spanish flavor, however slight. "This always surprises me," Mr. Gerhard says, "for the Spanish influence is unconscious. I would not deliberately write Spanish music."

Sixty-five years old and of medium height, Mr. Gerhard has a manner courteous, serious and philosophical. He is articulate about his work, using clear, precise English and formal phraseology. This accounts for the one criticism he had of American students, whom he admires greatly.

"The vocabulary in the books I read enters the language I speak. This does not seem to be the case with young Americans. The other day I used the word 'hiatus,' and I could see a look of consternation come over their faces."

Talented Students

Other qualities in his pupils call forth praise, however. "My only experiences in this country have been teaching for four months at the University of Michigan in Ann Arbor and this summer at Tanglewood. I do not like to generalize about your large and varied nation from such brief contact. But those I have taught have been extremely talented, eager to get to the bottom of problems, and open-minded to the most advanced ideas."

Although he voiced criticism of some aspects of the Center and of the Boston Symphony Orchestra programs at the Berkshire Festival ("provincial" was his word), Mr. Gerhard had unqualified approval for the work of the Fromm Music Foundation at Tanglewood.

In his own course at the center, Mr. Gerhard has been discussing the question of rhythm in contemporary music. "Schoenberg and Webern revolutionized composing in terms of melody and harmony. In the light of what they accomplished, they could not be expected to solve all problems, which included that of rhythm. In recent years, composers such as Boulez have tried various solutions, but I do not think any one of them has succeeded."

Teaching interferes with his composing, Mr. Gerhard admits. "In the classroom or the lecture hall I naturally produce my own ideas about composition. For me this is like tearing up these ideas by their roots and holding them up for exhibition. When this happens, I can no longer use them. This is not a bad thing. I believe it is good for a composer to go through this process from time to time, clearing his system of what he knows."

English Activities

In England, where he settled after Generalissimo Francisco Franco came to power in Spain, Mr. Gerhard makes his home in Cambridge. He does not teach at the university there, however; he only accepts pupils privately and then seldom more than one at a time.

Besides spending his time in composition he also functions on a screening panel for the British Broadcasting Corporation. "The BBC receives approximately a hundred scores each week from all over the world—Poland, Japan, Australia, America—and we study them all, recommending those we find deserving for performance on the radio."

Besides an opera, "The Duenna," adapted from Sheridan's play, a symphony, several ballets, two concertos, and considerable chamber music, Mr. Gerhard has composed incidental music for plays, films, radio and television. "Composers should accept commissions of this kind," he remarks, "in order to raise the level of workmanship in these media."

As a Spaniard, Mr. Gerhard pronounces his name as if it

SCHENECTADY, N.Y.
GAZETTE
D: 47,453
FEB 28 1961

Two Foreign Composers To Teach at Tanglewood

Wolfgang Fortner and Roberto Gerhard, both world leaders in the field of contemporary music, have been invited by Charles Munch and Aaron Copland to teach at the Berkshire Music Center at Tanglewood, Lenox, Mass., this summer.

* * *

THE CENTER WILL be in operation from July 2 to Aug. 20, extended from six to seven weeks.

Fortner, who authorities have declared "ranks today as one of the leading and perhaps the most progressive and intellectual of contemporary German composers," and Gerhard, called "the most significant composer Spain has produced since her golden age," will join Copland and Lukas Foss in the center's composition department.

The center is operated by the Boston Symphony Orchestra in conjunction with its annual Berkshire Festival at Tanglewood. Fortner and Gerhard's seven-week teaching-visit to the Berkshire has been made possible through a grant from the Ford Foundation's international affairs program.

* * *

COPLAND, CHAIRMAN of the center's faculty, has announced that the Fromm Music Foundation will continue its support, begun in 1956 at Tanglewood, in behalf of the center's contemporary music program. The foundation will sponsor the Lenox Quartet, other Fromm fellows, a series of seven seminars on various aspects of contemporary music and a concert of contemporary chamber music performed by members of the Boston Symphony Orchestra and guest artists.

Ralph Berkowitz, the center's dean, has announced that Brazilian conductor, Eleazar de Carvalho, again will head the school's department of instrumental music. Pierre Monteux, Gregor Piatigorsky and Leonard Bernstein are advisers to the department.

* * *

RICHARD BURGIN and William Kroll will be assisted by 23 members of the Boston Symphony Orchestra in the orchestral playing and chamber music classes. Hugh Ross again will have charge of the department of choral music and Harvard University's Prof. G. Wallace Woodworth will, for the second season, head the department of listening and analysis.

A complete catalog and student application forms for the 1961 Berkshire Music Center at Tanglewood are available from the registrar at Symphony hall, Boston, 15.

Globe 2/26/61

Fortner and Gerhard Join Berkshire Center Faculty

Wolfgang Fortner and Roberto Gerhard, leaders in the field of contemporary music, have been invited by Charles Munch and Aaron Copland to teach at the Berkshire Music Center at Tanglewood in Lenox, next Summer.

They will join Mr. Copland and Lukas Foss in the Center's composition department.

Operated by the Boston Symphony Orchestra in conjunction with its annual Berkshire Festival at Tanglewood, the Center will be in operation from July 2 to Aug. 20 this year, extended from six to seven weeks.

Messrs. Fortner and Gerhard's teaching-visit has been made possible through a grant from the Ford Foundation's International Affairs Program and follows the school's policy of guest professors each year.

The Fromm Music Foundation will continue its support, begun in 1956, at Tanglewood in behalf of the Center's contemporary music program. The Foundation will sponsor the Lenox Quartet, other Fromm Fellows, a series of seven seminars on various aspects of contemporary music and a concert of contemporary chamber music performed by members of the Boston Symphony Orchestra and guest artists.

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Twenty-three members of the Boston Symphony Orchestra will assist Richard Burgin and William Kroll in the orchestral and chamber music classes. Hugh Ross again will be in charge of the department of choral music and Harvard University's Prof. G. Wallace Woodworth, for the second season, will head the department of listening and analysis.

A complete catalogue and student application forms for the 1961 Berkshire Music Center at Tanglewood are available from the Registrar, Symphony Hall, Boston 15.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
MAR 2 1961

Foreign Composers To Teach At Center

Fortner, Gerhard to Join Composition Section

Ford Foundation's International Affairs Program and Fromm Music Foundation Aid Contemporary Music Program At Boston Symphony Orchestra's Summer School of Music.

Wolfgang Fortner and Roberto Gerhard, both world leaders in the field of contemporary music, have been invited by Charles Munch and Aaron Copland to teach at the Berkshire Music Center at Tanglewood in Lenox this summer.

Mr. Fortner, who authorities have declared "ranks today as one of the leading and perhaps the most progressive and intellectual of contemporary German composers," and Mr. Gerhard, called "the most significant composer Spain has produced since her Golden Age," will join Mr. Copland and Lukas Foss in Center's composition department. Operated by the Boston Symphony Orchestra in conjunction with its annual Berkshire Festival at Tanglewood, the Center will be in operation from July 2 to August 20 this year, extended from six to seven weeks.

Messrs. Fortner and Gerhard's seven week teaching-visit to the Berkshires, which has been made possible through a grant from the Ford Foundation's International Affairs Program, follows the school's policy of guest professors each year to augment the staff of the composition department.

Among their predecessors, since the school was established in 1940, have been Paul Hindemith, Bohuslav Martinu, Nikolai Lopatnikoff, Arthur Honegger, Samuel Barber, Darius Milhaud, Oliver Messiaen, Irving Fine, Jacques Ibert, Luigi Dallapiccola, Carlos Chavez, Ernst Toch, Roger Sessions, Boris Blacher, Goffredo Petrassi, Milton Babbitt, Leon Kirchner and Luciano Berio.

Aaron Copland, chairman of the faculty and head of the composition department at the Berkshire Music Center, has announced the Fromm Music Foundation will continue its support, begun in 1956, at Tanglewood in behalf of the Center's contemporary music program. The Foundation will sponsor the Lenox Quartet, other Fromm Fellows, a series of seven seminars on various aspects of contemporary music and a concert of contemporary chamber music performed by members of the Boston Symphony Orchestra and guest artists.

The Center's dean, Ralph Berkowitz, has announced the Brazilian conductor, Eleazar De Carvalho, will again head the school's department of instrumental music Pierre Monteux, Gregor Piatigorsky and Leonard Bernstein are advisors to the department.

Twenty-three members of the Boston Symphony Orchestra will assist Richard Burgin and William Kroll in the orchestra playing and chamber music classes. Hugh Ross will again be in charge of the department of choral music and Harvard University's Professor G. Wallace Woodworth will, for the second season, head the department of listening and analysis.

A complete catalogue and student application forms for the 1961 Berkshire Music Center at Tanglewood are available from the Registrar, Symphony Hall, Boston 15.

The office of the Boston Symphony Orchestra at Tanglewood in Lenox will be open, as usual, early in June this year.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958
MAR 7 1961

Two Famous Men Join Berkshire Music Center

Wolfgang Fortner and Roberto Gerhard, both prominent in the field of contemporary music, have been invited by Charles Munch and Aaron Copland to teach at the Berkshire Music Center, Tanglewood, this summer.

In making the announcement, Berkshire Festival management quotes authorities who state that Fortner "ranks today as one of the leading and perhaps the most progressive and intellectual of contemporary German composers" — and calls Gerhard "the most significant composer Spain has produced since her Golden Age."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
FEB 27 1961

Fortner, Gerhard Invited to Teach At Music Center

Wolfgang Fortner and Roberto Gerhard, both world leaders in the field of contemporary music, have been invited by Charles Munch and Aaron Copland to teach at the Berkshire Music Center at Tanglewood, Lenox, this summer.

Mr. Fortner

Mr. Fortner, who authorities have declared "ranks today as one of the leading and perhaps the most progressive and intellectual of contemporary German composers," and Mr. Gerhard, called "the most significant composer Spain has produced since her Golden Age," will join Mr. Copland and Lukas Foss in the Center's composition department. Operated by the Boston Symphony Orchestra in conjunction with its annual Berkshire Festival at Tanglewood, the Center will be in operation from July 2 to Aug. 20 this year, extended from six to seven weeks.

Messrs. Fortner and Gerhard's seven-week teaching-visit to the Berkshires has been made possible through a grant from the Ford Foundation's International Affairs Program. It follows the school's policy of guest professors each year to augment the staff of the composition department. Among their predecessors, since the school was established in 1940, have been Paul Hindemith, Bohuslav Martinu, Nikolai Lopatnikoff, Arthur Honegger, Samuel Barber, Darius Milhaud, Oliver Messiaen, Irving Fine, Jacques Ibert, Luigi Dallapiccola, Carlos Chavez, Ernst Toch, Roger Sessions, Boris Blacher, Goffredo Petrassi, Milton Babbitt, Leon Kirchner and Luciano Berio.

Fromm Foundation

Aaron Copeland, chairman of the faculty and head of the composition department at the Berkshire Music Center, has announced the Fromm Music Foundation will continue its support, begun in 1956, at Tanglewood in behalf of the Center's contemporary music program. The Foundation will sponsor the Lenox Quartet, other Fromm Fellows, a series of seven seminars on various aspects of contemporary music and a concert of contemporary chamber music performed by members of the Boston Symphony Orchestra and guest artists.

The Center's dean, Ralph Berkowitz, has announced the Brazilian conductor, Eleazar de Carvalho, will again head the school's department of instrumental music; Pierre Monteux, Gregor Piatigorsky and Leonard Bernstein are advisers to the department.

Twenty-three members of the Boston Symphony Orchestra will assist Richard Burgin and William Kroll in the orchestral playing and chamber music classes. Hugh Ross will again be in charge of the department of choral music and Harvard University's Prof. G. Wallace Woodworth will, for the second season, head the department of listening and analysis.

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Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500

FEB 23 1961

Berkshire Festival

DR. MUNCH INVITES TWO COMPOSERS TO TANGLEWOOD SCHOOL

1961 Music Festival Of Boston Symphony To Run From July 2 To Aug. 20

Wolfgang Fortner and Roberto Gerhard, both world leaders in the field of contemporary music, have been invited by Charles Munch, Music Director of the Boston Symphony Orchestra, and Aaron Copland, famed American composer, to teach at the Berkshire Music Center at Tanglewood in Lenox, Mass., this summer.

Mr. Fortner, who authorities have declared "ranks today as one of the leading and perhaps the most progressive and intellectual of contemporary German composers" and Mr. Gerhard, called "the most significant composer Spain has produced since her Golden Age," will join Mr. Copland and Lukas Foss in the Center's composition department. Operated by the Boston Symphony Orchestra in conjunction with its annual Berkshire Festival at Tanglewood, the Center will be in operation from July 2 to August 20 this year, extended from six to seven weeks.

Messrs. Fortner and Gerhard's seven week teaching-visit to the Berkshires, which has been made possible through a grant from the Ford Foundation's International Affairs program, follows the school's policy of guest professors each year to augment the staff of the composition department. Among their predecessors, since the school was established in 1940, have been Paul Hindemith, Bohuslav Martinu, Nikolai Lopatnikoff, Arthur Honegger, Samuel Barber, Darius Milhaud, Oliver Messiaen Irving Fine, Jacques Ibert, Luigi Dallapiccola, Carlos Chavez, Ernst Toch, Roger Sessions, Boris Blacher, Goffredo

Continued on Page Three

13

Continued from Page One

Petrassi, Milton Babbitt, Leon Kirchner and Luciano Berio.

Aaron Copland, chairman of the faculty and head of the composition department at the Berkshire Music Center, has announced the Fromm Music Foundation will continue its support, begun in 1956, at Tangelwood in behalf of the Center's contemporary music program. The Foundation will sponsor the Lenox Quartet, other Fromm Fellows, a series of seven seminars on various aspects of contemporary music and a concert of contemporary chamber music performed by members of the Boston Symphony Orchestra and guest artists.

The Center's Dean, Ralph Berkowitz, has announced the Brazilian conductor, Eleazar de Carvalho, will again head the school's department of instrumental music; Pierre Monteux, Gregor Piatigorsky and Leonard Bernstein are advisers to the department.

Twenty-three members of the Boston Symphony Orchestra will assist Richard Burgin and William Kroll in the orchestral playing and chamber music classes. Hugh Ross will again be in charge of the department of choral music and Harvard University's Professor G. Wallace Woodworth will, for the second season, head the department of listening and analysis.

A complete catalogue and student application forms for the 1961 Berkshire Music Center at Tanglewood are available from the Registrar, Symphony Hall, Boston 15.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

FEB 26 1961

World Music Leaders To Be at Tanglewood

Wolfgang Fortner, Roberto Gerhard Will Join Aaron Copland, Lukas Foss

BOSTON—Wolfgang Fortner and Roberto Gerhard, both world leaders in the field of contemporary music, have been invited by Charles Munch and Aaron Copland to teach at the Berkshire Music Center, Tanglewood, this summer.

Seven-Week Season

Mr. Fortner, who authorities have declared "ranks today as one of the leading and perhaps the most progressive and intellectual of contemporary German composers," and Mr. Gerhard, called "the most significant composer Spain has produced since her golden age," will join Mr. Copland and Lukas Foss in the center's composition department. Operated by the Boston Symphony Orchestra in conjunction with its annual Berkshire Festival at Tanglewood, the center will be in operation from July 2 to Aug. 20 this year, extended from six to seven weeks.

Messrs. Fortner and Gerhard's seven-week teaching-visit to the Berkshires, which has been made possible through a grant from the Ford Foundation's International Affairs Program, follows the school's policy of guest professors each year to augment the staff of the composition department.

Among their predecessors, since the school was established in 1940, have been Paul Hindemith, Bohuslav Martinu, Nikolai Lopatnikoff, Arthur Honegger, Samuel Barber, Darius Milhaud, Oliver Messiaen, Irving Fine, Jacques Ibert, Luigi Dallapiccola, Carlos Chavez, Ernst Toch, Roger Sessions, Boris Blacher, Goffredo Petrassi, Milton Babbitt, Leon Kirchner and Luciano Berio.

Continue Support

Mr. Copland, chairman of the faculty and head of the composition department at the Berkshire Music Center, has announced the Fromm Music Foundation will continue its support, begun in 1956, at Tanglewood in behalf of the Center's contemporary music program. The foundation will sponsor the Lenox Quartet, other Fromm Fellows, a series of seven seminars on various aspects of contemporary music and a concert of contemporary chamber music performed by members of the Boston Symphony Orchestra and guest artists.

The center's dean, Ralph Berkowitz, has announced the Brazilian conductor, Eleazar de Carvalho, will again head the school's department of instrumental music; Pierre Monteux, Gregor Piatigorsky and Leonard Bernstein are advisers to the department.

Twenty-three members of the Boston Symphony Orchestra will assist Richard Burgin and William Kroll in the orchestral playing and chamber music classes. Hugh Ross will again be in charge of the department of choral music and Harvard University's Professor G. Wallace Woodworth will, for the second season, head the department of listening and analysis.

A complete catalog and student application forms for the 1961 Berkshire Music Center at Tanglewood are available from the registrar, Symphony Hall, Boston 15.

Monitor 3/3/61

Tanglewood Teachers

Wolfgang Fortner and Roberto Gerhard, internationally known in the field of contemporary music, have been invited to teach at the Berkshire Music Center this summer; they will join Aaron Copland and Lukas Foss in the Center's composition department. Operated by the Boston Symphony Orchestra in conjunction with its annual Berkshire Festival at Tanglewood (Lenox, Mass.), the Center will be in operation from July 2 to August 20 this year, extended from six to seven weeks.

Mr. Copland, as chairman of the faculty, has also announced the Fromm Music Foundation will continue its support, begun in 1956, at Tanglewood in behalf of the Center's contemporary music program. The Foundation, in addition to its fellowships, will sponsor a series of seven seminars on various aspects of contemporary music and a concert of contemporary chamber music performed by members of the Boston Symphony Orchestra and guest artists.

The Center's Dean, Ralph Berkowitz, has announced the Brazilian conductor, Eleazar de Carvalho, will again head the school's department of instrumental music; Pierre Monteux, Gregor Piatigorsky, and Leonard Bernstein are advisers to the department.

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A complete catalogue and student application forms are available from the Registrar, Symphony Hall, Boston 15.

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447

FEB 26 1961

2 Composers Will Teach

Fortner, Gerhard Due at Tanglewood

Special to The Standard-Times

BOSTON, Feb. 25 — Wolfgang Fortner and Roberto Gerhard, both world leaders in the field of contemporary music, have been invited by Charles Munch and Aaron Copland to teach at the Berkshire Music Center at Tanglewood, Lenox, this Summer.

Mr. Fortner, who authorities have declared "ranks today as one of the leading and perhaps the most progressive and intellectual of contemporary German composers," and Mr. Gerhard, called "the most significant composer Spain has produced since her Golden Age," will join Mr. Copland and Lukas Foss in the Center's composition department.

Operated by the Boston Symphony Orchestra in conjunction with its anual Berkshire Festival at Tanglewood, the Center will be in operation from July 2 to Aug. 20 this year, extended from six to seven weeks.

Grant Given

Messrs. Fortner and Gerhard's seven week teaching-visit to the Berkshires, which has been made possible through a grant from the Ford Foundation's International Affairs Program, follows the school's policy of guest professors each year to augment the staff of the composition department.

Among their predecessors, since the school was established in 1940, have been Paul Hindemith, Bohuslav Martinu, Nikolski Lopatnikoff, Arthur Honegger, Samuel Barber, Darius Milhaud, Oliver Messiaen, Irving Fine, Jacques Ibert, Luigi Dallapiccola, Carlos Chavez, Ernst Toch, Roger Sessions, Boris Blacher, Goffredo Petrassi, Milton Babbitt, Leon Kirchner and Luciano Berio.

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The Center's Dean, Ralph Berkowitz, has anounced the Brazilian conductor, Eleazar de Carvalho, will again head the school's department of instrumental m

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

JUL 13 1961

Three Student Conductors Win Tanglewood Test

The competition for places the active conducting class Tanglewood has concluded a the winners will make their fir appearance with the Berkshi Music Center Orchestra at its se ond concert of the season Satu day afternoon. Some 20 hopef conductors entered the intensiv work of the first days of the M sic Center's session. This gro was narrowed to six from whic the three winners were selecte

Two of the young conductor are from Paris. They are Serg Fornier and Roland Chagnon Also selected was Jacob Kapla of New York City. Mr. Fornie and Mr. Chagnon have each wo the frist prize in conducting offer ed by the Paris Conservatory while Mr. Kaplan has recentl served on the faculty of the Jul liard School of Music and Unio Theological Seminary.

Saturday afternoon's program will open with the Overture to the Marriage of Figaro conducted by Jacob Kaplan. Serge Fornier will conduct the first two movements of the Spmphony No. 99 by Haydn, and his colleague Roland Chagnon will conduct the final two movements.

The concluding work of the program will be a complete performance of the Fifth Symphony of Prokofieff to be conducted by Eleazar de Garvalho, head of the department of instrumental music.

Pierre Monteux, Gregor Piatigorsky and Leonard Bernstein are advisers to the department.

Orchestra Men Aid

Twenty-three members of the Boston Symphony Orchestra will assist Richard Burgin and William Kroll in the orchestral playing and chamber music classes. Hugh Ross will again be in charge of the department of choral music and Harvard University's Prof. G. Wallace Woodworth will, for the second season, head the department of listening and analysis.

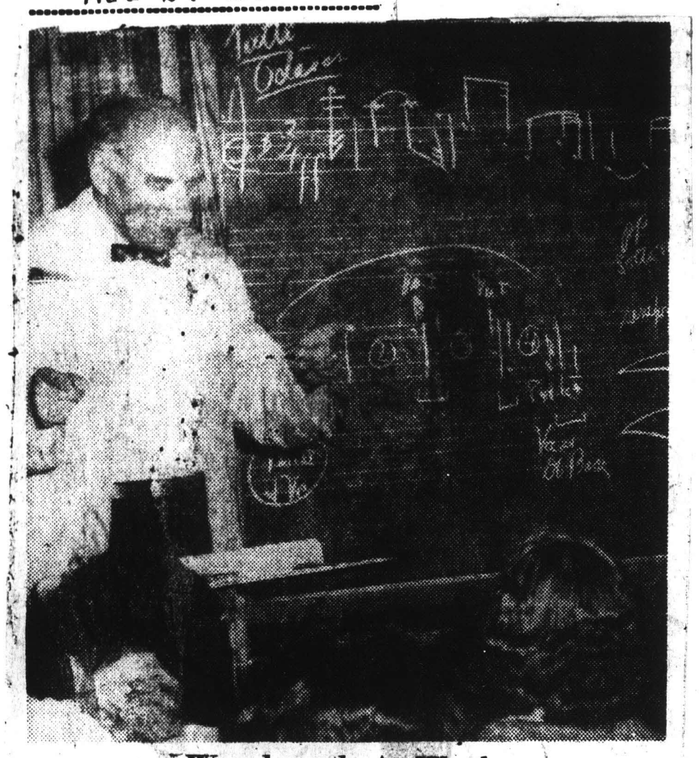
A complete catalog and student application forms for the 1961 Berkshire Music Center at Tanglewood are available from the Registrar, Symphony Hall, Boston 15.

Auditions will be held in Philadelphia March 9, New York March 10 and Boston March 20 for instrumentalists who wish to apply for Summer study in orchestra and chamber music performance at the Berkshire Music Center.

CHARLOTTE, N.C.
OBSERVER
D. 161,914 S. 179,913

AUG 27 1961

52



Woodworth At Work

Music Taught With A Glow

By DICK BANKS
Observer Arts Editor

"Culture is activity of thought, receptiveness to beauty and humane feeling," in the words of Alfred North Whitehead, one of those writers always being quoted.

The alertness, the glow this definition suggests applies to G. Wallace Woodworth, Ditson professor of music at Harvard.

"Boom, boom, boom! Listen to those kettledrums," he will say, with an expression of ecstasy.

Three notes of Beethoven in the right place with the right softness, the proper rhythm. Away goes Professor Woodworth to Cloud Nine.

He will refer to "the violin's heavenly embroidery" in Beethoven's Violin Concerto in D Major.

★ ★ ★

ENTHUSIASM — like this sells music. Couple this youthfulness with knowledge, and you have a teacher.

At Harvard and during the summer at Berkshire Music Center, near Lenox, Mass., where I knew him, Woodworth has a ball, explaining music in simple terms, trying like Socrates to make young people think.

As a lecturer he works with a phonograph, a recording of a classic, a blackboard, chalk, knocking out themes on a piano, diagramming form on the blackboard as he picks his way through the recording with halts for comment, phrase by phrase.

He'll say, "Listen to this with your physical body, not just your ears."

★ ★ ★

DISCUSSING form: "Music is always going somewhere. Watch for the themes, the unusual ideas in the music. Get hold of them at their first appearance. Watch for the repetitions and variants of the the ideas. Watch for the objectives the music is going toward. Watch for the dynamics (changes in loudness or softness). Notice the orchestration (how the music is apportioned to the instruments). Watch the tonalities (keys) and modulations (changes of key in a composition).

"How do you recognize themes in music? Form is expressed in sections in time. All music must be followed phrase by phrase as a process in time.

"Be aware of objectives reached, of points of arrival. Note the appearance of new ideas or the manipulation or expression of old ideas, new tonalities, new textures (the weaving of melodic lines with vertical chords), changes in orchestration."

Woodworth likes to quote Whitehead: "Classic art is action weaving itself into a pattern of persuasive beauty."

Of rests in a Beethoven quartet: "Did you ever hear such a dramatic use of silence! Nothing is so impressive in music as no music at all."

★ ★ ★

CHAMBER MUSIC he terms "in a sense the aristocratic kind of music," a more restricted art.

To get the most from chamber music, he will continue, listen for solo passages and accompaniment, for duets and trios, for dialogues of one instrument with another, for the beauty of long - held notes in the bass. The charm of mingled melodies.

This brings us to Woodworth's gift for drawing on his backboard a picture of the music and what a plan ought to show:

"Phrases and sections, the objectives — points of arrival, points of articulation (where the music is joined together), proportions in time, ideas, orchestration, dynamics."

★ ★ ★

A CRITIC, says Woodworth, is first of all a reporter, noting the exciting and touching things that happen. He is a teacher-editor in a position to do much more good for music before a concert than after. He's an evaluator of performance and composition, an aesthetic philosopher.

He needs a gift for writing.

Above all he is a champion of music: "I know some critics who hate music. Olin Downes was a great man, except that he hated Twentieth Century music.

"The critic must love music, radiate his love, teach people to love it.

"Don't hold back. As to how much knowledge you need to be a critic — start where you are!"

★ ★ ★

A NATIVE of Boston, Prof. Woodworth has been organist, choirmaster, and conductor of the Radcliffe Choral Society. He has an honorary doctor of literature degree from Miami University and an honorary doctor of music degree from New England Conservatory of Music.

He began as a teacher at Harvard when he got his master's degree there in 1926.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 5 1961

Tanglewood Students To Present Concert

The student chamber music concert at Tanglewood tomorrow morning at 10 will consist of three works prepared under the direction of members of the Boston Symphony Orchestra.

Opening the concert will be Mozart's Quartet No. 2, scored for violin, viola, cello, and piano. Clarence Knudson, principal second violin of the orchestra, coached the students preparing this piece. Following the Mozart will be the Hindemith Quintet for flute, oboe, clarinet, bassoon, and horn, prepared under the supervision of Doriot Anthony Dwyer, Principal flute of the Boston Symphony.

The concluding work on the program will be the Trio No. 1 for violin, cello, and piano by Mendelssohn, which was coached by Bernard Zighera, the orchestra's pianist and harpist.

This concert by the students of the Berkshire Music Center is presented under the auspices of the Friends of the Berkshire Music Center. Donations to this organization support the scholarship funds of the Music Center.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 10 1961

Fromm Concert On Saturday Free to Public

TANGLEWOOD — The Fromm Fellowship players at Tanglewood will present a special concert in the Chamber Music Hall on Saturday at 3 p.m. This group of musicians is especially selected for their ability to perform contemporary music. The Fromm group consists of a string quartet, wind quintet, and a vocalist.

Trio for Strings — Ben-Zion Orgad (Tel Aviv, Israel)
Epigram and Evolution — Roger Reynolds (Ann Arbor, Mich.)
Three Studies for Piano — Billy Jim Layton (Cambridge, Mass.)
Two Sonnets (Shakespeare) for Voice and Chamber Ensemble — J. Brodbin Kennedy (New York, New York)
Allan Miller: Conductor
(Wechsler Commission, 1961—First Performance)
Divertimento — Celso Garrido-Lecca (Santiago, Chile)

The Fromm Fellowship players include Peter Marsh, violin; Theodora Mantz, violin; Paul Hersh, viola; Donald McCall, violoncello; John Perras, flute; David Perkett, oboe; Arthur Bloom, clarinet; Jane Taylor, bassoon; William Brown, French horn; Paul Jacobs, piano, and Marianne Weltman, soprano.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
JUL 10 1961

Choir Singers Talk About Music

Carl Ericson, left, of 116 Normandy Rd., Longmeadow and Mrs. Calliope Shenas of 220 Maple St., members of the Tanglewood Choir that performed Sunday afternoon at the Berkshire Music Festival, talk over the program with Willis Beckett, associate choral director. Ericson and Mrs. Shenas are studying at the Festival's choral department.

Arrive at Tanglewood Concert

Carrying lawn chairs and a program, Alan Witherspoon and his parents, Mr. and Mrs. Neal Witherspoon of 25 Dartmouth St., arrive for the Sunday afternoon concert at Berkshire Music Festival at Tanglewood. The family was among many others that enjoyed the concert from the lawn outside the Music Shed.

Program at Tanglewood Attracts Out-of-Staters

LENOX—A check by The Union Sunday afternoon of some of the 4448 persons who attended the Bach concert at Berkshire Music Festival at Tanglewood revealed that a relatively few were from Western Massachusetts.

Visitors in Majority

The majority of those asked said they were from New York State and Connecticut.

A festival spokesman said attendance figures showed smaller crowds for a Bach concert compared with the turnouts for a Beethoven or Brahms program.

He said he believes that residents of this area, able to attend most the concerts, will wait for their particular favorites. He added that more vacationers each year appear to be attracted to this area and that many persons have summer homes here. Parking lot checks in the past have shown cars from all the states in attendance during some three-day week-end programs, he said.

Tops Last Year

Officials said the 4448 attendance for the first Sunday afternoon concert of the new season was 430 persons more than the same Sunday last year. The three-day week-end total was 15,384, a total of 1101 more compared to last year's opening week end.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553

AUG 6 1961

Tanglewood's Role Expands

By RUTH TRIPP
Journal-Bulletin Music Critic

THE IMPRINT of Tanglewood on the musical life of this country is increasing with greater solidity and importance each season. The activity of the Berkshire Music Center continues to expand in a neatly balanced program which allows equal time for creative writing and creative performance among the serious young musicians of this generation. To a believer in the value of contemporary efforts in composition, a visit to Tanglewood will provide tonic enough to last through a long winter of listening to the familiar tried and true scores.

It is refreshing to report that among the young performing musicians, Rhode Island has three registered at the Center this summer. Two are veterans of other summers there, both clarinetists from Pawtucket. It was very pleasant to meet Edward Avedesian and Craig Watjen again and to catch up on the news of their progress. Plans for their future careers are yet in a stage of exciting planning with an abundance of "ifs" included. If there is an appropriation for music and a symphony orchestra in the plans for Brasilia, the new capital of Brazil, there may be some New Englanders in it. Both boys are finished with graduate school and have this added documentation to reinforce their enviable positions at the threshold of new careers.

Meantime at Tanglewood, they have been assigned the newest barn to supervise and they are living there as caretakers. They did such a fine job last year in the old barn, that they were promoted. The old barn, incidentally, is being used for the Wallace Woodworth classes which outgrew their former quarters in the Little Red Schoolhouse. The Rhode Island clarinetists are members of the Berkshire Music Center Symphony and are performing in various small chamber music groups, as the various programs are presented.

A newcomer to the list of Rhode Island students at the Center is a trumpet player, John Di Petrillo, the 22-year-old son of the Anthony Di Petrillos of Sandringham Avenue, Providence. John is a former member of the Rhode Island Philharmonic Youth Orchestra in which he played principal trumpet. He is also one of the young musicians who has played with the parent group as an apprentice. His appraisal of his experience with the Youth Orchestra was brief and heart warming. "It was invaluable," he said.

John won a scholarship to Miami University in Florida. His freshman year there was interesting and profitable, for he played with the Miami Symphony Orchestra under Fabian Sevitzky, a nephew of Serge Koussevitzky.

At the end of the one year scholarship, John came north to enroll at the Boston Conservatory of Music. He will begin his third year there as a senior, in the fall. His trumpet teacher there is Gerard Goguen, a member of the Boston Symphony Orchestra. His teacher in Providence was Achille Olivieri. At Tanglewood his classes include solfege, sight-reading and transposition. It may well have been excellence in these subjects which won him the coveted honor to play trumpet, when required, with the Fromm Foundation Players, the professional organization which is performing all the difficult contemporary music at the "Aspects of New Music" seminars which occur weekly. This place, John gained in auditions under Roger Voisin, in which the five trumpet students who are enrolled, tried out.

The daily schedule of work requires orchestra practice from 9:30 to 12:30 in the big shed, chamber music practice sessions from 1:30 to 3:30 and any required practice with the Fromm Players from 3:30 to 5. John lives at the Lenox School, the student dormitory, and finds that the exchange of ideas with other students is no small part of the interesting Berkshire experience.

Aaron Copland continues to be a vital influence at Tanglewood. It has been interesting to refer to his essays on music, collected in the book, "Copland on Music" and find him saying, "Whatever form of new music is contemplated, one thing is certain: Without generosity of spirit one can understand nothing. Without openness, warmth, good will, the lending of one's ears, nothing new in music can possibly reach us."

It is also interesting to hear the comments of these young people about the newest of scores which are being heard at Tanglewood. One of Aaron Copland's newest, Nonet for Solo Strings, was heard at the opening chamber music program in July. The players were seated in a square formation, three to a side, with the composer-conductor seated with his back to the audience, poring over an immense score on the desk and directing the progress of his calculated sound.

On the same program, we had heard and seen Lukas Foss conduct his Time Cycle for Soprano and Four Instruments. Adele Addison sang, while cello, clarinet and much skillfully timed punctuation from all sorts of percussion instruments assisted the basic piano part played by the composer. Foss is a remarkable musician. He interpolated notes on the celesta, placed at right angles to his piano keyboard, he held the ensemble together by conducting with head and hands and he mouthed all the texts inaudibly.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 22,000
1961 Annual

LORNA COOKE deVARON, Conductor of New England Conservatory Chorus, Tour Chorus and Chamber Singers (145 voices), Boston, Massachusetts. B. Western Springs, Illinois. Received her Bachelor of Arts degree from Wellesley College and Master of Arts from Radcliffe College. Served as assistant conductor to G. Wallace Woodworth at Harvard University and Radcliffe College. Conducted choruses of Bryn Mawr College and has conducted choruses and taught choral conducting at the New England Conservatory of Music since 1947. Also teaches choral conducting at the Berkshire Music Center since 1953. Member of Pi Kappa Lambda. Her present chorus has sung regularly with Boston Symphony Orchestra for the past ten years

Chorus Directors

SIGHTS AND SOUNDS

Opera Gets A Shot Of Vitality At College

By DICK BANKS
Observer Arts Editor

TANGLEWOOD, Mass. —Opera has taken refuge in colleges and other educational institutions — and there it is experiencing vitality and creativity, according to quick-tongued, alert, musicianly Boris Goldovsky.

Goldovsky's name is synonymous with opera at Tanglewood, Charles Munch's school in the rolling green Berkshire hills for youngsters with unusual musical talents and advanced training.

The Russian - born pianist and conductor handles his student singers and conductor-stage managers at Tanglewood in stubborn privacy.

You feel you're taking humiliation certainly and deportation possibly if you venture into Goldovsky's domain of one side of Tanglewood. He works in an enclosed stage with one side open, a frame structure where sets are built, and with rehearsal halls for individual coaching scattered through the unpainted hinterlands of his exclusive territory.

You hear elegant voices, and, it's like the sirens calling to Ulysses, except that in your case there is no wax in your ears and you're not bound to a mast.

If you get closer, you find Goldovsky there, in one casual pose or another, joining his students in having a good time talking, practicing, rehearsing, arguing — polishing their skill in the complex variety of arts that make up modern opera.

"Opera in colleges and universities," said Goldovsky in an interview, "has certain economic advantages which explain in part why there are now more than 600 opera workshops in such institutions in the United States.

"You don't pay the singers, the young conductors, the musicians, or the stagehands. Quite a few of these workshops are awfully good.

"As for Tanglewood, I think at least half of all the outstanding American singers have received some training here at one time or another.

"You ask about the technique in which singers do not watch the conductor.

"This method of not watching a conductor is in use very widely today and under certain conditions had been found to be necessary:

"For instance, in producing television opera, conductors and performers were in different rooms, and the singers couldn't watch.

"With this method, most of the cues are auditory. There is communication between singers and conductor in musical cues.

"It works well when orchestra and performers have had careful rehearsal, when the singers have not been working under too many different conductors and directors — and when their repertoire is limited.

"Besides the music, singers watch other singers. One singer will give the cues at times for the other singers on stage.

"My experience is that the ear is more sensitive than the eye. Even when choruses do watch the conductor, you find them sometimes failing to be in tempo with the leading singers.

"It is true there are times when the music does not give the performer enough information."

Goldovsky, son of violinist Lea Luboschutz, was born in Moscow. He's 33. At 13, he appeared as piano soloist with the Berlin Philharmonic in 1921.

He studied piano with his uncle Pierre Luboschutz, later in Berlin with Schnabel and with Dohanyi.

Goldovsky came to the United States in 1938. The New England Opera Company, which he founded in 1946, has visited both Charlotte and Rock Hill.

Goldovsky said on his tour last season with "The Barber of Seville" he will have performances in Greenville, S.C., and Columbia late in November.

"Yes," continued Goldovsky, "operas being written at the present time are encouraging in terms of quantity. I know for a fact that at least 100 operas are being written. I

"As for variety of interpretation under this method, it calls for an enormously unified attitude. Nowadays we have available large numbers of gifted artists. We think of singers as artists in their own right. At one time all singers were considered stupid.

"It's like ensemble or chamber music. The other night you heard the Budapest String Quartet, all leading, all following. These people hear and understand each other so well.

"So it is with our opera. If one of our singers one night is led to give his role a new interpretation, the conductor and the other singers must be responsive to this.

"But all this requires certain conditions. You must have only brilliant people around: actors — intelligent, well trained, healthy people.

"I have been experimenting with a small electronic device for each performer to wear — to convey the beat by sense of touch from conductor to performer.

BORIS GOLDOVSKY

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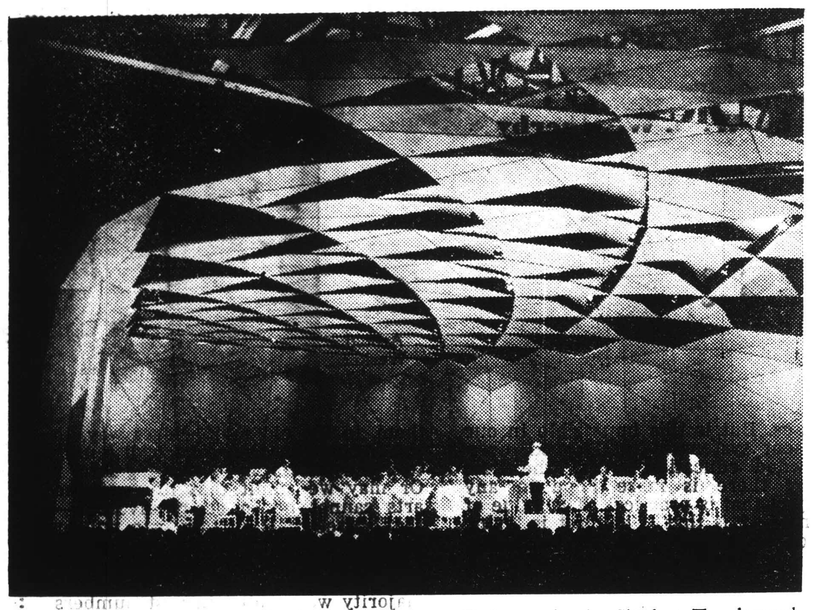

Charles Munch conducting the Boston Symphony Orchestra in the Shed at Tanglewood

TANGLEWOOD

school and festival

by Colin Mason

The nearest description of Tanglewood in terms of English institutions is a combination of Glyndebourne, Dartington, and the Proms. The estate near Lenox, Massachusetts, from which Hawthorne's "Tanglewood Tales" took their name, was presented to the Boston Symphony Orchestra in 1936. Since then the orchestra's annual festival there has grown from one week to seven (from next year it is to be eight), and since 1940 has been combined with a summer school of a level and scope probably unrivalled anywhere else in America or indeed in any other continent.

To observe the festival properly one should go after the second week. My visit this year was over the first weekend, when only the first-desk players are there, playing Bach while the rest of the orchestra is having a well-earned breather after a long winter season followed immediately by twelve weeks of slogging at nightly "Pops" and Esplanade Concerts. A weekend of Bach is exactly the thing to hear at Tanglewood, but it is not music that fully displays the virtues either of the orchestra or of its conductor, Charles Munch, who is soon to retire. Nor does it draw as large an audience as the later concerts which are given by the full orchestra.

The famous "Shed," a concert hall with a roof but no walls, which was built in 1938 because the orchestra and audience had been drenched in a violent storm the year before, seats 6,000, and the lawns around it seat another 9,000.

With the exception of a chamber concert every Wednesday, given by a well-known quartet or other ensemble, the festival is confined to the weekends, and the rest of the week is devoted to the school. The school was founded by Koussevitzky to give young musicians experience of concerted playing, and this is still its main function, though there are now departments of composition and of "listening and analysis" (a superior brand of music-appreciation).

Most of the teaching staff are members of the Boston Symphony Orchestra, and each one coaches a group of students in the performance of one major chamber work each week. At the end of each week, on Sunday morning, there is a public concert in which two or three of the ensembles perform the work they have prepared.

Instrumentalists may also, or alternatively, work in the orchestral department, where students learn something of the professional orchestral player's repertory and life, rehearsing three hours a day, six days a week, under Eleazar de Carvalho (or occasionally under an outstanding student conductor), for a public concert every Thursday. The student orchestra may also be called on to play for the opera department. In this department young singers are similarly given a taste of working conditions in opera. Besides one major complete production with orchestra each year, many single scenes from standard operas are given on stage, mostly with piano accompaniment.

The smallest department in the school and the only one in which individual lessons are given is that of composition, directed by the chairman of the teaching board, Aaron Copland. Usually, at least one well-known composer from abroad is invited to teach, and this year there are two—Roberto Gerhard and Wolfgang Fortner. This too is a practical school, and with the help of the Fromm Music Foundation of Chicago fellowships are provided for eleven players who are at the disposal of the composition department to play the works of the students at the so-called "composers' forum" every Monday, and also to play at the "seminar in contemporary music" every Friday, at each of which a distinguished visiting composer gives an introductory talk to a performance of one or two of his works.

Something over 400 students can be taken each year, and the average number is around this, though this year it is down by about a hundred. The fees are not high ($220 for the seven weeks' tuition, $215 for board and lodging), and any student who is unable to pay can get a scholarship for the asking, on the understanding that he will repay the money when he can afford to.

One of the lawns overlooking Lake Mahkeenac

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
JUL 10 1961

Sing in Choir at Tanglewood

Four Pittsfield women who sang in the Tanglewood Choir at Sunday afternoon's concert at the Berkshire Music Festival are, from the left, Mrs. Freda Sass, Miss Carol Sykes, Mrs. Sally Aaronson and Mrs. Mary Violet. All four are studying at the festival's choral department.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
AUG 9 1961

Japanese Honors Boston Music Heritage

By a Staff Writer of The Christian Science Monitor

Miss Kazuko Tatsumura brought greetings to Boston Tuesday from her home town and Boston's sister city, Kyoto, Japan.

Taking time out from her studies at Tanglewood in the Berkshires in Massachusetts, Miss Tatsumura acted for Mayor Gizo Takayama of Kyoto in presenting to Deputy Mayor Henry A. Scagnoli a porcelain salt and pepper set and silk place mats designed at her father's Tatsumura Silk Textile Design Institute.

It was Mayor Takayama who several years ago first noted the similarities between Boston and Kyoto. Kyoto is the famed center of culture, religion, and historical treasure in Japan.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUN 20 1961

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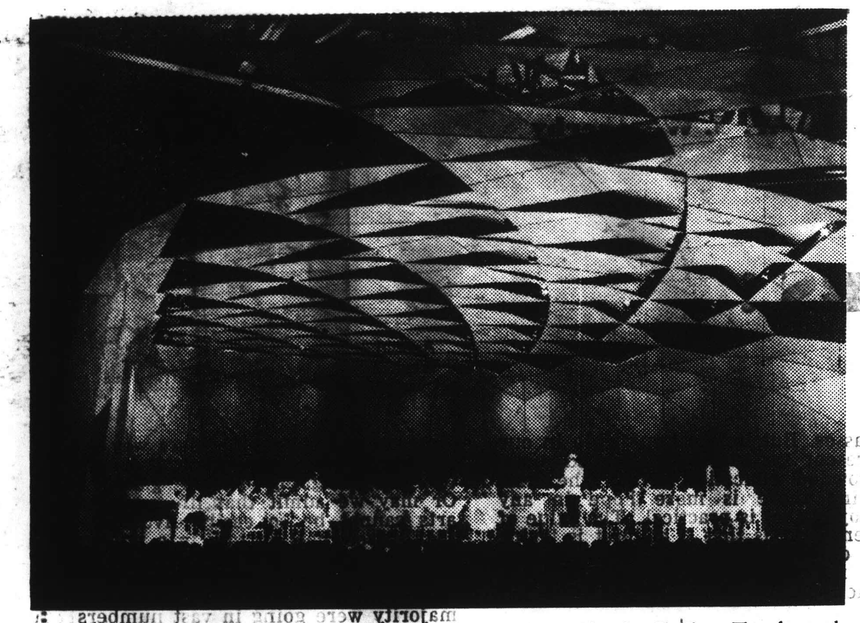
54



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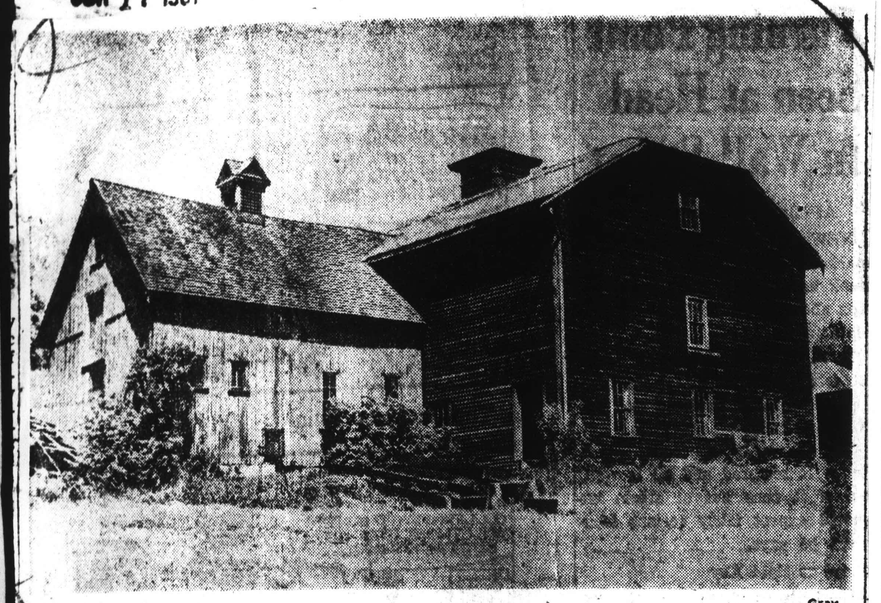
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUN 17 1961



Gray

TANGLEWOOD CLASSROOMS will be located in this barn recently acquired by the Boston Symphony Orchestra on Hawthorne Street opposite the music center. The barn was part of the estate of the late Mary Reynolds Bullard which was sold to John Harding and then to the BSO. Partitions and new flooring will be part of the remodeling project.

BSO To Convert Former Barn For Use as Classroom Space

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Classes Growing Larger

More classroom space is needed because of the increasing size of classes each year at the BMC. The barn will be left essentially in its rough, rustic condition except for necessary alterations, such as wall partitions on the second floor and some flooring. Incandescent lighting will be installed. The customary studio furniture, such as chairs and music stands, will be introduced later.

The idea of converting the barn into studios was conceived by Thomas D. Perry Jr., manager of the Boston Symphony Orchestra.

The carpentry at the barn is being done by Ernest J. Cramer, Pittsfield contractor, and is expected to be completed by July 1.

UTICA, N.Y.
OBSERVER-DISPATCH
D, 45,903 S. 56,915

JUN 12 1961

MAESTRO'S TOUCH—Hugh Ross, famous choral conductor, rehearsed yesterday with chorus of 106 selected from area high schools. Watching at Munson-Williams-Proctor Institute were area school and church chorus choir directors.

Potential Is Praised

Internationally famous choral director Hugh Ross said this weekend that the Utica area had excellent music potential.

Ross was in Utica to take part in a clinic and festival at the Munson - Williams-Proctor Institute sponsored by Utica College and arranged by Jose Serebrier, conductor of the Utica Symphony Orchestra.

Throughout Saturday Ross worked with area conductors and an adult chorus selected from church and private choirs and choruses.

Ross commented: "They are much better than you should expect from a much larger area."

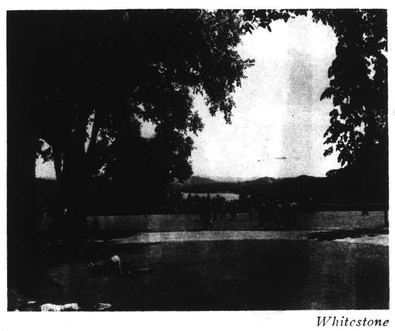
Yesterday he rehearsed publicly a chorus made up of boys and girls from Utica Free Academy, Proctor High School, New Hartford Central, Whitesboro Central, Sauquoit Valley Central, Rome Free Academy and Camden Central.

Ross has conducted his own choruses with the New York Philharmonic, the Boston Symphony Orchestra and the Philadelphia Orchestra. He was also guest conductor with the Minneapolis, Pittsburg and Buffalo Symphony Orchestras and the British Broadcasting Corp.

42 *The Wheel of Delta Omicron* – Jan. 1961

Berkshire Music Center

"Music under the Moon" was the first name given to the Berkshire Music Festival by its founder, Dr. Henry Hadley. This festival and the Berkshire Music Center, where Delta Omicron offers each year the *Mabel Dunn Hopkins Memorial Tuition Scholarship,* are coordinated and are frequently referred to as "Tanglewood." Actually "Tanglewood" is the name of the historic 200-acre estate, on which is located the famous shed which seats 6000 and where the original residence provides studios and classrooms for the Music Center. It was to this estate that the noted author Nathaniel Hawthorne fled for refuge when driven out of Salem by politics. In describing the view at "Tanglewood" he wrote, "There is a glen between this house and the lake through which winds a little brook with pools and tiny water falls over great roots of trees. The glen is deep and narrow and is filled with trees, so that it is all a dense shadow of obscurity. Beyond the lake is Monument Mountain, looking like a headless sphinx wrapped in a Persian shawl, when clad in the rich and diversified autumnal foliage of its woods; and beyond Monument the dome of Taconic which is generally a dark blue unvaried mountain top."



Whitestone

BERKSHIRE MUSIC CENTER

Students from abroad are encouraged to come to Tanglewood, and many pursuing a period of study in the United States often begin in the cosmopolitan and democratic atmosphere of Tanglewood.

Sharon Mulligan, a violinist from Delta Xi, received the scholarship for the 1960 six-week session. Concerning her experiences at Tanglewood Sharon wrote, "Tanglewood is the most marvelous place to learn about music and being a professional musician . . . it seems impossible to learn so much in such a short time. I will always be grateful to Delta Omicron."

Whitestone

LINDA SANFORD, *Mu, and* SHARON MULLIGAN

Assistant in the Press and Publicity Department at Tanglewood is Mu alumna, Linda Sanford.

KINGSTON, N.Y.
FREEMAN
D. 16,291

JUL 1 1961

Berkshire Music Center Opening Is Scheduled on Sunday

The opening exercises of the Berkshire Music Center will be held at 3:30 p. m. Sunday in the theater at Tanglewood, Lenox, Mass. The public may attend the exercises and to remain for tea which will be served in the Tanglewood gardens.

At the exercises the 43 faculty members will be presented to the 300 students by Aaron Copland, faculty chairman. The students will be addressed by Mrs. Serge Koussevitzky, whose late husband was the Boston Symphony Orchestra's former music director and first director of the center. Raymond S. Wilkins, Chief Justice of the Massachusetts Supreme Court and Boston Symphony Orchestra trustee, will also address the students.

The annual exercises will conclude with the traditional performance by the new student body, conducted by Hugh Ross, of Randall Thompson's "Alleluia," which Mr. Thompson wrote for and dedicated to the Berkshire Music Center at its founding in 1940.

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Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
WESTERLY, R. I.
Circ. 8,236

AUG 25 1961

Scholarship Awarded Bradford Composer

Peter Lewis of Bradford has returned home after seven weeks at Tanglewood, summer home of the Boston Symphony in the Berkshires.

He attended the Tanglewood Music Festival and School under a scholarship and while there, received a Drechsler commission to compose chamber music to be presented next season.

Lewis received his bachelor of arts degree from the University of California at Santa Barbara and his masters degree from UCLA. He continued his studies in composition last year at Brandeis University.

This October, he will participate in a composers' forum at the New York City Public Library.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 169,783

JUL 1 1961

At Tanglewood

The opening exercises of the Berkshire Music Center will be held tomorrow at 3:30 P.M. in the Theater at Tanglewood. The public is invited to attend and to remain for tea in the Tanglewood gardens.

Charles Munch will arrive here Monday from Paris and will go directly to his summer home at Richmond. Wednesday he will have his first rehearsal with the Boston Symphony Orchestra in preparation for the week-end concerts July 7-9.

These orchestral concerts will be preceded by the first of seven Wednesday evening chamber music programs July 5. The Curtis String Quartet will be heard in the 1200-seat theater.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUN 17 196

Gray

TANGLEWOOD CLASSROOMS will be located in this barn recently acquired by the Boston Symphony Orchestra on Hawthorne Street opposite the music center. The barn was part of the estate of the late Mary Reynolds Bullard which was sold to John Harding and then to the BSO. Partitions and new flooring will be part of the remodeling project.

BSO To Convert Former Barn For Use as Classroom Space

LENOX — A barn on the former Mrs. Mary Reynolds Bullard's estate on Hawthorne Street, which was recently purchased by the Boston Symphony Orchestra, is being remodeled to be used for classrooms in conjunction with the Berkshire Music Center.

Located across Hawthorne Street from Tanglewood, the barn will contain five studios when alterations are completed. A three-storied structure is planned, with the largest studios on the first and third floors. The second floor is expected to contain three smaller studios.

Classes Growing Larger

More classroom space is needed because of the increasing size of classes each year at the BMC. The barn will be left essentially in its rough, rustic condition except for necessary alterations, such as wall partitions on the second floor and some flooring. Incandescent lighting will be installed. The customary studio furniture, such as chairs and music stands, will be introduced later.

The idea of converting the barn into studios was conceived by Thomas D. Perry Jr., manager of the Boston Symphony Orchestra.

The carpentry at the barn is being done by Ernest J. Cramer, Pittsfield contractor, and is expected to be completed by July 1.

UTICA, N.Y.
OBSERVER-DISPATCH
D. 45,903 S. 56,915
JUN 12 1961

MAESTRO'S TOUCH—Hugh Ross, famous choral conductor, rehearsed yesterday with chorus of 106 selected from area high schools. Watching at Munson-Williams-Proctor Institute were area school and church chorus choir directors.

Potential Is Praised

Internationally famous choral director Hugh Ross said this weekend that the Utica area had excellent music potential.

Ross was in Utica to take part in a clinic and festival at the Munson - Williams-Proctor Institute sponsored by Utica College and arranged by Jose Serebrier, conductor of the Utica Symphony Orchestra.

Throughout Saturday Ross worked with area conductors and an adult chorus selected from church and private choirs and choruses.

Ross commented: "They are much better than you should expect from a much larger area."

Yesterday he rehearsed publicly a chorus made up of boys and girls from Utica Free Academy, Proctor High School, New Hartford Central, Whitesboro Central, Sauquoit Valley Central, Rome Free Academy and Camden Central.

Ross has conducted his own choruses with the New York Philharmonic, the Boston Symphony Orchestra and the Philadelphia Orchestra. He was also guest conductor with the Minneapolis, Pittsburg and Buffalo Symphony Orchestras and the British Broadcasting Corp.

42 *The Wheel of Delta Omicron* – Jan. 1961

Berkshire Music Center

"Music under the Moon" was the first name given to the Berkshire Music Festival by its founder, Dr. Henry Hadley. This festival and the Berkshire Music Center, where Delta Omicron offers each year the *Mabel Dunn Hopkins Memorial Tuition Scholarship,* are coordinated and are frequently referred to as "Tanglewood." Actually "Tanglewood" is the name of the historic 200-acre estate, on which is located the famous shed which seats 6000 and where the original residence provides studios and classrooms for the Music Center. It was to this estate that the noted author Nathaniel Hawthorne fled for refuge when driven out of Salem by politics. In describing the view at "Tanglewood" he wrote, "There is a glen between this house and the lake through which winds a little brook with pools and tiny water falls over great roots of trees. The glen is deep and narrow and is filled with trees, so that it is all a dense shadow of obscurity. Beyond the lake is Monument Mountain, looking like a headless sphinx wrapped in a Persian shawl, when clad in the rich and diversified autumnal foliage of its woods; and beyond Monument the dome of Taconic which is generally a dark blue unvaried mountain top."

Whitestone

BERKSHIRE MUSIC CENTER

Students from abroad are encouraged to come to Tanglewood, and many pursuing a period of study in the United States often begin in the cosmopolitan and democratic atmosphere of Tanglewood.

Sharon Mulligan, a violinist from Delta Xi, received the scholarship for the 1960 six-week session. Concerning her experiences at Tanglewood Sharon wrote, "Tanglewood is the most marvelous place to learn about music and being a professional musician . . . it seems impossible to learn so much in such a short time. I will always be grateful to Delta Omicron."

Whitestone

LINDA SANFORD, *Mu, and* SHARON MULLIGAN

Assistant in the Press and Publicity Department at Tanglewood is Mu alumna, Linda Sanford.

KINGSTON, N.Y.
FREEMAN
D. 16,291
JUL 1 1961

Berkshire Music Center Opening Is Scheduled on Sunday

The opening exercises of the Berkshire Music Center will be held at 3:30 p. m. Sunday in the theater at Tanglewood, Lenox, Mass. The public may attend the exercises and to remain for tea which will be served in the Tanglewood gardens.

At the exercises the 43 faculty members will be presented to the 300 students by Aaron Copland, faculty chairman. The students will be addressed by Mrs. Serge Koussevitzky, whose late husband was the Boston Symphony Orchestra's former music director and first director of the center. Raymond S. Wilkins, Chief Justice of the Massachusetts Supreme Court and Boston Symphony Orchestra trustee, will also address the students.

The annual exercises will conclude with the traditional performance by the new student body, conducted by Hugh Ross, of Randall Thompson's "Alleluia," which Mr. Thompson wrote for and dedicated to the Berkshire Music Center at its founding in 1940.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
WESTERLY, R. I.
Circ. 8,236
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
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Circ. 169,783
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56

BLOOMINGTON, ILL.
PANTAGRAPH
D: 40 166 S. 35 986

AUG 27 1961

Jan Bach of Forrest Wins Music Award

Jan Bach, son of the J. N. Bachs of Forrest, has been named co-winner of the $250 Koussevitzky Tanglewood Composition Prize for 1961 at the Berkshire Music Center, Tanglewood, Lenox, Mass.

The award is named in honor of Serge Koussevitzky, famed Russian born conductor, who founded the Berkshire center and guided it through its early years.

Mr. Bach, who studied under Composer Roberto Gerhard at the center, returned to Forrest Wednesday. He plans to work toward his doctorate in music composition at the University of Illinois this fall.

The Koussevitzky prize for the best composition of the summer was shared by Roger Reynolds of Detroit, Mich. Compositions were judged by the center's composition faculty headed by Aaron Copland.

The winning compositions were played at Composers' Forums by the Fromm Players, a group of young musicians dedicated to the playing of contemporary music and sponsored by the Fromm Music Foundation.

The Koussevitzky award is one of several won by the Forrest musician. At 19, he won first prize of $1,000 in the 1956 Student Composers competition. In 1960 he won a $400 prize in a national contest for choral compositions.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553

AUG 27 1961

Lewis Wins Award

PETER LEWIS, 28, of Ashaway, who was a student in composition at the Berkshire Music Center at Tanglewood this summer, is one of four award winners.

He was given the Samuel Wechsler Award last week there. The award is a commission to write a composition to be played by the Fromm Players next season at Tanglewood. It must be for at least eight instruments.

Mr. Lewis has a B.A. degree from the University of California, Santa Barbara, and his M.A. degree from U.C.L.A. He held a teaching fellowship at Brandeis University in 1959-60.

His compositions, which have not yet been published, are a string quartet, a piano trio, two orchestral works and several songs. One of his latest songs was sung at a composers forum this summer at the Berkshire Music Center.

THE EDWARD DENISH BAND, with Alfred Archambeault as its guest conductor, will give a band concert today at 2 p.m. at Roger Williams Park. The concert is sponsored by the Musicians Trust Fund.

The program:

Rhode Island March ..... Brown
Grand Selection from "Excelsior" ..... Marenco
Tales from the Vienna Woods .. Strauss
Seventy-Six Trombones from "Music Man" ..... Willson
After Sunset, Intermezzo ..... Pryor
Begin the Beguine ..... Porter

INTERMISSION

French National Dance March .. Turlet
Finale, Fourth Movement from "New World Symphony" ..... Dvorak
Entr'acte et Valse from "Coppelia" ..... Delibes
La Caravane, Oriental March .. Asch
Chinese Wedding Procession .. Hosmer
Illinois March ..... Woods
National Anthem ..... Keye

IN

DETROIT, MICH.
FREE PRESS
D: 501,115 S: 522,202

AUG 27 1961

Music Prize Shared by Detroiter

The highest award for composing at the Berkshire Music Center was shared by a young Detroiter, Roger Reynolds, with an Illinois student.

Reynolds, of 14603 Longacre, is a student at the University of Michigan, where his compositions were featured last season in the first Contemporary Music Festival and the "Once" series of avant-garde compositions.

Reynolds

He has been studying this summer at the Berkshire Music Center with Roberto Gerhard, the Tanglewood composer in residence.

* * *

THE AWARD Reynolds shares is the Koussevitsky Tanglewood Composition Prize, named in honor of the founder the Berkshire Festival, Serge Koussevitsky.

The co-winner is Jan M. Bach, of Forrest, Ill.

Both had compositions performed at Tanglewood during the summer.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Circ. 99,973

JUL 1 1961

Music Center Opening Will Be Tomorrow

Exercises for 300 Students Will Be in Theater At Tanglewood

LENOX — The opening exercises of the Berkshire Music Center will be held at 3.30 p. m. tomorrow in the theater at Tangelwood here. The public is invited to attend the exercises and to remain for tea which will be served in the Tangelwood gardens.

At the exercises the 43 faculty members will be presented to the 300 students by Aaron Copland, faculty chairman. Students will be addressed by Mrs. Serge Koussevitzky, whose late husband was the Boston Symphony Orchestra's former music director and first director of the center. Raymond S. Wilkins, chief justice of the Massachusetts Supreme Court and Boston Symphony Orchestra trustee, will also address the students.

The annual exercises will conclude with the traditional performance by the new student body, conducted by Hugh Ross, of Randall Thompson's "Alleluia," which Mr. Thompson wrote for and dedicated to the Berkshire Music Center at its founding in 1940.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564

JUL 6 1961

MORNING CONCERTS OPEN NEXT SUNDAY

Berkshire Music Center Programs To Be Given Each Week

The Berkshire Music Center's initial Sunday morning chamber music concert will be given in the Chamber Music Hall at Tanglewood Lenox, this Sunday (July 9) at 10:00 These concerts, always one of the highlights of the student performances, are presented by the Friends of the Berkshire Music Center. Funds received by the Friends support the many activities of the Boston Symphony Orchestra's summer school of music.

Opening the program will be the Haydn String Quartet, Opus 33, Number 3, which has been coached by Joseph de Pasquale, principal viola of the Boston Symphony Orchestra. Louis Speyer, the orchestra's English horn, has directed the preparation of the Hindemith Wind Quintet, and Alfred Krips, assistant concertmaster of the Boston Symphony, prepared the final work of the porgram, the Schumann Piano Quintet.

Because of the extended season of the Berkshire Fstival and the Berkshire Music Center, there will be seven concerts in this series on each Sunday of the season, concluding on August 20.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

DEC 2 1960

FOUR COMPOSERS SPONSOR CONCERT

Works Performed at Judson Hall—Valerie Lamoree Sings 2 Song Cycles

Four composers who have been scholarship winners at the Berkshire Music Center at Tanglewood, Mass., in past summers sponsored a program in Judson Hall last night for the performance of their works. It was a concert that did credit to each composer.

The youngest of the quartet, 26-year-old John Brodkin Kennedy, was represented—appropriately or otherwise—by his "Songs of Innocence." The composer accompanied Valerie Lamoree, soprano, in the performance of this cycle, a setting of six poems by William Blake.

Mr. Kennedy's was the most conservative work on the program, sometimes harmonically simple, and conventional in the writing for voice. But the music avoided clichés and remained abnigborthrou gh its fresh shifts in harmonic and rhythmic movement.

By design or not, another song cycle, this one called "Chansons Innocentes," was the work of the oldest of thecomposers, Salvatore Martirano, who is 33. Miss Lamoree was again the soloist, with Mr. Martirano at the piano, in this cycle, which employs three poems by e. e. cummings and an Italian lullaby from the fifteenth century.

A more imaginative and subtle composer than his younger colleague, Mr. Martirano produced a highly sophisticated work. In two of the songs the soprano sang unaccompanied, with a piano prelude or postlude appended. The voice was required to slide, make enormous leaps, touch a note gently, but the vocal line complemented cummings' lines wittily and sensitively, and the lullaby ("Ninna Nanna") was very beautiful. Neither of the songs cycles would have seemed so good, probably, without the invaluable performances of Miss Lamoree.

Karl Korte's Oboe Quintet and Ezra Sims' String Quartet completed the program. Both composers are 32, but there the resemblance seems to end. The Oboe Quintet was a lyrical, quiet, richly scored work, integrated in form. Mr. Sims' piece was intense in feeling and expression, but its ingenious and special instrumental effects seemed self-consciously employed.

The Lenox Quartet played the Sims work, and, with the assistance of Melvin Kaplan, oboist, the Korte work.

Mr. Kennedy's "Songs of Innocense" was given its première on this occasion.

RAYMOND ERICSON

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500

APR 6 1961

Dr. Munch Announces Scholarship Program

Charles Munch, director of the Boston Symphony Orchestra's Berkshire Music Center, announces additional Fellowships and Scholarships are available at Tanglewood this summer to students of stringed instruments.

This is the first time since the establishment of the summer school of music in 1940 that additional Fellowships have been available to these students. The new Fellowships and Scholarships, which include tuition and living expenses for the seven week school session, have a value of up to $500.

Doctor Munch has also announced the program, begun last year, of seminars for string players will be continued this summer. Designed to explore the problems of solo and ensemble playing as encountered by players of stringed instruments, the seminars are led by Richard Burgin, Associate Conductor and Concertmaster of the Boston Symphony Orchestra, and William Kroll, first violin of the Kroll Quartet.

String players are encouraged

Continued on Page Three

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinel (m)
WATERVILLE, Me.
Circ. 18,382

JUL 1 1961

Bonnin Given Scholarship To Summer Session

Reginald Bonnin, Jr., son of Mr. and Mrs. Reginald Bonnin, has been awarded a full scholarship for the summer session at the Berkshire Music Center, Tanglewood, Lenox, Mass., where he will study under the supervision of members of the Boston Symphony orchestra and perform under some of the nationally known Symphony conductors.

He has completed his second year at the New England Conservatory of Music in Boston, where he is a member of the New England Conservatory orchestra and wind ensemble. He is also a regular member of the Portland Symphony orchestra.

Mr. and Mrs. Bonnin and son Richard will accompany Reginald to Lenox, Mass. today.

WASHINGTON, D.C.
STAR
D. 273,405 S. 310,373

MAY 6 1961

Music Scholarship To Rockville Youth

Michael Stoughten, 18, of 13105 Atlantic avenue, Rockville, a student and cellist at Manhattan School of Music in New York City, has received a scholarship grant for orchestral and chamber music study this summer with the Boston Symphony Orchestra at Tanglewood, Mass.

The award was made on the basis of an audition with Samuel Mays, first cellist of the Boston orchestra. Michael is the son of Mr. and Mrs. Alfred Stoughten, and a pupil of David Wells, cellist in residence at Princeton University and a Manhattan faculty member.

and Parinello.

Berkshire Scholarships

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinel (m)
WATERVILLE, Me.
Circ. 18,382

AUG 2 1961

Bonnin Plays With Symphony At Tanglewood

A Skowhegan young man had the honor of playing with the Boston Symphony Orchestra recently at Tanglewood.

Reginald Bonnin, Jr., was a member of the percussion section when the Boston Symphony played a concert the night of July 28, Charles Munch directing.

Son of Mr. and Mrs. Reginald Bonnin, Winter Street, he is studying this summer at Tanglewood on a scholarship. His teacher, Everett Firth, is a member of the Symphony and plays in the percussion section.

Bonnin will be a junior in the fall at the New England Conservatory of Music.

News (e)
SPRINGFIELD, Mass.
Circ. 99,973

AUG 4 1961

TWO IN AREA STUDYING AT TANGLEWOOD

Mrs. Shenas, W. G. Wrzesien Attend Berkshire Music Center

LENOX—For several weeks each summer the Berkshire Music Festival turns this scenic community into the musical capital of the world when the Boston Symphony comes to Tanglewood, its summer home.

An orchestra without peer, the Boston Symphony not only plays the greatest of musical works, but shares its artistry when its members teach aspiring students from around the globe at its school, the Berkshire Music Center.

Among Students

Among the center's 400 students are two local residents making good use of their proximity to Tanglewood's 200 acres where the school is located, along with the orchestra's 6000-seat music shed, magnet for 196,000 visitors last year.

They are Mrs. Calliope Shenas of 220 Maple St., Springfield, who is a teacher of voice at the MacDuffie School and Springfield Conservatory and soloist at both Trinity Methodist Church and Sinai Temple, and William G. Wrzesien of 357 Chicopee St., Chicopee, a clarinetist who is a student at the New England Conservatory of Music, Boston.

Although Mrs. Shenas and Mr. Wrzesien are in different departments, they have like comments to make about the school: "It is demanding and strenuous," but "stimulating and practical," a unique experience that will prove valuable in their careers.

A typical day in the lives of both means practice, practice, practice and rehearsal after rehearsal since the school's aim is "to train performers through performances."

Mrs. Shenas, housewife and mother of two sons, Stephen, 11, and William, 12½, is in the department of choral music. She is residing at the Lenox School dorm for the Berkshire Music Center, and scarcely has time to leave here to visit with her family.

"One day," she said, "We spent 10 full hours singing, and although that was longer than usual, we're singing and practicing most of the time."

On Scholarships

Like Bill Wrzesien, Mrs. Shenas is here on scholarship and relishes the contacts with the musical greats. "These men inspire," their students say, so that many hours of rehearsing never become tediuous, although after one busy day, Mrs. Shenas caught a cold, lost her voice and had to be dosed with medicine. The sympathy fellow students displayed days later showed what a calamity this can be for a singer.

The choral department prepares for several public concerts during the season. As a choral leader, Mrs. Shenas is also a member of the Tanglewood Choir, a select group which gives separate concerts and also forms the nucleus of the Festival Chorus, made up of students from all departments. Like the choral department and the choir it too performs with the Boston Symphony, and for its concert Tuesday, Mrs. Shenas was assigned the only major solo, the "Gloria" in the Sammartini "Magnificat."

Most of Mrs. Shenas' previous musical training has been in the solo field. A contralto, she started her voice study late, after receiving a bachelor's degree in zoology at Wellesley—at the Longy School of Music and in her third year there was married. In 1954, she made her Town Hall debut and since has done concert work all over this country.

She doesn't have a New York agent now, but did up until about a year ago, and perhaps will again, but for the present, teaching and homemaking are demanding enough. Compared to her schedule at Tanglewood, however, she finds life back in Springfield easier since she can set her own pace and here she must keep to a fairly rigid program.

She did manage to steal part of an evening, however, to have dinner with another Springfielder, Adele Addison, an old friend, and they enjoyed comparing notes on the Berkshire Music Center as it was when Miss Addison studied here and as it is today.

Founded by Koussevitzky

The school was founded by Serge Koussevitzky in 1940 and except for the years during World War II when it was closed, has expanded yearly. Today, under Charles Munch's direction, the school has seven departments covering chamber music, composition, orchestra and conducting, opera, choral music and listening and analysis.

Its faculty comprises some of the world's outstanding musicians—among them former students like Leonard Bernstein and Eleazar de Carvalho.

Studying in both the orchestra and chamber music courses is Bill Wrzesien who is also the librarian for the student orchestra. Twenty years old, he has already been singled out by his instructors as showing promise and one of his greatest thrills since coming to Tanglewood is having his conductors praise him to his clarinet teacher, Rosario Mazzeo, a member of the Boston Symphony and also on the faculty at New England Conservatory. His talent has also been noted by his having been chosen a member of a quartet which has played new compositions written this season at Tanglewood by special students on a fellowship from the Fromm Music Foundation.

Bill decided on a career in music after being in the Chicopee High School Band. He first attended Hartt College and after a year transferred to the conservatory where he will return for his senior year in September.

Attending the Berkshire Music Center meant giving up his job in the Storrowton Music Tent orchestra where he has played other summers, and although he misses seeing the shows and old friendships, he finds the concentrated study and practice and the new contacts broadening and invaluable.

For both Bill and Mrs. Shenas, however, the high light of their stay here is knowing Charles Munch and watching him at work. They call the gifted conductor who will soon retire "delightful, inspiring, a genius."

LOUISVILLE, KY.
TIMES
D. 174,191

JUL 31 1961

Private Groups

David McClure, 314 Brunswick Road, was elected to the Baptist Sunday School Board's book store committee during a meeting of the Board at Ridgecrest, N. C. . . . Bennett Penn, organist and choir director for St. Paul Methodist Church here, conducted the Tanglewood Choir in its first concert of the summer season at Lenox, Mass. Penn is studying choral conducting at the Berkshire Music Center, a summer-music workshop maintained by the Boston Symphony Orchestra . . . Thomas A. Ballantine, vice-president of the Yellowstone Distillery Company, has been reappointed to the education committee of the United States Chamber of Commerce. . . . The Kentucky State Council of Epsilon Sigma Alpha, international sorority, will present $249 to Children's Hospital Wednesday. Miss Diane Dawson, 5640 Southern Parkway, treasurer of the chapter, will make the presentation.

ROME, N.Y.
SENTINEL
D. 18,742

JUN 8 1961

Scholarship Awarded to Robert Pecci

Robert Pecci, instructor of string music in the Rome Public Schools, has been awarded a scholarship to study symphonic conducting at the Berkshire Music Center at Tanglewood, Lenox, Mass., from June 29 to Aug. 20.

The competitive award originates from the RCA Victor Division of Radio Corp. of America and the Rockefeller Foundation and is sponsored by the Boston Symphony Orchestra for talented young conductors of the United States.

Pecci also will play in the violin section of the Berkshire Music Center Orchestra, which gives concerts regularly at Tanglewood during the summer.

Robert Pecci

The seminar offers the opportunity for discussion with famous conductors, including Eugene Ormandy, of the Philadelphia Symphony, and Leonard Bernstein of the New York Philharmonic, and Charles Munch of the Boston Symphony Orchestra.

Sunday Telegram
PORTLAND, Me.
Circ. 95,106

MAY 28 1961

And now for a progress report on Jimmy Fogg, Sanford's drummer-boy whose education plans were shattered last fall together with his leg in an automobile crash. You will remember that Jimmy was confined to bed for more than six months, and at one time faced a serious operation which never had to be done. Well, the news is still good. He has been awarded one of six full scholarships in percussion at Berkshire Music Center at Tanglewood, Lenox, Mass. Competition for entrance to the internationally known music camp is tough, and although no figures are available as to the odds Jimmy overcame to win his scholarship, they were very high. And so the long hours of drilling on a drumming pad while bed-ridden has paid off. This summer he will be playing music and receiving direction from some of the top conductors, such as Charles Munch of the Boston Symphony Orchestra and Leonard Bernstein of the New York Philharmonic. And in the fall it will be back to studies when he enters the New England Conservatory in Boston.

AURORA, ILL.
BEACON-NEWS
D. 30,418 S. 31,704

JUL 27 1961

57

Lee Robert Wins Fellowship To Berkshire Music Center

Miss Lee Robert, daughter of Mr. and Mrs. Clifford J. Robert of 421 Jackson Street, recently won a string fellowship to Berkshire Music Center at Tanglewood, Mass. The much coveted fellowships are available to advanced players based on demonstrated proficiency and are for private study on the instrument chosen and for assisting the faculty of that department. All expenses are paid for the seven-week period.

MISS LEE ROBERT

Lee also won the Naftzger young artist cash award in the instrumental division at Wichita University last semester. The competition was state wide and the judges were Guy Frazer Harrison, conductor of the Oklahoma City Symphony and Clyde Roller, conductor of the Amarillo Texas Symphony. Roller's comments on the judges sheet were "Real viola tone" and "beautiful style of playing." Harrison wrote "A well controlled performance, displaying very good intonation, tone and style."

She also won the Mu Phi Epsilon Alumni cash music scholarship awarded by the Wichita chapter of that national music sorority, and was cited for highest honor on honors day, receiving 3.87 out of a possible 4 average.

Lee conducted the Wichita University Symphony on television station KARD in the Dvorak Concerto for violin wth Marjorie Bacher as soloist. Lee served as principal violist with the 93 piece symphony and was the only girl chosen to conduct. She played also with the professional Wichita Symphony Orchestra which presented 14 concerts last season featuring Nathan Milstein and Jerome Hines among the soloists.

She studied piano and appeared as soloist in two recitals and as piano accompanist in public concerts for James Ceasar, violinist and concertmaster of the professional Wichita Symphony; for Joshua Missal, her viola instructor and principal violist of the symphony; and for Roger Roller, solo oboist of the symphony.

She appeared as viola soloist in two recitals and with a trio and quartet in many concerts at the university and on television during the past season.

Lee served as program chairman for Mu Phi Epsilon, honorary music sorority and as junior representative on the cabinet of the Associated Women Students. She is a member of the Newman Club and of Kappa Delta Pi national honorary education society. She had 20 private pupils she taught on four different instruments on Saturdays in a suburb of Wichita.

READING, PA.
EAGLE
D. 48,302 S. 68,401

JUN 5 1961

Berkshire Music Center Scholarship Is Awarded

Joseph J. Dylewski To Attend 7-Week Course at School

Joseph J. Dylewski, 1321 Muhlenberg St., has been awarded the annual scholarship by the Wyomissing Institute of Fine Arts to the Berkshire Music Center at Tanglewood, Lenox, Mass.

JOSEPH J. DYLEWSKI

This scholarship is given annually either to a student at the institute or to another qualified student from Berks County. The award is sponsored by Mrs. Emily Hiester Harden, of Hilo, Hawaii, who taught piano at the institute before her marriage.

The scholarship covers full tuition and expenses for the seven-week season (June 15 to August 25) of the Berkshire Music Center, a project of the Boston Symphony. It affords the student a course of study, rehearsals, classes and performances, as well as attendance at the series of concerts given by the Boston Symphony. Charles Munch, Boston Symphony conductor, is the director and the principal players from the orchestra form the nucleus of the faculty.

Dylewski, son of Mr. and Mrs. Joseph S. Dylewski, is a graduate of Central Catholic High School, and studied clarinet with Gerald Hasbrouck. He has been soloist with the Philharmonic and Ringgold bands of Reading. While in the military service, he was soloist and arranger with a Marine division throughout Japan, Hawaii, and the United States.

He studied flute and oboe with Joseph Viola in Boston, and saxophone with Joseph Allard in New York. Last August he attended Pierre Monteux's school of conducting in Maine.

He also studied composition and conducting in Boston, and is at present a scholarship student at the Juilliard School of Music in New York City. His compositions include works for chamber orchestra and wind quintet. One of his compositions was performed by the Reading Woodwind Quintet last December. The other works have been performed in New York City and elsewhere.

58

FARMINGTON, N.M.
TIMES
D. 7,966 S. 8,146
JUN 12 1961

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LE ROY, N.Y.
GAZETTE-NEWS
W. 1,848
JUN 29 1961

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KALAMAZOO, MICH.
GAZETTE
D 50,810 S. 51,790
JUL 2 1961

MUSIC MEDLEY

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She has earned a third, too—for Juilliard School of Music in New York, where she'll continue working toward a master's degree this fall. She graduated from the University of Michigan a year ago.

Miss Miner is the daughter of Mrs. Carlyle Miner, 1219 Cherry. She has played in Kalamazoo's Junior Symphony and the Symphony Orchestra and been a staff member of the National Music Camp.

* * *

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Berkshire Eagle (e)
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Completing the recital, the third of the season, will be the one-act opera, "11 Campanello." The performances of the Opera Department are presented by the Friends of the Berkshire Music Center.

NEW YORK, N.Y.
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Each Friday afternoon during the season a composer will lecture on his music and musical thought. The lecture will be followed by a concert of his music, performed by musicians who have been brought to the Berkshire Music Center under Fromm Foundation fellowships.

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The older generation is represented by Roberto Gerhard and Wolfgang Fortner, European composers who are in residence at Tanglewood this year, and by the American composer, William Schuman.

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In addition to these lecture-concerts, the Fromm Foundation will also sponsor a free concert of contemporary chamber music, to be given on July 10. This concert will honor the four composers-in-residence at the Berkshire Center — Aaron Copland, Lukas Foss, Mr. Gerhard and Mr. Fortner.

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Sun (e)
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Sun (e)
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AUG 5 1961

Annabelle Bernard, Negro Soprano, To Sing At Private Recital Monday at Music Barn

New Orleans Girl Has Triumphed Over Prejudice Mrs. Edgar B. Stern, Philanthropist, Is Her Sponsor

By LOUISE SWEENEY

A Negro soprano whose father is a Mississippi barber will be guest artist Monday in the town where members of her race have difficulty getting haircuts.

New Orleans-born Annabelle Bernard will sing in Lenox Monday, when Mrs. Edgar B. Stern and Boris Goldovsky present her in a private recital at Music Barn. (Just this week, a Negro student at the Berkshire Music Center had difficulty getting a haircut in Lenox; Tanglewood students picketed the barber shop in question.)

The triumph of talent over prejudice is no new story to Annabelle, who has been lauded by her own home-town newspaper, the New Orleans *Times - Picayune*. When Annabelle made her debut as a dusky "Madame Butterfly" at the Stuttgart Opera House early this summer, the *Times-Picayune* gave a full account of the performance. The most significant thing about the story was the absence of any racial allusion — unique in a Southern press which lists a person's race along with his age.

Librizzi

BRAHMS LIEDER ON HER LAP, Annabelle Bernard rests on the patio of the Lenox summer home owned by her sponsor, Mrs. Edgar B. Stern.

Mrs. Stern Arranged Audition

One of the first to note the New Orleans paper's tradition was Mrs. Edgar Stern. Annabelle's angel. Mrs. Stern, a Southern philanthropist who vowed she would never have a protégé, changed her mind when she first heard Annabelle sing. That was in their home town, New Orleans, when Annabelle appeared at Xavier College in an opera by a Negro composer for an all-Negro cast. Mrs. Stern, impressed by Annabelle's voice and dramatic ability, arranged for an audition with Boris Goldovsky, noted opera producer. Despite an out-of-tune piano and a low ceiling, Mrs. Stern recalls, Annabelle sounded superb. That audition launched her on her career—"a long ladder to climb" as Mrs. Stern says.

The rungs of the ladder are arranged chronologically on the crisp black and white invitations issued for Monday's recital. They begin in 1956 with her graduation from Xavier University; also in 1956, the beginning of her course of study for three summers at Mr. Goldovsky's opera department at Tanglewood. In the fall of 1956, Annabelle entered the New England Conservatory of Music, where she garnered every available award: she received the Eleanor Steeher Award and the Goldovsky Award in 1958; in 1959 she was awarded the coveted Artist Diploma from the New England Conservatory of Music and had her professional debut at the New England Opera Theater. That same year she won the Beebe award at the New England Conservatory. This last award, amounting to a lump sum of $7,000, is one of the richest given to an incipient diva. Its only stipulation was that the artist go abroad and fend for herself, staying as long as the money lasts. In all, Annabelle had amassed $10,000 in prizes by the time of her graduation from the conservatory at Boston. Mrs. Stern, who had paid for Annabelle's tuition and expenses at the conservatory, matched that prize-winning money dollar for dollar. So when Annabelle left for Germany two years ago, Mrs. Stern stashed away an identical $10,000 "to give Annabelle a nest egg when she comes back."

Conquest of Germany

Once in Germany, Annabelle lost no time singing her way into national fame. In that same year, 1959, she won the 8th International Music Competition in the Republic of Germany. She repeated in 1960. One of hundreds of competitors, she had been heard and admired by the director of the music conservatory in Stuttgart, which offered her a scholarship. Just before last Christmas, her debut at the State Opera House, Stuttgart, was scheduled. But a stuffy soprano in the opera company put up a fuss, and the debut was canceled. Annabelle finally made her Stuttgart debut in June 21 in the role of "Madame Butterfly," her favorite.

At present "Madame Butterfly" is one of three operas considered reasonable for a Negro's repertoire. The other two are "Aida" and "Manon Lescaut." Shortly after Negro soprano Leontyne Price had broken the operatic color barrier in Milan with her performance in "Aida," a spokesman for La Scala had this to say: "If she sings 'Butterfly' and anybody objects, we'll say she's a suntanned Butterfly." Soprano Annabelle has different views, based on close operatic associations with Boris Goldovsky. It was Mr. Goldovsky who first had Annabelle apply white makeup for a variety of roles in Tanglewood and Opera Theater productions—and who, the story goes, once dazzled her audience with a red wig. As Annabelle puts it, "If they can make the white brown for Aida, they can make the brown white for Mimi."

Annabelle speaks English today with a German accent; in fact, she thinks in German after two years in that country. When interviewed, she hesitated between English and German: her conversation was laced with "ja's" and "nein's." In Germany she found little discrimination—more curiosity than anything else, since few young Negroes are seen in that country. Some people took it for granted she was Indonesian or some other Far Eastern strain—few guessed that she was an American. Annabelle speaks glowingly of the German love of singing, the surfeit of operas, recitals and concerts available year-round there.

Just a few days ago, Annabelle was guest artist at the celebration of the House of Hohenzollern's 900th anniversary. Wearing a gown of pink peau d'ange, long white kid gloves, and pearls, Annabelle sang German lieder in that chandeliered castle before 50 members of the house which produced the last emperors of Germany. Monday's recital, to be held at Music Barn, will be less formal—but the program will include Beethoven, Brahms lieder, some Spanish songs of de Falla, and Greek songs from Ravel. Following the recital, a buffet supper will be served to guests at Don Soviero's Potting Shed. After the supper, guests may wish to attend Mr. Goldovsky's Tanglewood Opera at 8:30.

Tradition of Philanthropy

Annabelle's angel for the past five years has been a woman whose family maintains a tradition of philanthropy to Negro causes. Mrs. Edgar B. Stern is the daughter of millionaire philanthropist Julius Rosenwald, who amassed a fortune when he took over the bankrupt Sears, Roebuck Co. Before his death in 1932, Mr. Rosenwald contributed generously to the cost of 25 Negro YMCA and three Negro YWCA buildings in 25 cities with about 2 million Negro population, contributed over $3 million to rural school buildings for Negroes in the South; and donated $2.7 million toward a Negro housing project in Chicago. He pledged equally large sums for the Museum of Science and Industry in Chicago, for Jewish colonization in Russia; for the University of Chicago; and set up the Julius Rosenwald Fund with $30 million capital for projects aimed at "the well-being of mankind."

Following in those staggering footsteps, the Rosenwald sons and daughters have each dedicated themselves to some sort of public good. Lessing Julius Rosenwald, who is ranked first among collectors of engravings and prints, has willed his splendid collection to the National Gallery. The late Adele Rosenwald Levy, whose main interest was in underprivileged children, was head of the Citizens Committee for Children of New York City until her recent death; now the post has been taken by another sister, Marion Rosenwald Ascoli, whose husband, Max, is editor of Reporter magazine. William Rosenwald, another brother, has devoted much of his energy to Jewish philanthropy as an executive in the United Jewish Appeal.

Mrs. Stern has carried on philanthropic work begun by her late husband, Edgar B. Stern, one of New Orleans' leading citizens. Vitally interested in Negro education, Mr. Stern was chairman of the board of trustees of Dillard University, a trustee of Tuskegee Institute, and a trustee of the Howard Memorial Library. In 1936 the Edgar Stern Family Fund was incorporated, with Mr. Stern as president. Its purpose was "to promote, aid and assist educational, literary, scientific, religious, and charitable undertakings, institutions, endowments, and causes." The family philanthropy has even rubbed off on the Rosenwald grandchildren, Mrs. Stern says: the Sterns' two sons, Edgar B. Stern Jr., of New Orleans, and Philip M. Stern of Alexandria, Va., as well as a daughter, Mrs. Audrey S. Hess of New York, are all active members of the Stern Family Fund.

Biggest Project

Mrs. Stern's biggest project has kept her busy for the past 11 years. It's Voters Service, Inc., a philanthropic watchdog for protecting the franchise of the voters of New Orleans which has managed to become self-supporting. The Stern family interest in music was reflected in 1957 when Mr. and Mrs. Stern offered $300,000 as a development fund to the New Orleans Philharmonic Symphony.

As a white Southerner, Mrs. Stern sees much around her that needs changing. "In the South you can discuss *a* Negro problem and everyone is interested, but you can't discuss *the* Negro problem," she says. Her own way of helping to solve the problem is epitomized in her championing of Annabelle. "You must do it privately, you must do it wisely," she says.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 8 1961

Marian Anderson Here for Recital, Tanglewood Opera

LENOX — Negro contralto Marian Anderson returned to her farm in Danbury, Conn., early this morning by train after coming to the Berkshires yesterday to attend a recital given at Music Barn by Annabelle Bernard of New Orleans, La., a protegee of Mrs. Edgar Stern, a Lenox summer resident.

Miss Anderson was invited to the recital by Mrs. Stern, who arranged the performance with Boris Goldovsky, head of the opera department at the Berkshire Music Center.

After attending the recital in the afternoon, Miss Anderson last night went to Tanglewood to attend the United States premiere of the Berkshire Music Center's opera department's performance of the opera, "King Theodore in Venice," by Giovanni Paisello, with libretto by Giambattista Casti.

Traveling alone, Miss Anderson came here by train from Danbury yesterday, registered at the Curtis Hotel, and left by train this morning shortly after 7 to return to her farm.

60

BERKSHIRE LORE

CHICAGO, ILL.
TRIBUNE
D. 869,958 S. 1,186,625
JUL 30 1961

Massachusetts Offers History,

The scenery—and fishing—is good at Cape Cod, Mass.
[Massachusetts Dept. of Commerce Photos]

Plenty to Do, See in Bay State

By Harold Hutchings

PITTSFIELD, Mass — With a bicentennial celebration here in the west and President Kennedy summering part of the season at his Hyannis Port home on Cape Cod in the east, Massachusetts, an old pro in the travel business, is having a record season.

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The old Bay state, as it has done for more than a century, is host this summer to a potpourri of seekers after culture, recreation, and history from the farthest corners of the Republic.

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Whether you give precedence among the state's attractions to the hills [that is, the Berkshires here in Berkshire county], or the seashore and salt water fishing [in the east], or the history [which can be had almost anywhere here], depends on your individual bent.

But for 1961 the Berkshires community has neatly linked the lure of its mellowed hills with history; and the energetic Cape Cod travel industry leaders have happily linked the lure of salt water with history in the making, in the off-and-on presence of the President's family.

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The Berkshires and Berkshire county are widely known for the musical and artistic emphasis in their vacation tradition, being the home of the famous Tanglewood concerts of the Boston Symphony orchestra, the Ted Shawn-Jacob's Pillow Dance festival in Becket, and summer theaters with a long and solid tradition.

Less widely realized is the fact that Berkshire county, westernmost of the 14 in Massachusetts, has a distinctive personality and a long history which sparks a considerable local pride in its history dating to colonial times.

Hayride in the Berkshires

Not only the county, but two of the principal communities, Pittsfield and Great Barrington, are 200 years old this year, and various local celebrations are being held. Bicentennial historical exhibits are on view into September in the Berkshire museum and the Berkshire Athenaeum, both in Pittsfield.

Tho it was in colonial and early federal times considered remote "pioneer" territory by comparison with the more effete coastal areas, Berkshire county has a rich history. Great Barrington, then only 13 years old, forged another link in the chain of events leading to the revolution when townspeople took part in the first act of open resistance to British rule by seizing the courthouse and preventing King George's court from sitting—all a part of Shay's rebellion.

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Anyway, should you ever come this way to partake in soaking up perfect music under the stars by large ensembles like the Boston, or small chamber groups like the Budapest String Quartet this writer heard Wednesday night, be sure to bring plenty of insect repellent. Or else, buy a more expensive ticket for a seat in the shed.

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Sun (e)
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THE SPRINGFIELD UNION, SPRINGFIELD, MASS., WEDNESDAY, JULY 26, 1961

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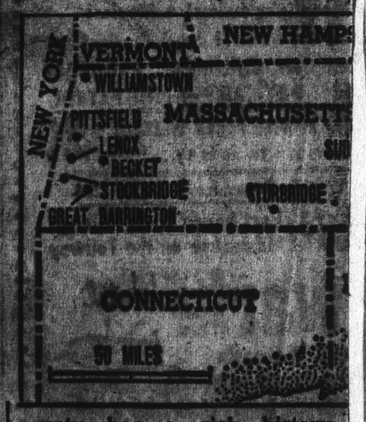

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Besides Concerts, Visitors May Enjoy Rehearsals, Tours of Grounds

A trip to the home of the Berkshire Festival at Tanglewood in Lenox is worth while even if it is only to see the spacious grounds, including the huge shed where the Boston Symphony Orchestra performs, and the other buildings.

Grounds Open

Tanglewood grounds are open for guided tours at no charge Monday through Fridays from 9 to 5. While the guides have a lunch period from 12 to 1:30 the grounds are open but visitors are on their own.

Saturday mornings an open rehearsal of the Boston Symphony Orchestra in the shed is open to the public for a small charge. The grounds are open at that time free of charge but without guides.

Sunday morning from 9 to 11 the grounds are open with no guides. The orchestra's regular concerts are Friday and Saturday nights at 8:30 and Sunday afternoon at 2:30. There are special programs some Thursday nights.

The Berkshire Festival has been in existence for 27 years, the first concert having been presented on Aug. 23, 1934, on the grounds of the Hanna farm not far from the present Tanglewood site. The festival was born largely as a result of the efforts of Miss Gertrude Robinson-Smith, a widely-known summer resident of Stockbridge, and Dr. Henry Hadley, noted conductor-composer.

The second annual festival in 1935 was attended by 9000 persons over the single week end that concerts were offered by an orchestra headed by Dr. Hadley.

It then was felt that an orchestra of greater renown was called for and efforts were made to interest the trustees of the Boston Symphony Orchestra in having that organization participate in future programs. That orchestra first played in the Berkshire Festival in August of 1936, attracting 15,000 to its three performances.

Permanent Home Opened

Tanglewood was offered as a permanent home for the festival as a gift from Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan, summer resident of Lenox. They had closed their mansion the year before for the first time since it first was occupied by the Tappan family in 1849.

At first the concerts were held under a huge tent seating up to 3000 but that was not satisfactory, particularly during rainstorms. Soon there was a drive to raise $100,000 to build the present cavernous shed which was completed in June of 1938.

The festival has continued to make progress each year, providing musical enjoyment for ever-increasing audiences.

The festival which opened this year on July 5 will continue until Aug. 20 as the season has been extended from six to seven weeks to meet the growing demand for seats. Fifteen concerts are being given by the full orchestra plus six chamber orchestra concerts of music by the Boston Symphony Orchestra, including Bach and Mozart. There also are seven chamber music recitals and several gala benefit evenings on this season's program.

Music Center in Session

While the Boston Symphony performs in the big shed, the chamber music recitals are held in the 1200-seat theater-concert hall. Those who prefer may listen to any of the concerts from the lawn which adjoins both the 6000-seat shed and the concert hall.

The Berkshire Music Center, the orchestra's summer school of music at Tanglewood, is in session for the seven weeks of the festival. Charles Munch, director of the BSO, also is head of the center and Aaron Copland is his chairman of faculty.

A glance at the registration plates of automobiles in the parking lots on concert nights readily reveals the wide area from which the festival draws its audiences. Many of the cars bear New York State, Connecticut, New Jersey, and Pennsylvania markers as well as those from Massachusetts.

The festival has proven an added attraction for the Hudson Valley summer resorts as well as for those of the Berkshires themselves. A surprisingly large number of festival fans also are from New York City.

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Herald (m)
BOSTON, Mass.
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61

THE ROVING EYE

Berkshire Hills Lush and Green

By ROBERT TAYLOR

The Berkshire Hills, at this season, are fat and green and cool. The hills are very like the sea. They billow gently along the horizon, blue shadows hanging in the dark troughs and birds drifting motionless above tussocks of fir, and the wind flattens the brown meadow grasses, and the Berkshires float against the sky in smooth green combers.

There are three reasons for being in the Berkshires: (1) You work there; (2) You play there; (3) You were born there. If you don't belong to one of these categories you have no business being in the Berkshires. All are easily identifiable.

One complains of the coarse manners and outlandish costume of tourists, their arrogance and want of sensitivity. Two bemoans the prices and the crowds and the traffic and grasping character of those who supply goods and services. Three allows as how the winters aren't so bad.

Indifferent Hub?

But One and Three, having status based on geographic residency, also exhibit certain common aspects. Foremost is the often-heard lament that Boston doesn't pay enough attention to the Berkshire area, that New Yorkers are more aware of its appeal. There would seem to be justification: the license plates of the cars parked on the Tanglewood lawn are dominantly black-and-orange, and the accents that ill the shops and resort verandahs are more apt to originate in Flatbush or Manhattan or Yonkers than Beacon Hill or Dorchester.

The Berkshires are among the few remaining Massachusetts counties where visitors might request you to say pahk the cah in. Hahvuhd Yahd; the surf smothers all accents on the Cape. The secessionist element, we're told, would hark to the call of manifest destiny from Albany. Personally, we believe there may be observation in their grievance—an illustration of the fact that New York contains more population in Boston, and that New Englanders on vacation tend to blend with the protective coloration of the landscape, whereas New Yorkers tend to stand out in relief.

Peary's Sledge

Still, there may be reason for it. Berkshire residents are fond of informing you that the earth on which you are standing is 20 miles from the New York line, 20 miles from Connecticut, 20 from Vermont and nearly 200 from Boston. Why doesn't anyone speak about joining Vermont, we wonder? Vermont has more cows than either Albany or Greenwich Village.

Possibly Vermont has more cows than tourists even; and in the Berkshires the former might be de trop. So much goes on, however, that a cow could have a whale of a good time, to mix her metaphors. The main attractions are justly publicized: Tanglewood, Jacob's Pillow, the Clark Art Institute, the new Shaker Village Restoration, the Berkshire Playhouse and Mt. Greylock. The lesser-known spots reveal themselves off the beaten byways.

ETERNAL HILLS, THE BERKSHIRES

For instance, the Berkshires support eight bowling alleys—or rather one alley, two bowls, four lanes and one Bowlero. The sledge in which Admiral Peary reached the North Pole is on view at the Berkshire Museum. It is the original sledge and so is the manuscript of Holmes's "One Horse Shay" the original manuscript and the first Stanley transformer, the first.

Good Eating

The gorge of white marble in North Adams' Natural Bridge is an estimated 500 million years old, which makes it one of the oldest antiques in the state. And from the fire tower at the summit of Mt. Everett you can see Connecticut and Massachusetts. (Five states are evident from Greylock; but if you are an Everett man, quality not quantity counts.)

Berkshire restaurants feature smorgasbords, blintzes, strudels, Mignonnette de Boeuf Lucullus, Koenigsburger klops, and American Food of Distinction. There is a Red Fox Music Barn, and Berkshire Music Barn and a Music Mountain, Storrowtown Music Fair and a Tanglewood Shed. Among the features of the Middlefield Fair this week is a free-for-all ox draw and a penny scramble. The Mabel Choate house, designed by Stanford White, is open to the public in Stockbridge, and Bartholomew's Cobble, off Route 7, a sanctuary for native ferns and flowers and migrant cobbles.

We shoud hate to lose this, with the manifold cultural meccas of the Berkshires, to New York. Particularly, the hills. When the light picks out the crests by sunset they roll in a golden, endless tide. The hills of the Berkshires at this season are very like the sea.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 27 1961

A Traveller's Lament

To the Editor of THE EAGLE:—

This is Tanglewood season, but each year it becomes more difficult of access and egress for those who must depend for transportation on a common carrier. Why is Pittsfield so inimical to the pedestian who dares to go abroad, particularly after 7 o'clock at night?

The blue buses that ply locally are driven by friendly, competent and courteous drivers, but their schedules are the sweet mystery of life. You banished the out-of-town buses from the main thoroughfare down to a little lot where it takes sleight of hand to "do-si-do" those big buses in and out. And the bus station! Ah, the bus station! It is crummy. The rest rooms are invariably out of order; the benches are uncomfortable and dirty; the ticket clerk has his nose in a book and if you ask for information or perchance are venturesome enough to buy a ticket, he glares at you as if to say, "People as 'as homes should stay in them."

Last Saturday evening after Tanglewood I got a ride into Pittsfield, knowing I had missed the last bus going through Lenox. I made my way down to the bus station which was in total darkness and there, huddled on the steps resisting the blandishments of the young cruisers who were willing to take her anywhere, was a young woman who had come in on a bus from Albany and was waiting for he husband, some 10 miles away, t come drive her home. If the weath er had been inclement, she woul have had no shelter. (Three youn women who work in Pittsfield an live on Route 20 near New Leb non waited in the cold all la winter.)

A kindly cab driver told m there would not be a bus to Alban until 4 o'clock in the morning, s I hied to the railroad station t see what the Boston & Alban could do for me. I caught th Beeliner at 12:15 a.m.

The railroad station is con paratively beautiful, spacious an surprisingly clean. Why can't yo move the bus service into a por tion of it, have the buses pick up and discharge their passengers there and disseminate an air of dignity, protection from the elements and the cruisers and, perhaps, welcome?

Or, if that is asking too much, could the bookish ticket clerk just paste the bus schedules on the outside of the door where, with the aid of a match, one might assure one's self that the last bus has gone? If not that, how about hanging a sign: "Good night, Mrs. Astor. You have missed the last bus home"? Then the wayfarer would know where she stands—there is no place to sit.

LORETTA REILLY.
507 Central Ave.
Albany, N.Y.

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Box 2078, Boston 6 • RIchmond 2-4200
Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 14,167
AUG 10 1961

SOMERVIL

Berkshire Region Tour Is Scenic, Historical

Planning a trip this weekend?

"See America Best . . . By Car," a nationwide campaign by the American Petroleum Institute, focuses attention on Massachusetts' Berkshire region.

The first featured tour, mapping a recommended route for families to take by car, includes landmarks, scenic spots and recreational facilities.

Chosen by the American Petroleum Institute as one of the country's outstanding drives for lensure time motoring, the recommended tour starts at Lee (Exit 2 off the Massachusetts Turnpike) and is mapped as follows:

0. Miles at LEE, lovely portal to the Berkshire's 2,500 square-mile vacationland. The town borders Laurel Lake on U.S. Highway 20. Drive north.

5m. LENOX. Located on the junction of U.S. 7 and State 20, Lenox is the home of Tanglewood, "America's most sacred outdoor music shrine." Even though there might not be time on this trip to hear a concert by the Boston Symphony Orchestra, it is still worthwhile to visit the beautiful grounds of Tanglewood: the Music Shed, seating 6,000 people and the 1,200-seat Theatre-Concert Hall. Colorful back roads lead off U.S. 20 and 7 to the PLEASANT VALLEY WILDLIFE SANCTUARY, a large reservation for Berkshire flora and fauna. Continue north on U.S. 7.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

62

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 7 1961

Salute To Music

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First we salute Tanglewood which has served as a primary magnet to hundreds of thousands, summer after summer. From the majestic acres of the handsome old estate, music students go out to professional careers or to intense amateur appreciation of the musical arts. While visitors, filled with the joy of magnificent sound, go on to explore the other music offerings which cluster the neighborhood as thick as blackberries.

Nearby, in Lenox, the Music Barn serves up the best jazz and folk music. In New Marlboro's Red Fox Music Camp the barn is transformed into a concert hall for professional Saturday night concerts.

In Norfolk (Conn.) the beautiful old Stoeckel estate continues its traditions as a center for the best in music. Here, students of Yale Music School study, practicing in the lofty mansion and even in the flowering formal gardens (see cut), the students complete courses toward a music degree and share with the public the concerts in Battell House performed by professionals.

On Music Mountain in Falls Village, chamber music devotees find the Sunday afternoon programs offered by the Berkshire String Quartet deeply satisfying. In the library in Salisbury, the Sharon Creative Arts Foundation is sponsoring a new concert series which music lovers consider a real "discovery."

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News (e)
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Circ. 99,973
AUG 15 196

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SATURDAY REVIEW
NEW YORK, N.Y.
W. 239,477
AUG 5 1961

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LIKE old soldiers, young music festivals tend to fade away, even if they do not die. Whether the six-year old Empire State Music Festival will survive or pass from the scene is perhaps not yet a certainty; but that it has been fading is unquestionable. As one who attended the opening sessions at Ellenville in 1955 but didn't visit the new locale in the Anthony Wayne Recreation Area [adjacent to Bear Mountain] until a week ago, the prospects would have to be described as cloudy, uncertain, likely to get worse before they get better.

Of the serious purpose of the sponsoring group headed by Frank Forrest there can be no doubt. Of its resourcefulness, sense of artistic focus, and aesthetic enterprise, there is not only doubt but disbelief. Having had one tent blown down by summer storms in the Catskills and another severely mauled in the present locale last year, it is again performing this year under canvas. To say that good musical performance in a tent is impossible would be a rash generalization; but it is mere reportage to say that Koussevitzky gave up a tent as unsatisfactory for the Boston Symphony in Tanglewood twenty-five years ago, and neither the acoustical nor the air circulating properties of canvas have been improved since. In other words—shelter, yes; canvas, no.

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SALT LAKE CITY, UTAH
TRIBUNE
D: 100,788 S. 183,249
AUG 6 1961

Summer's Music Menu Offers Festival Fare

By Don Henahan
Chicago Daily News Service

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As a result, however, the American artist has been coming into his own in his country. And it is the wise U.S. festival that discovers how to divert interest to native musicians and composers. Reliance on the foreign names formula where there are none to be had is the road to extinction.

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Circ. 28,931
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News (M)
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Circ. 99,973
AUG 15 1961

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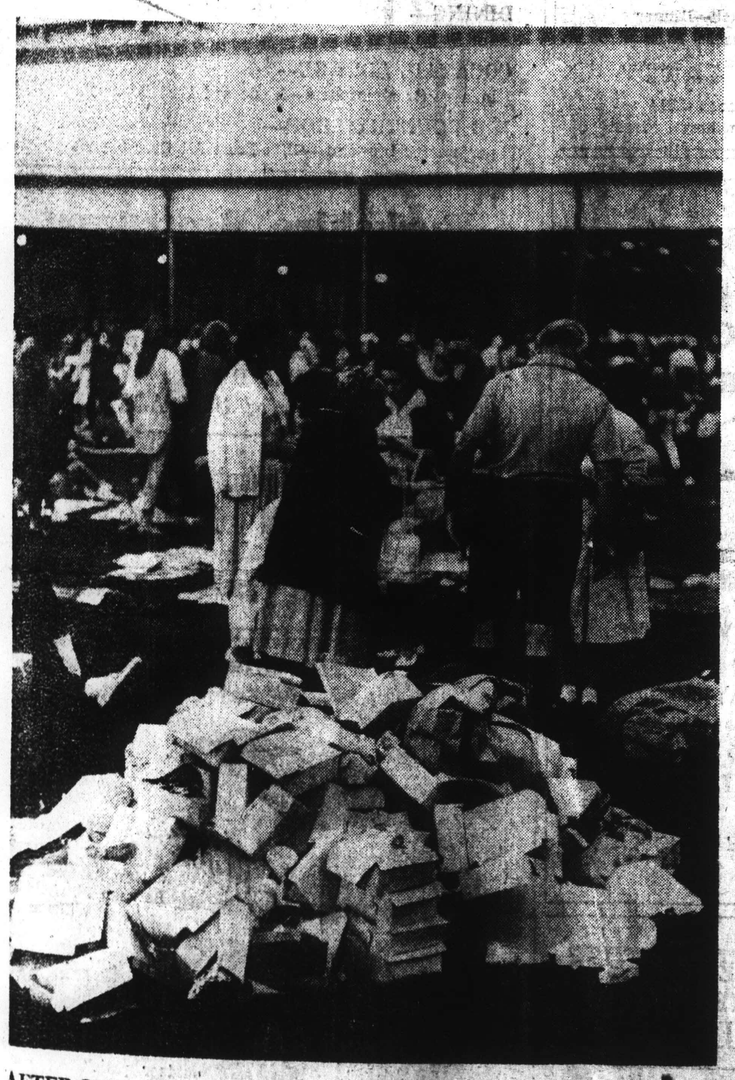
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 12 1961

THE SOUND OF MUSIC, full-throated and glowing with almost visible brilliance, sweeps from the stage of Tanglewood's Shed outward like an ocean wave, guided by the segmented canopy, engulfing silhouetted spectators and into the night beyond.



AFTER LUNCH on night of the Boston Pops concert at Tanglewood, the finely-manicured lawn took on the appearance of a dump.

GOING FOR BUGS at Tanglewood, armed with spray bomb, Eagle sportswriter Steve Moore appears intent on his work. Moore, who had hoped for a limit kill based on news reports of a big mosquito crop, got only one. Bugs had already been eaten by Tanglewood's bats.

TIMES UNION Section F

UPSTATE Living

Photos by Bob Wilder

Young lady listens to Brahms

The Boston Symphony Orchestra plays for thousands of ears.

The Magic of Tanglewood

By GEORGE MURPHY
Times-Union Staff Writer

TANGLEWOOD, a deep cleavage in the ample bosom of the Berkshire hills, is a 210-acre estate lying between Lenox and Stockbridge, Mass., and in the hearts of music lovers the world over.

Here is the summer home of that splendid instrument of sensitivity and flexibility — the Boston Symphony Orchestra. It is also the site of the annual Berkshire Festival and Music Center.

Nathaniel Hawthorne, who once lived in a little red cottage on the edge of the estate, described the view:

"There is a glen between this house and the lake ("Mahkeenac") through which winds a little brook with pools, and tiny waterfalls over the great roots of trees. The glen is deep and narrow and filled with trees, so that it is all dense shadow and obscurity. . . ."

* * *

Obscure?

Yes, but that was before a vision became reality.

The man with the vision was Serge Koussevitzky, a granite-faced Russian who became the most proper of "Proper Bostonians" when he was appointed music director of the Boston Symphony in 1924. (He died June 4, 1951, and is buried in Lenox).

Tanglewood once belonged to William Aspinwall Tappan, a Boston banker and merchant, who had bought several farms and incorporated them into an estate worthy of a gentleman of his financial stature. In the winter of 1936, his descendants offered Tanglewood as a gift to Koussevitzky and the orchestra.

Koussevitzky was overwhelmed by the acres of lawn and meadow, with magnificent hemlocks, elms, pines and birches — a panorama little changed since Hawthorne described it.

"This is wonderful," said Koussevitzky to his benefactors. "We will make beautiful music here."

* * *

Hundreds of thousands of men, women and children have languidly basked in the light of the sun and the moon and in the Music of the Masters since Koussevitzky's prophetic pronouncement. They will agree that "beautiful music" is indeed the prime export of Western Massachusetts.

But, the magic of Tanglewood is an elusive Lorelei. You must stand still; let her catch up to you, envelope you.

After entering the main gate, we were surprised to find ourselves walking almost tip-toe, for Tanglewood is a shrine and we did not wish to arouse the wrath of the gods—to say nothing of the conductor who was rehearsing a string quartet underneath an elm tree.

A young girl came walking toward us. She was willowy and the cello she carried was almost too much for her to handle. She was humming, probably a Bach fugue, we thought. As she came nearer, we recognized the tune — "Arivederci, Roma." Too, bad. She was such a lovely heretic.

* * *

We turned to our right, crossed a hundred yards of gleaming grass, and stood in Hemlock Gardens surrounded by mounds of hedges, close-cropped and squatting like toads. In a heavily-leafed area, a finger of sunlight reached down and touched the polished metal of a clarinet. Standing near was its owner, a girl with blonde hair. A young man had his arms around her.

We hurried away and walked toward the huge Music Shed which seats about 6,000 people. There were only a few students there, taking notes. On stage was the Boston Symphony Orchestra and on the podium was its conductor, Charles Munch, a white-thatched gentleman, who considers conducting not a profession, but a sacred calling, sometimes a priesthood and often even a disease from which, he says, "the only escape is death."

* * *

The orchestra is rehearsing Prokofiev's Violin Concerto No. 2, with soloist Joseph Silverstein, a regular member of the orchestra since 1955.

A clock on the wall at the right of the huge stage ticks off 4 o'clock. Munch, in a gray cloth jacket and slacks, sits before the orchestra on a tall stool but it is a temporary posture. He is really a jack-in-the box, descending when a passage does not go right, and climbing back aboard when it does.

One has heard so much about temperamental conductors that one occasionally expects to see Munch leap from the stool, bowl over half the string section and fix an errant violinist with a cold stare. But, whether the execution is good or bad, he speaks in calm, reasonable tones.

"Lento, lento, lento," he declares, "don't forget gentlemen. Let us try it again." He holds up his hands and the orchestra responds in shimmering cascades of sound. He taps the stand with his baton turning off the passage as one might turn off a hose.

* * *

Even in the informal attire of a rehearsal, the gentlemen of the Boston Symphony Orchestra play impeccably. Dr. Munch is actually the only one on stage wearing a coat, dress shirt and tie. All the others sit in a rainbow of sports shirts.

As Mr. Silverstein plays, he stands close to and on Munch's left. He sometimes rocks back and forward on his heels and toes, sometimes looks heavenward and sometimes at the first row of empty seats. He has close-cropped, black hair and is wearing a bright red sport shirt. At the end of each movement, he is the recipient of shouted "bravos" from his colleagues. Dr. Munch reaches out and pats him on the shoulder.

While the orchestra is playing, a blue moving van from Pittsfield rumbles by, its engine buzzing like a mad hornet. Dr. Munch looks over and so do some of the violinists in the first row but the thread of music is not broken. The van disappears and the orchestra returns to Prokofiev.

* * *

At five minutes past 5 o'clock, Dr. Munch decides to rest his charges. We walk toward the rear of the shed and there, pasted on the wall is an "Application for License for Concert or Entertainment on the Lord's Day." It is signed by the chairman of the Board of Selectmen of Stockbridge. The fee is $2.

As we walk back toward the main gate, our heart is full of admiration for Mr. Silverman and our ears with the richly homogenized voices of a choral group practicing in the Theatre-Concert Hall.

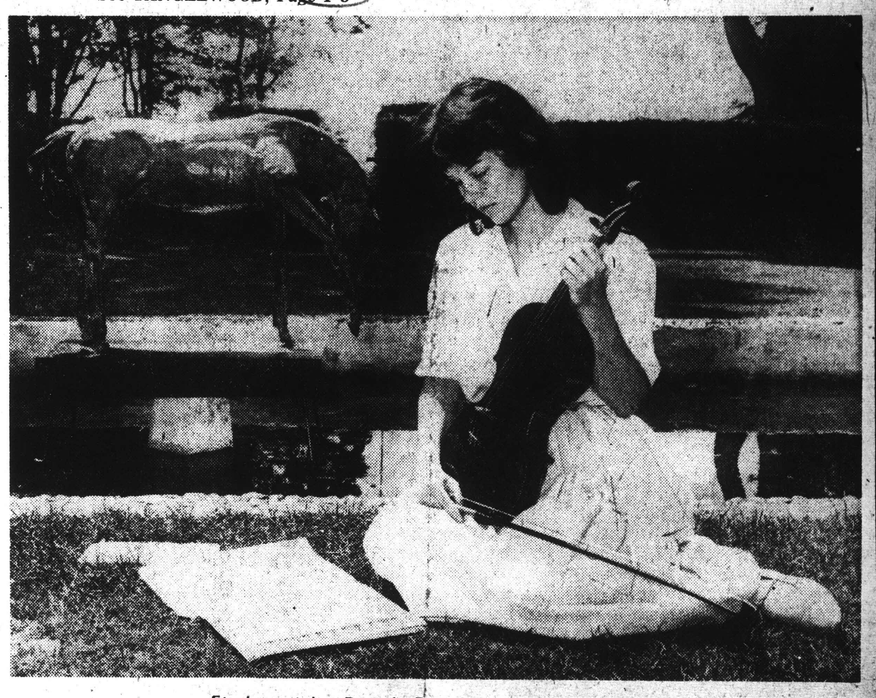
Just outside the gate is the compact, 1½-story home of Mr. and Mrs. James F. Kiley and their children, Linda, 14 months, and David, six years. Mr. Kiley, who used to be an electrician at General Electric in Pittsfield, has been the superintendent of maintenance

See TANGLEWOOD, Page F-8

Soprano Joanna Simon

Theater-Concert Hall.

The good Sisters listen in at an open rehearsal.



Student violist Pamela Brand in a pensive mood.

IN THIS SECTION

Albany, N. Y., Sunday, Aug. 6, 1961

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ALBANY, N.Y.
TIMES-UNION
D. 67,629 S. 118,093
AUG 6 1961

Tanglewood's Magic

Continued from Page F-1

at Tanglewood since 1958.

He is a storehouse of information about the physical plant. Tanglewood, he says is dotted quite liberally with trees of English oak, shagbark hickory, split-leaf maples, linden and three mugo pines. One of the mugo pines is 100 years old and there are cables to help hold the weight of its limbs.

"We feed the living daylights out of it to keep it alive," says Kiley.

What is the question he is most asked by visitors?

"They want to know what kind of fertilizer I use on the grass and flowers."

We left Jim and walked toward the car. Behind us the outpouring of Beethoven's "Eroica" Symphony surged from the Main Shed in voluptuous swells. Dr. Munch had his musicians working again.

On our way back to Albany the hot dog stands and rusty-red barns seemed a trifle less drab.

Tanglewood had woven its spell.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

ALBANY KNICKERBOCKER NEWS
Sunday, August 12, 1961

Summer Season Sees Success

LOCAL THEATERS, CONCERT SPOTS SHOW 1961 PROFITS

By TED STRONGIN
Knickerbocker News
Staff Writer

A NOTE of strong, not even cautious optimism is being sounded in several summer quarters as to the success of their 1961 seasons.

Last year at approximately this time, a Knickerbocker News story on the subject was headed "Summer Season Flops." "Bitterness reigns" over area hills and dales. People were staying away in droves, so much so that two theaters, Saratoga and Sacandaga, didn't reopen for 1961.

Saratoga will be back on the boards next season, theater fans are being assured.

Meanwhile, as yet there is not even the slightest hint that theater, concert or dance spot now operating is going to quit for lack of funds.

Top Week

Jacob's Pillow, for instance, had the best week of its history earlier this season. And, as of last week's bill, 16,580 eager customers stormed the gates of Ted Shawn's dance theater at Lee, Mass., compared to 14,371 for the corresponding period in 1960 — more than 10 per cent better.

Arena Theater at State College in Albany, was a 100 per cent sellout in its three-week season, but full houses aren't unusual with this group.

Shelley Players, in New Scotland, claims a 20 per cent attendance rise.

"Colonie is doing a little better every year," says producer Eddie Rich. When summer 1961 rolled around, it looked as though Colonie would not be part of it, since last season sent the tent into bankruptcy.

'Better Year'

It did open, however. "Since that miracle was pulled off, I have both feet on the ground," Mr. Rich said. "This year is better."

Tanglewood's summer audience as of the end of the fifth week is a few thousand below last summer's, a trifling amount.

More than 100,000 people have streamed through the ample gates of the huge Berkshire estate this summer. In percentages, this year's attendance is only slightly less than last year.

In any case, the area's most popular cultural attraction is not shivering in its boots for fear of its future.

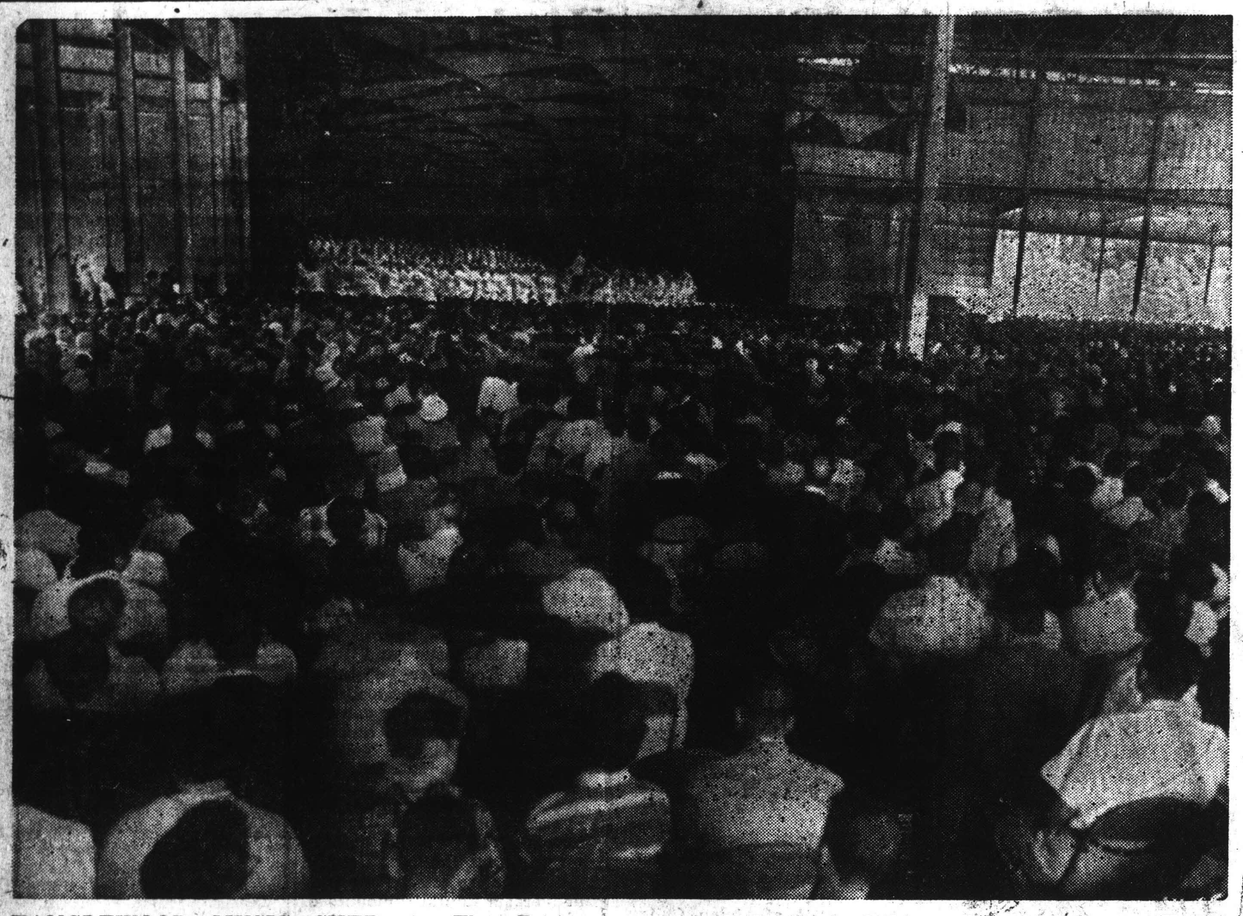
Indications are, too, that the Woodstock Playhouse in the Catskills is slightly behind last year at this time.

The main point is, that when representatives of the theaters, etc., were questioned on the subject in August 1960, a loud, general wail was the answer.

This year, although all don't have exact statistics, none seems worried.

66

First week – July 3-9



TANGLEWOOD MUSIC SHED — The Boston Symphony Orchestra will open its 1961 Berkshire Festival in the Great Shed at Tanglewood, Lenox, Mass., Friday at 8:30 p.m. Charles Munch will conduct the first of three all-Bach programs Friday evening with the others scheduled for Saturday night and Sunday at 2:30 p.m. The festival will run for seven weeks, concluding on Aug. 20.

TROY, N.Y.
TIMES RECORD
D: 40,588

JUN 24 1961

Tanglewood Concerts Start July 7

The Boston Symphony Orchestra's series of 21 summer concerts at the 210-acre Tanglewood estate in the Berkshire Hills will begin July 7.

Charles Munch will conduct the first six orchestral concerts at Tanglewood on July 7, 8, 9 and 14, 15, 16 (Friday, Saturday, 8:30; Sunday, 2:30). The programs for the first three concerts will consist of music by Bach; for the second three, music by Mozart.

Doctor Munch's guests at these concerts will include seven members of his orchestra plus the pianists Lukas Foss and Seymour Lipkin, four vocal soloists and the Tanglewood Choir conducted by Hugh Ross. Doctor Munch has invited several distinguished conductors and soloists to join him in the 15 Boston Symphony Orchestra concerts scheduled for the final five festival weekends (July 21-22-23; 28-29-30; August 4-5-6; 11-12-13; 18-19-20).

The Curtis Quartet, with Joseph de Pasquale and Samuel Mayes, will give the first chamber music concert at Tanglewood July 5. Participants in the other concerts of this series will include the Budapest, Boston Fine Arts and Kroll Quartets, the Beaux Arts Trio of New York, the New York Pro Musica and Claudio Arrau in a Liszt Sesquicentennial Recital.

The festival ticket office is now open as follows: Mon.-Sat.: 9 a.m. to 5 p.m.; Sun., July 2: 10 a.m. to 4 p.m.; (closed tomorrow).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Circ. 165,763
JUL 1 1961

Berkshire Center Opens Tomorrow

The opening exercises of the Berkshire Music Center will be held at 3:30 p. m. tomorrow in the Theater at Tanglewood, Lenox. The public is cordially invited to attend the exercises and to remain for tea which will be served in the Tanglewood gardens.

At the exercises the 43 faculty members will be presented to the 300 students. There will be an address by Mrs. Serge Koussevitsky, whose late husband was the Boston Symphony Orchestra's former music director and first director of the Center.

Raymond S. Wilkins, chief justice of the Mass. Supreme Court and Boston Symphony Orchestra trustee, will also address the students.

The annaual exercises will conclude with the traditional performance by the new student body, conducted by Hugh Ross, of Randall Thompson's "Alleluia."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Times (e)
DANBURY, Conn.
Circ. 20,636
JUN 26 1961

Festival Office Opens Today At Tanglewood

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, and his Berkshire Festival staff will open their offices at Tanglewood (Lenox, Mass.) today in preparation for the orchestra's seven week summer season which opens July 5 and the seven week summer school session of the Berkshire Music Center which opens July 2.

In addition to the orchestra's administrative and ticket office staffs, the offices of the Friends of the Berkshire Music Center also open at this time to assist the 200,000 Tanglewood visitors expected in Lenox this summer.

Twenty-eight Berkshire Festival concerts are scheduled for the season at the 210-acre Tangleood estate plus more than fifty events which will include concerts of orchestral, choral and chamber music, opera evenings, lectures and forums, by the Berkshire Music Center. Voluntary contributions to Friends of the Berkshire Music Center admit the donor to these school events.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUN 26 1961

BSO Festival Staff to Open Offices Today

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, and his Berkshire Festival staff opened their offices at Tanglewood, Lenox, today in preparation for the orchestra's seven-week summer season which opens July 5 and the seven-week summer school session of the Berkshire Music Center which opens July 2.

In addition to the orchestra's administrative and ticket office staffs, the offices of the Friends of the Berkshire Music Center also opened today to assist the 200,000 Tanglewood visitors expected in Lenox this summer.

In addition to the 28 Berkshire Festival concerts, visitors to the 210-acre Tanglewood estate may join the Friends of the Berkshire Music Center by voluntary contribution toward the support of the Center. Members of the Friends are then invited to attend the more than 50 school events which will include concerts of orchestral, choral and chamber music, opera evenings, lectures and forums.

RAVENA, N.Y.
NEWS HERALD
W: 1,428

JUN 23 1961

Tanglewood Ready For Music Festival

The Berkshire Festival box office personnell and equipment moved over the weekend from Boston to Tanglewood, the Boston Symphony Orchestra's 210-acre estate in the Berkshire Hills, in preparation for the Orchestra's seven week Festival which opens July 5th with the first of seven Wednesday evening chamber music concerts followed, on July 7, by the first of twenty-one Boston Symphony Orchestra concerts.

Charles Munch will conduct the first six orchestral concerts on July 7, 8, 9, and 14, 15 and 16 (Friday, Saturday, 8:30; Sunday, 2:30). The programs for the first three concerts will consist of music by Bach; for the second three, music by Mozart. Doctor Munch's guests at these concerts will include seven members of his orchestra plus pianists Lukas Foss and Seymour Lipkin, four vocal soloists and the Tanglewood Choir. Doctor Munch has invited several distinguished conductors and eminent soloists to join him in the fifteen Boston Symphony Orcestra concerts scheduled for the final five Festival weekends.

The Curits Quartet, with Joseph de Pasqual and Samuel Mayes, will give the first chamber music concert at Tanglewood (July 5th). Participants in the other concerts of this series will include the Budapest, Boston Fine Arts and Kroll Quartets, the Beaux Arts Trio of New York, the New York Pro Musica and Claudio Arrau in a Ligzt Sesquicentennial Recital.

The Festival ticket office, starting today, will be open as follows: Mon-Sat. 9 a. m. to 5 p. m., Sunday, July 2: 10 a. m. to 4p. m., (Closed Sun., June 25th,) It will be open from 9 to 6 every day from July 5th - August 20 and will remain open through intermission on concert nights. Mail orders and telephone orders will also be accepted for the Festival concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700
JUL 6 1961

Music By Bach At Tanglewood

The first three of the twenty-one orchestral concerts to be given at Tanglewood during the seven-week Berkshire Festival, scheduled for tomorrow Friday, Saturday, and Sunday in the 6000-seat Music Shed, will consist of music by J. S. Bach.

Charles Munch, conductor, has invited nine soloists to assist him in these Boston Symphony Orchestra's three all-Bach concerts. Four of the soloists—flutist Doriot Anthony Dwyer, Roger Viosin, trumpet, Ralph Gomberg, oboe, and violinist Richard Burgin—are first-desk players from his Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 7 1961

SIGHTS AND SOUNDS

Tanglewood's Notes Sparkle

By DICK BANKS
Observer Arts Editor

TANGLEWOOD, Mass. — The sad, benign, gentle incisiveness of broadshouldered, grey-haired Charles Munch dominates music at Tanglewood.

But a few weeks' stay here during festival season fills the music addict's mind with memories of tone and visual drama.

One of these moments when time was still came with flutist Doriot Anthony Dwyer's performance with the Boston Symphony Orchestra of Bach's Suite No. 2 in B Minor for Flute and Strings.

This sounds stuffy. But it was not at all.

This little woman with her silver flute — the only woman holding a first chair in this virtuoso orchestra—stood in her white gown and summarized in notes as pellucid as moonlight the classic simplicity and child-like beauty of Johann Sebastian Bach.

FLUTIST DORIOT ANTHONY DWYER
. . . Pupil of Former Charlottean

Mrs. Dwyer for two years was a pupil of former Charlottean William Kincaid, whom she terms a great teacher and the dean of flutists.

Memorable, although entirely different, was soprano Adele Addison's aria the following night, "Sich uben im lieben," from Bach's "Wedding" Cantata, No. 202.

I was late for the evening concert, standing at the rear of Tanglewood's great music shed, with 6,000 persons in front of me and more lounging in the semi-darkness on blankets on the freshly cut green turf.

HER VOICE came drifting, rolling back to me, like honey poured from a pitcher, in the dramatic stillness of the throng - contrasted in masterly style with a grumpy oboe solo.

You could feel from the shed just a hint of resonance —like an imaginary swarm of bees.

Tanglewood is a summer music school for advanced students, instrumentalists, composers, choral singers, and aspirants toward opera. They're here to be polished.

I have heard only one unpleasant musical sound since I came here as a "working newspaperman," sitting in on classes in listening and analysis: That was a brass instrument warming up in the music shed on a cold morning.

In contrast to the scientific precision of the Boston Symphony Orchestra, the young people's orchestra has the enthusiasm of adventure and discovery. With Eleazar de Carvalho as conductor, they seemed to make use of the full ecstasy-potential of the symphony orchestra in the ever-ascending, utterly triumphant climactic passages of Strauss's "Death and Transfiguration."

Assistant concertmaster of this orchestra is a Japanese girl with a face an artist would adore, Masako Fujii. The round maturity of her violin tone was the highlight for me of a morning chamber music concert. Brilliance and elegance describe these talented youths' rendition of Schumann's Quintet in E Flat Major for Piano, Two Violins, Viola, and Violincello.

TANGLEWOOD is considered conservative. But I've heard more than I have had time to absorb of Works contemporary in origin.

Roberto Gerhard, a Catalonian with 20 years at Cambridge, is here in person. We've heard his Wind Quintet and his Nonet for Woodwind, Brass, and Accordian.

Aaron Copland, a sort of Robert Frost in today's American music, is on the staff. He conducted his comparatively conservative Nonet for Solo Strings, written last year, played by members of the Boston Symphony.

Pianist Lukas Foss in a formal concert with Munch conducting gave us Bach's Concerto for Clavier in D Minor, No. 1, in utmost self confidence. Then at a concert of contemporary chamber music we heard Foss's "Time Cycle," written in 1959-60.

Adele Addison did the difficult soprano part. Disjointed music, most of us would call it, yet eloquent with the bewilderment of our day. Foss played piano with one hand and cellesta with the other. Other sounds in this intriguing melee came from 'cello, clarinet and percussion.

Mrs. Dwyer said she doesn't know where our flutist Billy Kincaid is just now, probably in Maine teaching.

Her mother played the flute and loved this Bach suite for flute and often played it. Munch's appointment of Mrs. Dwyer as first flute in 1952 stirred up comment in 1952.

Tense before a concert? "Yes, I never really relax until the season's over," Mrs. Dwyer said. "I guess I relax mainly playing with the baby."

Mrs. Dwyer's husband is a Boston psychiatrist. They live in nearby Housatonic. Their daughter Arienne was born in July a year ago. Mrs. Dwyer is a native of Streator, Ill. Her father, retired chemical engineer and mechanical inventor, and her mother live in Cuttinghsville, Vermont.

"Dreams of ambitition? I really don't dream. I'm much more concerned about what I have to do here. There are so many possible ways to go. There's always some aspect of it I'm concerned about.

"The Bach suite for flute was one of those dreamlike situations in itself."

SOLOIST TONIGHT with the Boston Symphony Orchestra at the opening series of the Berkshire Festival concerts in the Music Shed will be Doriot Anthony Dwyer, principal flute of the BSO. She will be heard in the Bach Suite No. 2 tonight at 8:30. Tomorrow night she will join Richard Burgin, concertmaster, Ralph Gomberg, principal oboe, and Roger Voisin, principal trumpet, in Bach's Brandenburg Concerto No. 2.

ALBANY, N.Y.
TIMES-UNION
D. 67,629 S. 118,093
JUL 7 1961

At Tanglewood

Doriot Anthony Dwyer, principal flutist with the Boston Symphony, will appear in the orchestra's shed performances tonight and tomorrow night.

News-Tribune (e)
WALTHAM, Mass.
Circ. 15,538
JUL 3 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Express (e)
PORTLAND, Me.
Circ. 28,910
JUL 3 1961

Munch To Lead BostonSymphony

LENOX, Mass. (UPI) — The Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood this Friday with Charles Munch conducting.

Munch

The orchestra will present concerts of Bach music Friday and Saturday evenings and Sunday afternoon.

Dr. Munch was expected to arrive today from Europe where he has been vacationing since the end of the symphony season in April.

Sunday Herald
BOSTON, Mass.
Circ. 287,665
JUL 9 1961

ALL-BACH CONCERT

An all-Bach concert, from the Berkshire Festival of 1960, will be presented in stereophonic sound on WCRB tonight (Sunday), at 8:05 p.m. The Boston Symphony, which will perform on the program, is giving an all-Bach weekend currently at Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 169,783
JUL 14 1961

Opening Soloist

DORIOT ANTHONY DWYER, principal flute of the Boston Symphony Orchestra, is soloist in the opening series of Berkshire Festival Concerts this week-end.

Berkshire Festival

LENOX (UPI) — The Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood this Friday with Charles Munch conducting.

The orchestra will present concerts of Bach music Friday and Saturday evenings and Sunday afternoon.

Dr. Munch was expected to arrive today from Europe where he has been vacationing since the end of the symphony season in April.

68

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Independent
AGAWAM, Mass.
Weekly Independent
JUL 6 1961

TANGLEWOOD

The 1961 Tanglewood Festival will have fifteen concerts by the full orchestra, plus six chamber orchestra concerts of music by Bach and Mozart, seven chamber music recitals, and two gala benefit evenings.

Charles Munch will conduct the Bach-Mozart concerts and a majority of the concerts with the full Orchestra. Among Doctor Munch's guests will be Leonard Bernstein who will conduct one of the three concerts to commemorate the tenth anniversary of the death of Serge Koussevitzy, the Orchestra's former Music Director and first Director of the Berkshire Music Center. Pierre Monteux will return to Tanglewood to conduct several concerts, Richard Burgin will conduct, Eugene Ormandy will make his first Berkshire Festival appearance, and many outstanding soloists have been invited to participate.

Arthur Fiedler and the Boston Pops will be at Tanglewood on August third in a special concert to benefit the Berkshire Music Center. The second Center benefit evening will be on August 17. Programs and ticket information for these benefit programs will be available in mid-July.

The orchestral programs will be presented in the 6000-seat Music Shed. The chamber music recitals will be held in the 1200-seat Theatre-Concert Hall. Those who prefer may listen to these concerts from the Great Lawn which adjoins the Shed and the Theatre.

The first three Bach-Mozart concerts in the Music Shed performed by a Chamber Orchestra of Boston Symphony Orchestra Musicians will be July 7, 8 and 9.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
JUL 6 1961

Tanglewood Opens Season Tomorrow

Three Concerts Devoted To Music of Bach

Nine Soloists Invited by Charles Munch to Participate In Programs With Boston Symphony Orchestra.—Mac Morgan Will Be Heard In "Magnificat" On Sunday.

Charles Munch and the Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood in Lenox this week with three orchestral concerts of music by Johann Sebastian Bach on Friday, Saturday and Sunday.

Nine soloists have been invited by Doctor Munch to participate in the three all-Bach concerts. Doriot Anthony Dwyer, the Orchestra's first flutist, will be soloist at the Friday evening concerts at 8:30 in Bach's Suite No. 2 (B minor) for Flute and Strings. This concert will also include the Suites Nos. 1, 3 and 4.

At the Saturday concert soprano Adele Addison will be heard in Bach's "Wedding" Cantata (No. 202, for soprano, "Weichet nur, betrubte Schatten") and Mrs. Dwyer plus Roger Voisin, trumpet, Ralph Gomberg, oboe, Richard Burgin, violin and Lukas Foss, piano, will be soloists in the Brandenburg Concerti Nos. 2, 3, 5 and 6.

The Tanglewood Choir, prepared by Hugh Ross and Willis Beckett, will be heard for the first time this season at the Sunday afternoon concert at 2:30 when Mr. Munch conducts Bach's "Magnificat." Miss Addison, Florence Kopleff, Charles Bressler and Mac Morgan will be the soloists in the "Magnificat," which will be preceded by the sinfonia from the Easter Oratorio and the 1st Concerto for Clavier (D minor) with Mr. Foss as Soloist.

Members of the Friends of the Berkshire Music Center—those who make voluntary contributions to the school—are invited to three events at Tanglewood this week: The Berkshire Music Center Orchestra, Thursday, 8:30 p. m., Music Shed; a Seminar in Contemporary Music, Friday, July 7, 3:15, Chamber Music Hall; and Berkshire Music Center Chamber Music, Sunday July 9, 10:00 a. m., Chamber Music Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,695
JUL 2 1961

MUSIC

Berkshire Festival Begins This Week In Tanglewood

By GORDON E. ARMSTRONG

The 1961 Berkshire Music Festival will open this week at Tanglewood. Except for the fact that the festival has been extended for an additional week of programs this year, the time schedule will be the same as that of former festivals. Charles Munch will conduct the Boston Symphony in the usual three weekend concerts on Friday and Saturday evenings and on Sunday afternoons, with of course, occasional relief from several guest conductors. Leading ensembles will be heard in the regular Chamber Music Series on Wednesday evenings. And the many other programs, including those by students at the Berkshire Music Center, will help to provide another busy season amidst the festival's lovely natural surroundings.

The first three concerts this coming weekend will be devoted to the music of Bach. On Friday evening, Dr. Munch will conduct Suites 1, 2, 3, and 4 with Doriot Anthony-Dwyer, first flutist of the orchestra, as the soloist. Four of the Brandenburg Concertos and the Cantata No. 202 will make up Saturday evening's program. Soprano Adele Addison is to be the soloist in the latter while several members of the orchestra will have the featured roles in the concerto performances. Pianist Lukas Foss is also slated for a solo role in the Concerto No. 5.

For next Sunday afternoon's program (2:30), Dr. Munch has chosen the following works: Sinfonia from Easter Cantata; Piano Concerto in D minor; Magnificat.. Foss is to be the soloist in the piano work. The Tanglewood Choir will participate in the Magnificat performance which will have the following singers as soloists: soprano Adele Addison, contralto Florence Kopleff, tenor Charles Bressler, and baritone Mac Morgan.

Two principals of the orchestra—violist Joseph de Pasquale and cellist Samuel Mayes will join with the Curtis Quartet to give the opening program of the Chamber Music series on Wednesday evening. The works listed for performance are the Sextet in B flat (Op. 18) by Brahms, and Schubert's Quintet in C major (Op. 163). These programs will be given in the Theater Concert Hall.

Leonard Bernstein, Pierre Monteux, and Eugene Normandy are included on this season's list of guest conductors, Bernstein will conduct one of three concerts to be given in commemorating the tenth anniversary of the death of Serge Koussevitzky, former conductor of the Boston Symphony. Monteux has also conducted in many past festivals but Ormandy will be making his Tanglewood debut when he takes the podium for the concert Saturday evening, July 29. Concertmaster Burgin will conduct the concert on Friday evening, Aug. 11.

An entertainment highlight this season, if not a musical one, will be a special concert on Thursday evening, July 13, for the benefit of the orchestra's Pension Fund. The "conductor" is to be Danny Kaye who will contribute his services for the occasion. He has made one previous appearance with the orchestra. This was at a concert in Symphony Hall, Boston, on April 3, 1957, when the orchestra nearly fell apart over the comedian's hilarious podium antics. Kaye was made an Honorary Member of the orchestra on that occasion to become the first and only person ever so honored by the 81-year old Boston Symphony.

The many concerts by students in the various departments of the festival's school, the Berkshire Music Center, are open free of charge to Friends of the Berkshire Music Center. Anyone may become a member of this group by making a contribution to the school. A complete list of student programs as well as two other weekly series of events which are open to Friends may be obtained by writing to the festival in Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 7 1961

Chamber Concert Set for Sunday At Tanglewood

The Berkshire Music Center's initial Sunday morning chamber music concert will be given in the Chamber Music Hall at Tanglewood this Sunday at 10. These concerts, always one of the highlights of the students performances, are presented by the Friends of the Berkshire Music Center. Funds received by the Friends support the many activities of the Boston Symphony Orchestra's summer school of music.

Opening the program will be the Hayden String Quartet, Opus 33 Number 3, which has been coached by Joseph de Pasquale, principal viola of the Boston Symphony orchestra. Louis Speyer, the orchestra's English horn, has directed the prepartion of the Hindemith Wind Quintet, and Alfred Krips, assistant concertmaster of the Boston Symphony prepared the final work of the program, the Schumann Piano Quintet.

Because of the extended season of the Berkshire Festival and the Berkshire Music Center, there will be seven concerts in this series on each Sunday of the season concluding on August 20.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUL 1 196

Opening Program At Tanglewood Slated Tomorrow

The opening exercises of the Berkshire Music Center will be held at 3:30 p.m. tomorrow in the theater at Tanglewood, Lenox. The public has been invited to attend the exercises and to remain for tea which will be served in the Tanglewood gardens.

At the exercises the 43 faculty members will be presented to the 300 students by Aaron Copland, faculty chairman. The students will be addressed by Mrs. Serge Koussevitzky, whose late husband was the Boston Symphony Orchestra's former music director and first director of the Center. Raymond S. Wilkins, chief justice of the Massachusetts Supreme Court and Boston Symphony Orcestra trustee, will also address the students.

The annual exercises will conclude with the traditional performance by the new student body, conducted by Hugh Ross, of Randall Thompson's "Alleluia," which Mr. Thompson wrote for and dedicated to the Berkshire Music Center at its founding in 1940.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
JUL 7 1961

Lukas Foss, pianist and composer, who will participate in two Bach performances during the first weekend of the Berkshire Festival at Tanglewood Saturday and Sunday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Circ. 40,709
JUL 1 1961

Tanglewood To Open Tomorrow

The Opening Exercises of the Berkshire Music Center will be held at 3:30 p. m. tomorrow in the theater at Tanglewood. The public is invited to attend for tea which will be served in the Tanglewood gardens.

At the exercises the 43 faculty members will be presented to the 300 students by Aaron Copland, faculty chairman. The students will be addressed by Mrs. Serge Koussevitzky, whose late husband was the Boston Symphony Orchestra's former music director and first director of the center. Raymond S. Wilkins, chief justice of the Massachusetts Supreme Court and Boston Symphony Orchestra trustee, will also address the students.

The annual exercises will conclude with the traditional performance by the new student body, conducted by Hugh Ross of Randall Thompson's "Alleluia," which Mr. Thompson wrote for and dedicated to the Berkshire Music Center at its founding in 1940.

Herald (m)
BOSTON, Mass.
Circ. 177,105
JUL 7 1961

Berkshire Festival In Opening Tonight

Charles Munch and the Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood, Lenox, this weekend with three orchestral concerts of music by Bach this evening, tomorrow and Sunday. Nine soloists will participate in the three concerts. Doriot Anthony Dwyer, the orchestra's first flutist, will be soloist this evening in the Bach Suite No. 2 for Flue and Strings.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

JUL 6 1961

Boston Symphony To Open Season At Tanglewood with Bach Concerts

Charles Munch and the Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood (Lenox, Mass.) this week-end with three orchestral concerts of music by Johann Sebastian Bach on Friday, Saturday and Sunday, July 7-9.

Nine soloists have been invited by Dr. Munch to participate in the three all-Bach concerts. Doriot Anthony Dwyer, the Orchestra's, first flutist, will be solosist at the Friday evening concert in Bach's Suite No. 2 (B minor) for Flute and Strings. This concert will also include the Suites Nos. 1, 3 and 4.

At the Saturday concert soprano Adele Addison will be heard in Bach's "Wedding" Cantata (No. 202, for soprano, "Weichet nur, betrubte Schatten") and Mrs. Dwyer plus Roger Voisin (trumpet), Ralph Gomberg (oboe), Richard Burgin (violin) and Lukas Foss (piano) will be soloists in the Bach Brandenburg Concerti Nos. 2, 3, 5 and 6.

The evening concerts begin at 8:30 p.m.

The Tanglewood Choir, prepared by Hugh Ross and Willis Beckett, will be heard for the first time this season at the Sunday afternoon concert at 2:30 p.m. when Dr. Munch conducts Bach's "Magnificat." Miss Addison, Florence Kopleff, Charles Bressler and Mac Morgan will be the soloists in the "Magnificat," which will be preceded by the Sinfonia from the Easter Oratorio and the 1st Concerto for Clavier (D minor) with Mr. Foss as soloist.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

JUL 3 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
LYNN, Mass.
Weekly Circ. 20,000

JUL 2 1961

Music Center At Tanglewood Opens Today

LENOX, Mass. (UPI—The 1961 Berkshire Music Center will open formally today with exercises held in the theater at Tanglewood.

Some 300 students are enrolled in the school which was founded in 1940 by the late Serge Koussevitzky, then conductor of the Boston symphony orchestra.

The conductor's widow and Raymond S. Wilkins, chief justice of the Massachusetts Supreme Court, will speak at the ceremonies. Justice Wilkins, is a trustee of the orchestra.

The center has a 43-member faculty of which composer Aaron Copland is chairman.

Weekend concerts held in conjunction with the center will begin next Friday.

MONDAY AFTERNOON, JULY 3, 1961

Munch, Boston Symphony Open Festival This Week

Charles Munch and the Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood, Lenox, this week with three orchestral concerts of music by Johann Sebastian Bach on Friday, Saturday and Sunday and with a concert by the Curtis String Quartet assisted by Joseph de Pasquale and Samuel Mayes on Wednesday night.

Nine Soloists

Nine soloists have been invited by Dr. Munch to participate in the three all-Bach concerts. Doriot Anthony Dwyer, the orchestra's first flutist, will be soloist at the 8:30 Friday evening concert in Bach's Suite No. 2, B minor, for Flute and Strings. This concert will also include the Suites Nos. 1, 3 and 4.

At the Saturday concert at 8:30, soprano Adele Addison will be heard in Bach's "Wedding" Cantata, No. 202, for soprano, "Weichet nur, betrubte Schatten," and Mrs. Dwyer plus Roger Voisin, trumpet; Ralph Gomberg, oboe; Richard Burgin, violin, and Lukas Foss, piano, will be soloists in the Bach Brandenburg Concerti Nos. 2, 3, 5 and 6.

The Tanglewood Choir, prepared by Hugh Ross and Willis Beckett, will be heard for the first time this season at the Sunday afternoon concert at 2:30 when Charles Munch conducts Bach's "Magnificat." Miss Addison, Florence Kopleff, Charles Bresler and Mac Morgan will be the soloists in the "Magnificat," which will be preceded by the Sinfonia from the Easter Oratorio and the 1st Concerto for Clavier in D minor, with Mr. Foss as soloist.

Curtis Quartet

The Curtis String Quartet — Jascha Brodsky, violin; Mehli Mehta, violin; Max Aranoff, viola; and Orlando Cole, cello — will be joined by violinist Joseph de Pasquale and 'cellist Samuel Mayes for a chamber music concert in Tanglewood's 1,200-seat theater Wednesday evening at 8:30. The program will consist of Brahms' Sextet in B-flat Major, Op. 18, and the Quintet in C major, Op. 163 by Franz Schubert.

Members of the Friends of the Berkshire Music Center — those who make voluntary contributions to the school — have been invited to three other events at Tanglewood this week: the Berkshire Music Center Orchestra Thursday, 8:30 p.m., in the Music Shed; a seminar in contemporary music, Friday, at 3:15, in the Chamber Music Hall; and Berkshire Music Center Chamber Music, Sunday at 10 a.m., in the Chamber Music Hall.

Journal (m)
PROVIDENCE, R. I.
Circ. 61,175

JUL 4 1961

Berkshire Festival

Lenox, Mass. —(UPI)— The 1961 Berkshire Festival at Tanglewood will open Friday with a performance by the Boston Symphony Orchestra. Charles Munch will conduct the orchestra in concerts of Bach music Friday and Saturday evenings and Sunday afternoon.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

JUN 25 1961

Second Thoughts On Music

Another Eventful Season Imminent at Tanglewood

Long-Time Devotees of Music Shed Anticipating Opening Concerts and First Night Fun

By WILLARD M. CLARK

Tanglewood opens its 1961 season Wednesday evening, July 5, with a chamber music concert by the Curtis String Quartet, assisted by two first desk members of the Boston Symphony Orchestra violinist Joseph de Pasquale and cellist Samuel Mayes. The program indicated performance of "Sextet in B flat" by Brahms and the "Quintet in C major" by Schubert.

Something for Everyone

This is a good beginning for a series of concerts during the seven-week period which seems designed to give everyone something to enjoy. Planning so extensive a program is not easy, but Charles Munch seems to sense audience desires. Surely he has witnessed their reactions enough during the past 10 years to know pretty well what they like.

Thursday nights will be reserved for the concerts by students. These concerts, usually conducted by student conductors, are often a high light of the week. Programs reflect the tastes of the various conductors and the orchestra is usually able to cope with what is put before it. We have heard some splendid performances.

The first week end of concerts devoted to the music of Bach starts Friday, July 7. Mr. Munch will conduct these concerts. The Friday night program will consist of the four suites for orchestra and includes the Suite No. 2 in which flutist Doriot Anthony Dwyer is featured. Performances of this suite have almost become a tradition for Mrs. Dwyer is a festival favorite and garners abundant applause when she appears.

The Saturday night Bach program are Brandenburg concertos No. 2, 3, 5 and 6, Cantata No. 202 sung by Adele Addison. Soloists in the concertos will include Burgin, Dwyer, Gomberg, Voisin and Foss.

Sunday Programs

The Sunday afternoon program will open with the Sinfonia from the "Easter Cantata" by Bach. Lukas Foss will play the "Piano Concerto in D minor" and the Tanglewood Choir will make its first appearance in the "Magnificat" assisted by Addison, Kopleff, Bressler and Morgan.

I believe that present plans call for four appearances by Adele Addison, including a performance of the Poulenc "Gloria" which she premiered in Boston; and also a performance of the work written for her by Lukas Foss. These two firsts at Tangelwood are very important. Miss Addison has done more solo work at Tanglewood than any other soprano, we believe.

As the 1960 season came to an end, we heard rumors that veteran Pierre Monteux would not appear this season. Happily, the rumor was not correct and the great French maestro will conduct at least three concerts. Other conductors include Leonard Bernstein, Richard Burgin and Eugene Ormandy. Mr. Ormandy will be making his first Tangelwood appearance and neither Mr. Bernstein nor Mr. Burgin has appeared in recent seasons.

First Night Fun

All in all, it looks like a fine season. It will be fun the first night. Most people have had their seats for years and everyone seems to know everyone else. It's all very informal and friendly. We have had the same seats for 20 years.

Very little has been written about the opera department. Our schedule of events shows that there will be an evening of scenes from opera which seems to indicate the department will be functioning. It is, and should be, an integral part of the music school and some fine talent has been found and developed in past years. Boris Goldovsky has a large personal following which enjoys his comments as much as the singing, sometimes more, we believe.

We have not found out what the program is for the second gala concert, but the first gala as always, will bring Fiedler and the Boston Pops to the Music Shed. Even if Fiedler offered an all-Gershwin program for a third time in succession, an overflow audience would be on hand. Combine the right personality with the right program and a full house results. It is hoped the formula will work when Mr. Fiedler conducts the Springfield Symphony Orchestra in a single concert next season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,450

JUL 6 1961

Season Opens This Week At Tanglewood

Charles Munch and the Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood (Lenox, Mass.) this week with three orchestral concerts of music by Johann Sebastian Bach on Friday, Saturday and Sunday.

Nine soloists have been invited by Doctor Munch to participate in the three all-Bach concerts. Doriot Anthony Dwyer, the Orchestra's first flutist, will be soloist at the Friday evening (8:30) concert in Bach's Suite No. 2 (B minor) for Flute and Strings. This concert will also include the Suites Nos. 1, 3 and 4.

At the Saturday concert (8:30) soprano Adele Addison will be heard in Bach's "Wedding" Cantata (No. 202, for soprano, "Weichet nur, betrubte Schatten") and Mrs. Dwyer plus Roger Voisin (trumpet), Ralph Gomberg (oboe), Richard Burgin (violin) and Lukas Foss (piano) will be soloists in the Bach Brandenburg Concerti Nos. 2, 3, 5 and 6.

The Tanglewood Choir, prepared by Hugh Ross and Willis Beckett, will be heard for the first time this season at the Sunday afternoon concert (2:30) when Charles Munch conducts Bach's "Magnificat". Miss Addison, Florence Kopleff, Charles Bressler and Mac Morgan will be the soloists in the "Magnificat," which will be preceded by the Sinfonia from the Easter Oratorio and the 1st Concerto for Clavier (D minor) with Mr. Foss as soloist.

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Gazette (e)
WORCESTER, Mass.
Circ. 92,367

JUL 3 1961

Munch To Conduct At Festival Opener

LENOX, Mass. (UPI)—The Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood this Friday with Charles Munch conducting.

The orchestra will present concerts of Bach music Friday and Saturday evenings and Sunday afternoon.

Dr. Munch was expected to arrive today from Europe where he has been vacationing since the end of the symphony season in April.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald
ARLINGTON, Mass.
Weekly Circ. 8,500

JUL 7 1961

Berkshire Festival To Open July 8

The opening Berkshire Music Festival concert of the 1961 season, will be presented by WGBH-FM, Saturday, July 8 at 8:25 p.m.

One of the most popular summer festivals in the country, Tanglewood attracts thousands of visitors each season.

This marks the eighth consecutive year WGBH-FM has recorded the concerts—a practice much appreciated by listeners who are unable to make the trip to Lenox to hear great music in the lovely Berkshire hills setting.

Charles Munch has chosen an all-Bach program to inaugurate the season. He will direct the orchestra in four suites: Numbers 3, 2, 1 and 4.

Throughout the summer, WGBH will broadcast festival concerts each Saturday evening and on Monday nights (starting July 11). Tanglewood concerts in stereo will be presented with WBCN-FM (104.1 mc).

In addition to the Boston Symphony Orchestra concerts, many chamber music and student performances will be recorded for broadcast during fall and winter months.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
JUL 3 1961

This Week At Tanglewood

Charles Munch and the Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood, near Lenox, Mass., with three orchestral concerts of music by Johann Sebastian Bach on Friday, Saturday, and Sunday (July 7-9) and with a concert by the Curtis String Quartet assisted by Joseph de Pasquale and Samuel Mayes on Wednesday (July 5).

Nine soloists will participate in the three all-Bach concerts. Doriot Anthony Dwyer, the orchestra's first flutist, will be soloist at the Friday evening (8:30) concert in Bach's Suite No. 2 for Flute and Strings. This concert will also include Suites Nos. 1, 3 and 4.

At the Saturday concert (8:30) soprano Adele Addison will be heard in Bach's "Wedding" Cantata (No. 202), and Mrs. Dwyer plus Roger Voisin (trumpet), Ralph Gomberg (oboe), Richard Burgin(violin) and Lukas Foss (piano) will be soloists in Brandenburg Concerti Nos. 2, 3, 5 and 6.

The Tanglewood Choir, prepared by Hugh Ross and Willis Beckett, will be heard for the first time this season at the Sunday afternoon concert (2:30) when Charles Munch conducts Bach's "Magnificat." Miss Addison, Florence Kopleff, Charles Bressler, and Mac Morgan will be the soloists in the "Magnificat," which will be precided by the Sinfonia from the Easter Oratorio and the 1st Clarinet Concerto with Mr. Foss as soloist.

The Curtis String Quartet—Jascha Brodsky, violin; Mehli Mehta, violin; Max Aranoff, viola; and Orlando Cole, cello—will be joined by violist Joseph de Pasquale and cellist Samuel Mayes for a chamber music concert in Tanglewood's 1,200-seat Theater, Wednesday evening. The program will consist of Brahms' Sextet in B-flat Major, Op. 18, and Schubert's Quintet in C major, Op. 163.

Members of the Friends of the Berkshire Music Center—those who make voluntary contributions to the school—are invited to three events at Tanglewood this week: The Berkshire Music Center Orchestra, Thursday, 8:30 p.m., Music Shed; a Seminar in Contemporary Music, Friday, July 7, 3:15, Chamber Music Hall; and Berkshire Music Center Chamber Music Sunday, July 9, 10:00 a.m. Chamber Music Hall.

70

CAIRO, N.Y.
HERALD
W. 315

JUN 22 1961

Tanglewood Ready For Music Festival

The Berkshire Festival box office personnell and equipment moved over the weekend from Boston to Tanglewood, the Boston Symphony Orchestra's 210-acre estate in the Berkshire Hills, in preparation for the Orchestra's seven week Festival which opens July 5th with the first of seven Wednesday evening chamber music concerts followed, on July 7, by the first of twenty-one Boston Symphony Orchestra concerts.

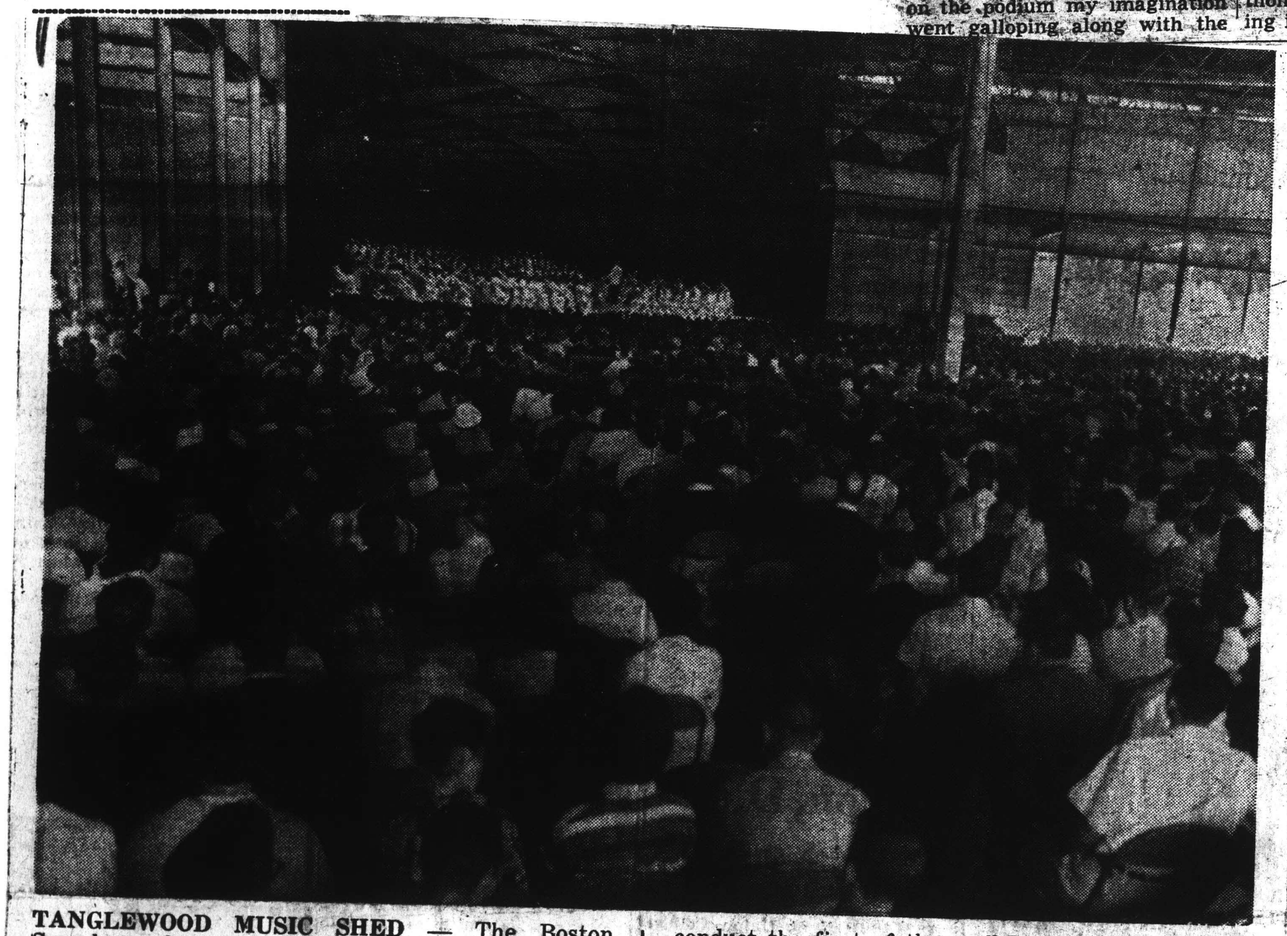
Charles Munch will conduct the first six orchestral concerts on July 7, 8, 9, and 14, 15 and 16 (Friday, Saturday, 8:30; Sunday, 2:30). The programs for the first three concerts will consist of music by Bach; for the second three, music by Mozart. Doctor Munch's guests at these concerts will include seven members of his orchestra plus pianists Lukas Foss and Seymour Lipkin, four vocal soloists and the Tanglewood Choir. Doctor Munch has invited several distinguished conductors and eminent soloists to join him in the fifteen Boston Symhony Orcestra concerts scheduled for the final five Festival weekends.

The Curits Quartet, with Joseph de Pasqual and Samuel Mayes, will give the first chamber music concert at Tanglewood (July 5th). Participants in the other concerts of this series will include the Budapest, Boston Fine Arts and Kroll Quartets, the Beaux Arts Trio of New York, the New York Pro Musica and Claudio Arrau in a Liszt Sesquicentennial Recital.

The Festival ticket office, starting today, will be open as follows: Mon-Sat. 9 a. m. to 5 p. m., Sunday, July 2: 10 a. m. to 4p. m., (Closed Sun., June 25th,) It will be open from 9 to 6 every day from July 5th - August 20 and will remain open through intermission on concert nights. Mail orders and telephone orders will also be accepted for the Festival concerts.

SCHENECTADY, N.Y.
GAZETTE
D. 47,136

JUL 5 1961



TANGLEWOOD MUSIC SHED — The Boston Symphony Orchestra will open its 1961 Berkshire Festival in the Great Shed at Tanglewood, Lenox, Mass., Friday at 8:30 p.m. Charles Munch will conduct the first of three all-Bach programs Friday evening with the others scheduled for Saturday night and Sunday at 2:30 p.m. The festival will run for seven weeks, concluding on Aug. 20.

Bay State Concert Hall Seats Almost 6,000—

Tanglewood Music Shed Amazing Building

The Music Shed at Tanglewood, Lenox, Mass., where the Berkshire Festival concerts of the Boston Symphony Orchestra are presented each summer, is an amazing structure.

* * *

THE SHED COVERS an acre and a half of ground and seats 5,983 persons. The wooden roof, 66,000 square feet of two-inch plank plus three layers of tar and gravel, is held up by 78 steel piers. The main cross girder under the roof is 207 feet long.

The stage, behind which are orchestra and soloist dressing rooms and a conductor's suite, is 93 feet wide at the front, 37½ feet wide at the rear wall and 46 feet deep at the center line. It is 176 feet from the stage to the back of the seating area.

The promenade area, behind the seats is 27 feet wide. The outer curve of the building line (the promenade area) is 350 feet long. The promenade roof is 20 feet four inches high and the roof height at the edge is 46 feet high.

THE SIDE WALLS of the stage are plywood with modulations in shape, tilted inward at the top. The ceiling of the enclosure is suspended on steel cables from the roof trusses and consists of a series of triangular panels of various sizes connected tip-to-tip. Architecturally the side walls are integrated with the floating overhead panels.

The Music Shed at Tanglewood was erected by the Berkshire Festival committee, from subscription, and first used for a concert on Aug. 4, 1938.

Eliel Saarinen drew the original plans for the shed. The plans were later modified by Joseph Franz of Stockbridge who also directed construction. Richard D. Fay of the Massachusetts Institute of Technology was in charge of the original acoustical study. Graves and Hemmes of Great Barrington, an area contractor, submitted the low bid of $77,768 and work was started on Dec. 31, 1937.

* * *

THE BETHLEHEM Steel Corp. was awarded a $38,000 contract for the steelwork and 150,000 feet of firwood was ordered from the west coast for the roof—it came by boat via the Panama canal, the Atlantic ocean and the Hudson River to Albany. Construction was completed June 16, 1938, a month ahead of schedule.

The Edmund Hawes Talbot Memorial Stage canopy in the shed was formally dedicated July 11, 1959. It was designed by Eero Saarinen and Associates in collaboration with the acoustical consultants Bolt Beranek and Newman Inc. It was the gift of Edna Betts Talbot who donated $40,000 to the orchestra in memory of her late husband, a Boston attorney.

The new canopy replaced the original shell which the founders of the Berkshire Symphonic Festival had constructed in 1938. Charles Munch contributed $10,000 toward the replacement of the old shell, which with Mrs. Talbot's contribution made the new canopy possible.

* * *

IN THE SPRING of 1960, 16 rectangular panels were installed around the upper wall at the rear of the audience. The panels, constructed of plywood and wood framing, have been painted the same deep charcoal gray that has been used in the Talbot Memorial Stage canopy.

In order to give visual and acoustical intimacy to chamber orchestra concerts in the shed a smaller enclosure was constructed in 1960 for the stage. The enclosure, constructed of twisted ⅜ inch plywood on a rigid framing, with no flat surface planes, complements the stage canopy and is demountable into 28 single panels which can be stored. It was also designed by Eero Saarnien Associates in collaboration with Bolt Beranek and Newman Inc., acoustical engineers.

Statistics on the shed are reprinted from a recent brochure published by the Boston Symphony Orchestra.

NEW YORK, N.Y.
POST
D. 317,264 S. 257,590

JUL 9 1961

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Opens at Lenox

Lenox, Mass.

Approaching the 6000 seat music shed here at Tanglewood in Lenox, Mass. Friday night made me feel as if I were entering the world of the flying saucer. Having missed the Berkshire Festival last season I was feeling nostalgic as I passed by Hawthorne's Red Cottage enroute to the festival grounds and, lost in thought, the sudden appearance of the startling contemporary design of the Talbot Memorial stage canopy in the shed shocked me back to the middle 20th century.

Its ten echelons of triangular-shaped overhead disks are backed by an onstage rose red accordion panorama of pyramids interspersed with a few rectangles along with their acoustical purpose, they give the screen architectural variety.

This background, however, is used only for the Bach-Mozart concerts which take place during the initial two weeks of the seven-week summer series under the aegis of the Boston Symphony.

Tanglewood's natural beauty is linked with such vivid literary associations that as I listened to four Bach suites with dynamic Charles Muncon on the podium my imagination went galloping along with the vibrational circuit of the music.

Melville Drank Champagne Here

Just a block or so away in the cottage, now used for the festival school's classrooms, Melville and Hawthorne drank champagne and often talked, as the latter once said, "about time and eternity, things of this world and of the next, and books and publishers, and all possible and impossible matters, that lasted far into the night."

Melville would sometimes arrive on horseback, even, on occasion, costumed as a Spanish cavalier, and Friday's clear, night, ideal for projecting crisp 18th Century style also lent itself to conjuring up a picture of Melville's ghost prancing over the grounds. The dance rhythms of the suites enhanced the illusion, if such it was.

Flutists Lively Playing

During first flutist Doriot Anthony Dwyer's lively solo playing in the second suite in B Minor for Flute and Strings, a sprite seemed to be scampering along beside the phantom while in the following suite No. 1 in C Major, the bassoon could have been running a race with a leprechaun.

Saturday's concert features four Brandenburg Concertos and the "Wedding" Cantata for Soprano, No. 202, with soprano Adele Addison as soloist. Sunday's matinee will close with the "Magnificat," reinforced by the Tanglewood choir, Miss Addison, also Florence Kopleff, tenor Charles Bressler and baritone Mac Morgan.

Because these chamber music concerts, formerly held in the 1200 seat theater-concert hall, now occur in the shed, approximately 3,000 music lovers were able to enjoy Friday's opening event. About 2,500 were inside, about 500 sat under the stars, on camp chairs, or lounged on blankets.

Sunday Music . . .

Seuffert Band, George F. Seuffert conductor, Music Grove, Forest Park, Queens, 3. Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting, soprano Sophie Ginn. On the Mall, Central Park, 8:30.

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Telegram (m)
BRIDGEPORT, Conn.
Circ. 13,461

JUL 4 1961

FESTIVAL TO OPEN

LENOX, Mass., July 3 (UPI) —The 1961 Berkshire Festival at Tanglewood will open Friday with a performance by the Boston Symphony orchestra. Charles Munch will conduct the orchestra in concerts of Bach music Friday and Saturday evenings and Sunday afternoon.

SCHENECTADY, N.Y.
GAZETTE
D. 47,136

JUL 7 1961

Diversified Music and Theater Are Available

By BARRY FISCHER
Gazette Reporter

Music and theater of all types are again on the area till for this post-July 4 weekend.

* * *

TRYING TO EQUAL last weekend's festivities, the Lenox Music Barn is crammed full of musical entertainment both tomorrow and Sunday. Popular demand created the group which makes its summer debut at 3:30 p.m. tomorrow.

The Belafonte Singers originally used by Harry Belafonte in his own performances. Overwhelming popular appeal forced Belafonte to let them record three of their own albums and enabled them to go on the road as an act of their own. Their performance is well worth hearing.

Also on the bill at Lenox is the George Shearing Quintet, which seems to be making a clean sweep of the area after its July 2 performance at McCauley Mountain. Don't expect jazz in its truest form, but he should be entertaining.

* * *

FOR LONGHAIR MUSIC and a beautiful evening, nothing can compare with Tanglewood. The Boston Symphony Orchestra, conducted by Charles Munch, will play Bach suites 1, 2, 3 and 4 at 8:30 tonight. Tomorrow night he will conduct Bach's Bradenburg concertos and a cantata, also at 8:30.

Sunday afternoon also is devoted to Bach, the Magnifica with choir and soloists and a piano concerto with Lukas Foss, soloist, at 2:30 p.m. Monday night brings the Fromm Foundation Concert of Contemporary Chamber Music to Tanglewood at 8:30 p.m. All of these performances are worth the trip.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

JUL 1 1961

TANGLEWOOD DUE TO OPEN NEW SEASON

Boston Symphony, Curtis Quartet in Concerts Next Week

LENOX — Charles Munch and the Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood next week with three orchestral concerts of music by Johann Sebastian Bach on Friday, Saturday and Sunday and with a concert by the Curtis String Quartet assisted by Joseph de Pasquale and Samuel Mayes on Wednesday.

Nine Soloists Invited

Nine soloists have been invited by Dr. Munch to participate in the three all-Bach concerts. Doriot Anthony Dwyer, the orchestra's first flutist, will be soloist at the Friday evening (8.30) concert in Bach's Suite No. 2 (B minor) for Flute and Strings. This concert will also include the Suites Nos. 1, 3 and 4.

At the Saturday concert (8.30) soprano Adele Addison will be heard in Bach's "Wedding" Cantata (No. 202, for soprano, "Weichet nur, betrubte Schatten") and Mrs. Dwyer plus Roger Voisin (trumpet), Ralph Gomberg (oboe), Richard Burgin (violin) and Lukas Foss (piano) will be soloists in the Bach Brandenburg Concerti Nos. 2, 3, 5 and 6.

The Tanglewood Choir, prepared by Hugh Ross and Willis Beckett, will be heard for the first time this season at the Sunday afternoon concert (2.30) when Charles Munch conducts Bach's "Magnificat." Miss Addison, Florence Kopleff, Charles Bressler and MacMorgan will be the soloists in the "Magnificat," which will be preceded by the sinfonia from the Easter Oratorio and the 1st Concerto for Clavier (D minor) with Foss as soloist.

Chamber Music Concert

The Curtis String Quartet — Jascha Brodsky, violin; Mehli Mehta, violin; Max Aronoff, viola; and Orlando Cole, cello — will be joined by violist Joseph de Pasquale and cellist Samuel Mayes for a chamber music concert in Tanglewood's 1200-seat Theater Wednesday night at 8.30. The program will consist o Brahms' Sextet in B-flat Major Op. 18, and the Quintet in C major, Op. 163 by Franz Schubert.

Members of the Friends of the Berkshire Music Center — those who make voluntary contributions to the school — are invited to three events at Tanglewood next week: the Berkshire Music Center Orchestra, Thursday, 8.30 p. m., Music Shed; a seminar in contemporary music, Friday, 3.15, Chamber Music Hall; and a Berkshire Music Center chamber music, Sunday, 10 a. m., Chamber Music Hall.

BICENTENNIAL QUEEN

MISS JUDY MORANDI

Judy Morandi, 17, senior at Mt. Everett Regional High School in Sheffield, was named Great Barrington bicentennial queen at the ball held Friday night at the Berkshire Inn. She is the daughter of Mr. and Mrs. Medeo Morandi of Alford and was sponsored by Alford Grange. The bicentennial celebration will come to a close tonight with a fireworks display. In the firemen's parade at 10 a. m., the queen will ride on a throne surrounded by the four other contestants on the Chamber of Commerce float.

Opening Rites Sunday For Music Center

LENOX — The opening exercises of the Berkshire Music Center will be held at 3.30 p. m. Su in the Theater at Tanglew The public is invited to at the exercises and to remain tea to be served in the Tan wood gardens.

At the exercises the 43 fac members will be presented to 100 students by Aaron Copla faculty chairman. The stude will be addressed by Mrs. Se Koussevitzky, whose late husb was the Boston Symphony chestra's former music direc and first director of the cen Raymond S. Wilkins, chief jus of the Massachusetts Supre Court and Boston Symphony chestra trustee, will also addr the students.

The annual exercises will co clude with the traditional p formance by the new stude body, conducted by Hugh Ro of Randall Thompson's "Alleluia which Thompson wrote for a dedicated to the Berkshire Mu Center at its founding in 1940.

BASEL — The 45th annu Swiss Industries Fair was he here in an area totalling 1,42 850 square feet.

New England Newsclip Agency
Box 2078, Boston 6 • RIchmond 2

Bulletin (e)
PROVIDENCE, R.
Circ. 143,529

JUL 3 1961

Boston Symphony To Open Festival

Lenox, Mass.—(UPI)—The Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood, Lenox, this Friday with Charles Munch directing.

The orchestra will present three concerts of Bach music on Friday and Saturday evenings and Sunday afternoon.

Mr. Munch was expected to arrive today from Europe, where he has been vacationing since the end of the symphony season in April.

SIGHTS AND SOUNDS

Tanglewood Hits The Spot

TANGLEWOOD Mass —. What a miserable place this would be for anybody who didn't care for music.

Over in the Shed (seating 6,000 persons), Charles Munch is rehearsing the Boston Symphony Orchestra. It's a live and lovely sound.

Well hidden behind maple trees and a formal garden, Boris Goldovsky and his youthful protegees are running through stage action for "The Marriage of Figaro" and a "Rigoletto" ensemble. "Oceans of patience is our motto here," Goldovsky vows.

Kindly G. Wallace Woodworth, James Ditson professor of music at Harvard, in another wooden structure (an old barn, actually) is going through the slow movement of Beethoven's Ninth with the aid of a phonograph, smacking his lips figuratively at each crumb and morsel as he explains to his students the ingredients of each nip and nibble.

Instrumentalists, future conductors, fresh-faced composers with marks of genius, and devout, carefully auditioned voices studying choral works all are tucked away in one building or another of this 200-acre estate set in the rolling, rich green Berkshire countryside.

If you love music, this is the place to be. The Curtis String Quartet, a famous group, did Brahms and Schubert works Wednesday.

Munch and the Boston Symphony did the Bach Suites Friday night, four of the Brandenburg concertos and Bach's Cantata 202 Saturday night, and he's presenting the Bach "Magnificat" this afternoon with soloist Adele Addison.

Driving here from Charlotte meant going through a new world for this writer: not through Richmond, but over top of it on a throughway at 60 miles an hour; toll roads with signs that flash "Thank You," framed in green, when you toss the right change in a hopper; express lanes running like an arrow; a tunnel under Baltimore harbor; a snazzy bridge over the Potomac; and a tree-fringed parkway from just above New York City into New England with never a house in sight.

The air here is cool at this 1,000-foot elevation, bracing like the elating ozone of Blowing Rock. It's a culture bug's paradise.

ROGER VOISIN, first trumpeter of the Boston Symphony Orchestra leads the fanfare which opens the day-long "Tanglewood on Parade" festivities. This is an annual benefit for the orchestra's summer music school, the Berkshire Music Center at Tanglewood, Lenox, Mass.

Jacob's Pillow is down the road, with dancers including Ruth St. Denis, Slavenska, Maria Tallchief, Bruhn, and Lupe Serano. Summer theaters and playhouses dot the area. Great Barrington had a horse show Thursday through Saturday.

Two hundred eight students, chosen for their talent, many on scholarships, are busy at Tanglewood, with a faculty of 43. Twenty-one of the students are here from nine foreign countries.

The atmosphere is friendly and informal. Munch is director. Composer Aaron Copland is chairman of the faculty.

Munch conducted his rehearsal today on what you might call a high stool with a back to it. There was nothing relaxed about his ear. He stopped things to brush up the first 'cellist on a solo passage that sounded gorgeous to begin with. The gray-haired man looks serene and benign.

Goldovsky is all action. No one seemed to know whether or not he would let me in to his rehearsals, so I just went. It was fascinating. He likes his stage action fitted to music, almost like choreography.

A sweep in the music to Goldovsky calls for a graceful motion of the body. In this way he gets many of his stage cues from the composer.

Pair after pair of youngsters went through bits of love scenes, sometimes themselves singing (and disclosing pleasing voices) and sometimes in pantomime with the piano. Goldovsky was tireless in explaining the fragments of stage business that make the difference between a feeling of reality and old-style stuffy posing when an opera is in full swing.

How much can be implied by the way a tenor embraces the soprano! How much technique is involved in a whimsical kiss that starts at the fingertips and slides past elbow and shoulder to the ear!

It's a long jump from Beethoven's Ninth to kissing a soprano behind the ear —but it's all part of music at Tanglewood.

SCHENECTADY, N.Y.
GAZETTE
D. 47,136

JUL 7 1961

Diversified Music and Theater Are Available

By BARRY FISCHER
Gazette Reporter

Music and theater of all types are again on the area till for this post-July 4 weekend.

* * *

TRYING TO EQUAL last weekend's festivities, the Lenox Music Barn is crammed full of musical entertainment both tomorrow and Sunday. Popular demand created the group which makes its summer debut at 3:30 p.m. tomorrow.

The Belafonte Singers originally used by Harry Belafonte in his own performances. Overwhelming popular appeal forced Belafonte to let them record three of their own albums and enabled them to go on the road as an act of their own. Their performance is well worth hearing.

Also on the bill at Lenox is the George Shearing Quintet, which seems to be making a clean sweep of the area after its July 2 performance at McCauley Mountain. Don't expect jazz in its truest form, but he should be entertaining.

* * *

FOR LONGHAIR MUSIC and a beautiful evening, nothing can compare with Tanglewood. The Boston Symphony Orchestra, conducted by Charles Munch, will play Bach suites 1, 2, 3 and 4 at 8:30 tonight. Tomorrow night he will conduct Bach's Bradenburg concertos and a cantata, also at 8:30.

Sunday afternoon also is devoted to Bach, the Magnifica with choir and soloists and a piano concerto with Lukas Foss, soloist, at 2:30 p.m. Monday night brings the Fromm Foundation Concert of Contemporary Chamber Music to Tanglewood at 8:30 p.m. All of these performances are worth the trip.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

JUL 1 1961

TANGLEWOOD DUE TO OPEN NEW SEASON

Boston Symphony, Curtis Quartet in Concerts Next Week

LENOX — Charles Munch and the Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood next week with three orchestral concerts of music by Johann Sebastian Bach on Friday, Saturday and Sunday and with a concert by the Curtis String Quartet assisted by Joseph de Pasquale and Samuel Mayes on Wednesday.

Nine Soloists Invited

Nine soloists have been invited by Dr. Munch to participate in the three all-Bach concerts. Doriot Anthony Dwyer, the orchestra's first flutist, will be soloist at the Friday evening (8.30) concert in Bach's Suite No. 2 (B minor) for Flute and Strings. This concert will also include the Suites Nos. 1, 3 and 4.

At the Saturday concert (8.30) soprano Adele Addison will be heard in Bach's "Wedding" Cantata (No. 202, for soprano, "Weichet nur, betrubte Schatten") and Mrs. Dwyer plus Roger Voisin (trumpet), Ralph Gomberg (oboe), Richard Burgin (violin) and Lukas Foss (piano) will be soloists in the Bach Brandenburg Concerti Nos. 2, 3, 5 and 6.

The Tanglewood Choir, prepared by Hugh Ross and Willis Beckett, will be heard for the first time this season at the Sunday afternoon concert (2.30) when Charles Munch conducts Bach's "Magnificat." Miss Addison, Florence Kopleff, Charles Bressler and MacMorgan will be the soloists in the "Magnificat," which will be preceded by the sinfonia from the Easter Oratorio and the 1st Concerto for Clavier (D minor) with Foss as soloist.

Chamber Music Concert

The Curtis String Quartet — Jascha Brodsky, violin; Mehli Mehta, violin; Max Aranoff, viola; and Orlando Cole, cello — will be joined by violist Joseph de Pasquale and cellist Samuel Mayes for a chamber music concert in Tanglewood's 1200-seat Theater Wednesday night at 8.30. The program will consist o Brahms' Sextet in B-flat Major Op. 18, and the Quintet in C major, Op. 163 by Franz Schubert.

Members of the Friends of the Berkshire Music Center — those who make voluntary contributions to the school — are invited to three events at Tanglewood next week: the Berkshire Music Center Orchestra, Thursday, 8.30 p. m., Music Shed; a seminar in contemporary music, Friday, 3.15, Chamber Music Hall; and a Berkshire Music Center chamber music, Sunday, 10 a. m., Chamber Music Hall.

BICENTENNIAL QUEEN

MISS JUDY MORANDI

Judy Morandi, 17, senior at Mt. Everett Regional High School in Sheffield, was named Great Barrington bicentennial queen at the ball held Friday night at the Berkshire Inn. She is the daughter of Mr. and Mrs. Medeo Morandi of Alford and was sponsored by Alford Grange. The bicentennial celebration will come to a close tonight with a fireworks display. In the firemen's parade at 10 a. m., the queen will ride on a throne surrounded by the four other contestants on the Chamber of Commerce float.

Opening Rites Sunday For Music Center

LENOX — The opening exercises of the Berkshire Music Center will be held at 3.30 p. m. Sunday in the Theater at Tanglewood. The public is invited to attend the exercises and to remain for tea to be served in the Tanglewood gardens.

At the exercises the 43 faculty members will be presented to the 300 students by Aaron Copland, faculty chairman. The students will be addressed by Mrs. Serge Koussevitzky, whose late husband was the Boston Symphony Orchestra's former music director and first director of the center. Raymond S. Wilkins, chief justice of the Massachusetts Supreme Court and Boston Symphony Orchestra trustee, will also address the students.

The annual exercises will conclude with the traditional performance by the new student body, conducted by Hugh Ross, of Randall Thompson's "Alleluia," which Thompson wrote for and dedicated to the Berkshire Music Center at its founding in 1940.

BASEL — The 45th annual Swiss Industries Fair was held here in an area totalling 1,420,850 square feet.

New England Newsclip Agency, Inc.
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Bulletin (e)
PROVIDENCE, R. I.
Circ. 143,529

JUL 3 1961

Boston Symphony To Open Festival

Lenox, Mass.—(UPI)—The Boston Symphony Orchestra will open the 1961 Berkshire Festival at Tanglewood, Lenox, this Friday with Charles Munch directing.

The orchestra will present three concerts of Bach music on Friday and Saturday evenings and Sunday afternoon.

Mr. Munch was expected to arrive today from Europe, where he has been vacationing since the end of the symphony season in April.

SIGHTS AND SOUNDS

Tanglewood Hits The Spot

TANGLEWOOD Mass —. What a miserable place this would be for anybody who didn't care for music.

Over in the Shed (seating 6,000 persons), Charles Munch is rehearsing the Boston Symphony Orchestra. It's a live and lovely sound.

Well hidden behind maple trees and a formal garden, Boris Goldovsky and his youthful protegees are running through stage action for "The Marriage of Figaro" and a "Rigoletto" ensemble. "Oceans of patience is our motto here," Goldovsky vows.

ndly G. Wallace Wood-
h, James Ditson professor
usic at Harvard, in an-
wooden structure (an old
actually) is going
the slow movement of
n's Ninth with the aid
nograph, smacking
guratively at each
morsel as he ex-
students the in-
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of genius,
fully audi-
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rkshire

ROGER VOISIN, first trumpeter of the Boston Symphony Orchestra leads the fanfare which opens the day-long "Tanglewood on Parade" festivities. This is an annual benefit for the orchestra's summer music school, the Berkshire Music Center at Tanglewood, Lenox, Mass.

Blowing Rock. It's a culture bug's paradise.

Jacob's Pillow is down the road, with dancers including Ruth St. Denis, Slavenska, Maria Tallchief, Bruhn, and Lupe Serano. Summer theaters and playhouses dot the area. Great Barrington had a horse show Thursday through Saturday.

Two hundred eight students,
sen for their talent, many
scholarships, are busy at
lewood, with a faculty of
wenty-one of the students
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tmosphere is friendly
mal. Munch is direc-
oser Aaron Copland
of the faculty.
nducted his rehear-
what you might
ol with a back
as nothing re-
is ear. He
brush up the
solo passage
eous to be-
aired man
nign.

ky' is all action. No
seemed to know whether
or not he would let me in to
his rehearsals, so I just went. It was fascinating. He likes his stage action fitted to music, almost like choreography.

A sweep in the music to Goldovsky calls for a graceful motion of the body. In this way he gets many of his stage cues from the composer.

Pair after pair of youngsters went through bits of love scenes, sometimes themselves singing (and disclosing pleasing voices) and sometimes in pantomime with the piano. Goldovsky was tireless in explaining the fragments of stage business that make the difference between a feeling of reality and old-style stuffy posing when an opera is in full swing.

How much can be implied by the way a tenor embraces the soprano! How much technique is involved in a whimsical kiss that starts at the fingertips and slides past elbow and shoulder to the ear!

It's a long jump from Beethoven's Ninth to kissing a soprano behind the ear —but it's all part of music at Tanglewood.

PAIRS $5
Shoes
ack to School

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New England Newsclip Agency, Inc.
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Sunday Telegram
WORCESTER, Mass.
Circ. 101,456

JUN 25 1961

Music

Concerts Listed at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

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On the succeeding six Wednesdays at 8:30 p.m., the following will perform in the chamber music series:

Budapest Quartet (July 12); Beaux Arts Trio of New York (July 19); New York Pro Musica (vocal and instrumental ensemble, directed by Noah Greenberg) July 26; Boston Fine Arts Quartet (Aug. 2); Kroll Quartet (Aug. 9); Claudio Arrau, pianist, in a Liszt sesquicentennial recital (Aug. 16).

Scholarships

The scholarship committee of the Worcester Youth Orchestra (Paul B. Morgan Jr., chairman; Harry Levenson and Raymond Morin) announces specific requirements for application:

1. An applicant must have been a member in good standing with the Youth Orchestra for at least two years.
2. Scholarships are awarded for study with any faculty member of an accredited musical institution, who is not a member of the Worcester Orchestra.
3. Scholarships are given on an annual basis.
4. Two $150 scholarships are available each year.

This year's scholarship recipients are Marilyn J. Reiman, 41 Wesleyan St., Shrewsbury, who has played the trumpet with the orchestra for the past two years; and Saul Harris, 237 May St., Worcester, a French horn player with the orchestra for four years.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879

JUN 30 1961

Opening Exercises At Music Center

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Dr. Munch will first rehearse his Boston Symphony Orchestra at Tanglewood Wednesday morning in preparation for the first three of the 21 orchestral concerts to be given at Tanglewood during the seven-week Berkshire Festival. The opening orchestral concerts, scheduled for Friday-Saturday-Sunday (July 7-8-9) in the 6000-seat Music Shed, will consist of music by J. S. Bach. These orchestral concerts will be preceded by the first of seven Wednesday evening chamber music programs on July 5 when the Curtis String Quartet is heard in Tanglewood's 12-seat theatre.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

JUL 5 1961

Regional Roundup

Student Concert Season To Open at Tanglewood

De Carvalho, Instrumental Music Department Head at Lenox Center, Plans Program Thursday

Eleazar de Carvalho, head of the department of instrumental music at the Berkshire Music Center, Lenox, has planned an ambitious program for the opening of the student concert season. This concert Thursday night at 8.30 in the Music Shed at Tanglewood will take place just four days following the opening of the Boston Symphony Orchestra's summer school of music. De Carvalho arrived at Tanglewood by air from Sao Paulo, Brazil, last Saturday and immediately began preparations for the intensive season of the student orchestra.

Competitive Exams

During the first week of the school the student conductors will undergo rigorous competitive examinations under the supervision of De Carvalho. From these examinations the best qualified conductors will be selected to lead the student orchestra during the remainder of the season. The student conductors will make their first appearances with the Berkshire Music Center Orchestra at its second concert Saturday, July 15, at 3 p. m. This concert, originally scheduled for July 13, was rescheduled because of the Danny Kaye pension fund concert.

After their four whirlwind days of intensive rehearsal under De Carvalho and principal instrumentalists of the Boston Symphony Orchestra, the students will be heard in Beethoven's Symphony No. 9 (first three movements), Strauss' "Death and Transfiguration" and Wagner's Prelude to "The Meistersingers of Nuremberg."

Once again, as in past years, these concerts will be presented by the Friends of the Berkshire Music Center. Donations may be made by mail to Tanglewood or in person at the Tanglewood friends' office.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 1 1961

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

JUL 5 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700

JUN 29 1961

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The Festival Ticket Office, is open as follows: Thurs.—Sat.: 9 a.m. to 5 p.m.; Sun.—July 2: 10 a.m. to 4 p.m. The Ticket Office will be open from 9 to 6 every day from July 5-August 20 and will remain open through intermission on concert nights. Mail orders and telephone orders will also be accepted for the Festival concerts.

SCHENECTADY, N.Y.
GAZETTE
D. 47,136

JUL 5 1961

String Quartet To Play at Tanglewood

The Curtis String Quartet will present the first of the Wednesday evening chamber music programs at Tanglewood, Lenox, Mass., tonight at 8:30 in the theater concert hall.

* * *

MEMBERS OF THE quartet are Jascha Brodsky, violin; Mehli Mehta, violin; Max Aranoff, viola; and Orlando Cole, cello. Violist Joseph de Pasquale and cellist Samuel Mayes of the Boston Symphony will join the quartet in the program. The program will consist of the "Sextet in B flat major, opus 18," Brahms; and the "Quintet in C major, opus 163," Franz Schubert.

Other events at Tanglewood this week include a performance of the Berkshire Music Center Orchestra, Thursday at 8:30 p.m. in the music shed; a seminar in contemporary music, Friday at 3:15 p.m. in the chamber music hall; and a program Sunday at 10 a.m. in the chamber music hall called "Berkshire Music Center Chamber Music." These events are all open to the Friends of the Berkshire Music Center, those who make voluntary contributions to the school.

Also open to the public is the Saturday 10 a.m. rehearsal of the Boston Symphony through a contribution to the orchestra's pension fund.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 101,456
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MEMBERS OF THE quartet are Jascha Brodsky, violin; Mehli Mehta, violin; Max Aranoff, viola; and Orlando Cole, cello. Violist Joseph de Pasquale and cellist Samuel Mayes of the Boston Symphony will join the quartet in the program. The program will consist of the "Sextet in B flat major, opus 18," Brahms; and the "Quintet in C major, opus 163," Franz Schubert.

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Also open to the public is the Saturday 10 a.m. rehearsal of the Boston Symphony through a contribution to the orchestra's pension fund.

Theatre - Concert Hall Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Wednesday Evenings at 8:30

July 5

The Curtis String Quartet

assisted by

JOSEPH DE PASQUALE, *Viola* SAMUEL MAYES, *Cello*

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH
Music Director

BERKSHIRE FESTIVAL 1961

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
JUL 3 1961

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Sunday Republican
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Second Thoughts On Music

Curtis String Quartet Is Ensemble of Fine Balance

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By WILLARD M. CLARK

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There was no doubt that the audience loved the performance of both works. Applause was hearty and prolonged. As for us, the performances seemed among the finest we have heard in the chamber music series of the past few years.

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STRING SEXTET No. 1, IN B FLAT MAJOR, OP. 18

By JOHANNES BRAHMS (1833-1897)

Brahms' Opus 18 belongs to his early period of chamber music. He composed it in Hamburg in 1860 and entrusted it to Joachim for the first performance in a quartet concert in Hanover, on October 20 of that year. Brahms had recently completed his stay at the little Principality of Lippe-Detmold nearby, and the Sextet can be considered as one more outcome of the young composer's happy occupation with chamber music there, encouraged and performed under surroundings more than favorable. Brahms' two serenades, his first Piano Trio (later revised) came from Detmold. In these he was trying out wind and string combinations with an eye on the formal past. He once remarked: "If we cannot write as beautifully as Mozart and Haydn, let us at least write as purely." His reverence for these two was boundless, and classical purity would have meant to him clarity of part writing, structural balance, general musical logic, a kind of point and concision from which his own century, himself included, were inclined to depart in the direction of a freer fantasy. The First Trio in its original form plainly shows this Romantic urge. The String Sextet in B flat is purer and more classical. Karl Geiringer finds in this score that "depth of feeling, richness of melody, and beauty of sound, all characteristic of the creations of his younger days, are here combined with traits from the works of the classical Viennese school. Now the spirit of Schubert is involved (cf. first movement, second and third themes), then that of Beethoven (Scherzo) or Haydn (chief subject of the Finale). Far more important than these derivative features is the fact that Brahms acquired from the works of his Viennese models a sense of clarity and harmonious proportion. Further, we may observe a striving towards greater comprehensibility rarely to be noted in the bulk of his work. This is already apparent from his simple method of variation in the slow movement, and the insistence with which the principal themes are introduced in the first and last movements, first by the cello and then again by the violin. In this Sextet Brahms writes for the first time with the lightness of hand which he was later to reveal in his Waltzes, Op. 39, and his Hungarian Dances."

STRING QUINTET IN C MAJOR, OP. 163

(For two violins, viola, two cellos)

By FRANZ SCHUBERT (1797-1828)

Schubert composed his String Quintet in August and September, 1828, two months before his death. There is no record of a performance, even a private one, in his lifetime. Josef Hellmesberger introduced it publicly at his quartet evenings in 1850. The music was published by C. A. Spina, Vienna, in 1853.

This Quintet, which Schubert never heard, which no publisher saw while he lived, or bothered to engrave until twenty-five years after his death, is music of vision far beyond what his friends could have dreamed to exist in the mild little man they loved. It could be called music of tragic grandeur and true power. It implies throughout a fuller instrumentation, and yet its

FIRST CONCERT OF THE CHAMBER MUSIC HALL

The Curtis String Quartet

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MEHLI MEHTA, *Violin* — ORLANDO COLE, *Cello*

assisted by

JOSEPH DE PASQUALE, *Viola* — SAMUEL MAYES, *Cello*

PROGRAM

BRAHMS — String Sextet in B-flat Major, Op. 18

I. Allegro ma non troppo

II. Tema con variazioni: Andante ma moderato

III. Scherzo: Allegro molto

IV. Rondo: Poco allegretto grazioso

INTERMISSION

SCHUBERT — String Quintet in C Major, Op. 163

I. Allegro ma non troppo

II. Adagio

III. Scherzo: Presto; Trio: Andante sostenuto

IV. Allegretto

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BOSTON SYMPHONY ORCHESTRA

Friday Evening, July 7, at 8:30

CHARLES MUNCH, *Conductor*

BACH

SUITE NO. 3, IN D MAJOR

I. Overture
II. Air
III. Gavottes I and II
IV. Bourrée
V. Gigue

SUITE NO. 2, IN B MINOR, FOR FLUTE AND STRINGS

Overture
Rondo
Bourrées I and II
Polonaise and Double
Badinerie

Flute Solo: DORIOT ANTHONY DWYER

Intermission

SUITE NO. 1, IN C MAJOR

I. Grave: Allegro
II. Courante
III. Gavottes I and II
IV. Forlane
V. Minuets I and II
VI. Bourrées I and II
VII. Passepieds I and II

SUITE NO. 4, IN D MAJOR

I. Overture
II. Bourrées I and II
III. Gavotte
IV. Minuets I and II
V. Réjouissance

BALDWIN PIANO — RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Saturday Evening, July 8, at 8:30

CHARLES MUNCH, *Conductor*

BACH

*BRANDENBURG CONCERTO NO. 3, IN G MAJOR, FOR STRINGS

I. Allegro — II. Allegro

*BRANDENBURG CONCERTO NO. 2, IN F MAJOR, FOR TRUMPET, FLUTE, OBOE, AND VIOLIN

I. Allegro — II. Andante — III. Allegro assai

Trumpet: ROGER VOISIN
Flute: DORIOT ANTHONY DWYER
Oboe: RALPH GOMBERG
Violin: RICHARD BURGIN

"WEDDING" CANTATA, "WEICHET NUR, BETRÜBTE SCHATTEN" ("VANISH, WINTER SHADOWS"), FOR SOPRANO, NO. 202

Adagio: "Weichet nur, betrübte Schatten"
Recitativo: "Die Welt wird wieder neu"
Aria: "Phoebus eilt mit schnellen Pferden"
Recitativo: "D'rum sucht auch Amor"
Aria: "Wenn die Frühlingslufte streichen" (with violin solo)
Recitativo: "Und dieses ist das Glück"
Aria: "Sich üben im lieben" (with oboe solo)
Recitativo: "So sei das Band der keuschen Liebe"
Gavotte: "Sehet in Zufriedenheit"

Soloist: ADELE ADDISON

Intermission

*BRANDENBURG CONCERTO NO. 6, IN B-FLAT MAJOR, FOR STRINGS

I. Allegro — II. Adagio ma non tanto — III. Allegro

*BRANDENBURG CONCERTO NO. 5, IN D MAJOR, FOR CLAVIER, FLUTE, AND VIOLIN

I. Allegro — II. Adagio affettuoso — III. Allegro

Piano: LUKAS FOSS
Violin: RICHARD BURGIN
Flute: DORIOT ANTHONY DWYER

Mr. Foss uses the Baldwin Piano

BALDWIN PIANO — *RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Sunday Afternoon, July 9, at 2:30

CHARLES MUNCH, *Conductor*

BACH

SINFONIA FROM THE EASTER ORATORIO

CONCERTO FOR CLAVIER, IN D MINOR, NO. 1

I. Allegro
II. Adagio
III. Allegro

Soloist: LUKAS FOSS

Intermission

MAGNIFICAT

Chorus: "Magnificat anima"
Aria: "Et exultavit" (Soprano)
Aria: "Quia respexit" (Soprano)
Chorus: "Omnes generationes"
Aria: "Quia fecit" (Baritone)
Duet: "Et misericordia" (Alto and Tenor)
Chorus: "Fecit potentiam"
Aria: "Deposuit potentes" (Tenor)
Aria: "Esurientes" (Alto)
Terzett: "Suscepit Israel" (Chorus)
Chorus: "Gloria Patri"

TANGLEWOOD CHOIR, prepared by HUGH ROSS and WILLIS BECKETT

Soprano: ADELE ADDISON
Tenor: CHARLES BRESSLER
Alto: FLORENCE KOPLEFF
Baritone: MAC MORGAN

Mr. Foss uses the Baldwin Piano

BALDWIN PIANO — RCA VICTOR RECORDS

MUSICAL LEADER
CHICAGO, ILL.
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AUG 1961

Berkshire Festival at Tanglewood

The 24th season of the Berkshire Festival at Tanglewood opened on July 7 with the traditional Bach weekend. Under the baton of **Charles Munch,** the **Boston Symphony Orchestra** displayed its beautiful tone, balance and virtuosity. At the Friday evening concert, we heard four Bach Suites. The highlight of the program was the Suite No. 2 in B minor for Flute and Strings with **Doriot Anthony Dwyer,** flutist. Her musicianship is of the highest calibre and the suite gave her ample opportunity to exhibit her sensitivity and proficiency. On Saturday evening, we heard wonderful performances of the Brandenberg Concerti Nos. 2, 3, 5 and 6. Also featured was the Wedding Cantata, "Weichet Nur Betrubte Schatten" for soprano, with **Adele Addison,** soloist. The Sunday afternoon concert opened with the Sinfonia from the Easter Oratorio. **Lukas Foss** was soloist in the Bach D minor Piano Concerto. His playing combined the qualities of lyricism and vitality, and he exploited the full tonal resources of our modern piano, rather than trying to imitate the harpsichord. The concluding work of the weekend was the "Magnificat." In addition to Miss Addison, the soloists included Florence Kopleff, alto; Charles Bressler, tenor; and Mac Morgan, baritone. The chorus was well prepared by Hugh Ross and Willis Becket.—C.J.

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Sunday Courant
HARTFORD, Conn.
Circ. 153,116

JUL 16 1961

FM Program Highlights
(WCCC-FM 106.9)

Sunday, July 16
3:06 p.m. Boston Symphony Orchestra (Recorded at Tanglewood), Charles Munch, conductor; and Adele Addison, soprano soloist. All Bach concert: Brandenburg Concerto No. 3 in G, Brandenburg Concerto No. 2 in F, Cantata No. 202, "Wedding Cantata," Brandenburg Concerto No. 6 in B flat, Brandenburg Concerto No. 5 in D.

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BOSTON SYMPHONY ORCHESTRA

Friday Evening, July 7, at 8:30

CHARLES MUNCH, *Conductor*

BACH

SUITE NO. 3, IN D MAJOR

I. Overture
II. Air
III. Gavottes I and II
IV. Bourrée
V. Gigue

SUITE NO. 2, IN B MINOR, FOR FLUTE AND STRINGS

Overture
Rondo
Bourrées I and II
Polonaise and Double
Badinerie

Flute Solo: DORIOT ANTHONY DWYER

Intermission

SUITE NO. 1, IN C MAJOR

I. Grave: Allegro
II. Courante
III. Gavottes I and II
IV. Forlane
V. Minuets I and II
VI. Bourrées I and II
VII. Passepieds I and II

SUITE NO. 4, IN D MAJOR

I. Overture
II. Bourrées I and II
III. Gavotte
IV. Minuets I and II
V. Réjouissance

BALDWIN PIANO — RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

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CHARLES MUNCH, *Conductor*

BACH

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Oboe: RALPH GOMBERG
Violin: RICHARD BURGIN

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Soloist: ADELE ADDISON

Intermission

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I. Allegro — II. Adagio ma non tanto — III. Allegro

*BRANDENBURG CONCERTO NO. 5, IN D MAJOR, FOR CLAVIER, FLUTE, AND VIOLIN

I. Allegro — II. Adagio affettuoso — III. Allegro

Piano: LUKAS FOSS — *Violin:* RICHARD BURGIN
Flute: DORIOT ANTHONY DWYER

Mr. Foss uses the Baldwin Piano

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BOSTON SYMPHONY ORCHESTRA

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0—Evening Banner, Bennington, Wed., July 12, 1961

Bach at Tanglewood: Rich Tapestry of Sound

By LISA TATE

Listening to the music of Bach is to hear a tapestry of sound as rich as the eye could hope to see. Its instrument color, its design in chords, lines and rhythms, and its instrumental texture were vividly brought out by the Boston Symphony Orchestra under the direction of Charles Munch in the opening formal concert of the Berkshire Festival at Tanglewood in Lenox last Friday night.

Devoted exclusively to the four suites written for chamber orchestra at the stage period of the Brandenburg Concerti (1717-1721), this concert was a rare feast for the listener to concentrate on the material differences which distinguish one suite of dances from the next.

Overture Followed by Dance

The suites are in all cases introduced by an overture of stately sweep and proportion. Munch's unhurried direction for audience appreciation of these prolonged chords, letting them run their dynamic length, was a fine example of allowing music to meet its own demands.

Having thus set the background for the sprightly and gracious dances that follow, the orchestra fell easily into quick and in many cases tricky changes of tempo. The dance forms include rondos, bourees, gavottes, minuets, polonaises and passepieds, each form distinguished by its own rhythmic intricacies. Is it possible that these dances set people to moving in another more sedate age much as the popular music of today can set us moving in less inhibited fashion?

Suite No. 2 Appealing

All of the suites treat the ear to a rich complex of sound, but the unavoidable appeal of the Suite No. 2 for flute and strings as played by Doriot Anthony Dwyer (the first flutist of the Boston Symphony Orchestra) made it the highpoint of the evening. This is one of the more familiar of Bach's suites, but the crisp way in which it was played made it a fresh and memorable creation. The purity and precision of her tone, not to mention that of the strings, made each thread of the musical tapestry come alive in its own shape and direction. The last dance, "Badinerie," went at a breathless lilt, with not a note lost by slurring nor even the hint of a squeak in the high notes to which the flute had occasionally to jump in its fast-moving line. Mrs. Dwyer surely deserved her half - dozen curtain calls.

Robert Gomberg, though unfeatured as a soloist, did an equally good job with the oboe passages written into the Suite No. 1. Ably abetted by the second oboist as well as the two bassoon players, these wind instruments wove their intricate passages into a string background bolstered in depth and fullness by the addition of three double bass. Through it all, the playing of the continuo line by the harpsichord lent an appealing edge to the essentially smooth texture of the music. This flowing smoothness was evident in the startlingly romantic strains of a dance known as "Forland" where the first violins carried the melody over a swirling accompaniment played by violas and cellos.

Brings Down the House

The fourth Suite opened with pillars of sound provided by three trumpets whose piercing yet not shrill notes seemed to rise vertically from the very back of the open stage. Moving through the rhythmic changes of the various dance patterns, this suite ends with a section called "Rejouissance" (Rejoicing) which exactly expressed this feeling through the excitement of its pace, syncopated at moments, and its full dynamic color whipped to a stunning climax by the sweeping circular conducting of Munch — exciting enough to bring down the house, which it did.

In this case, the house is a mammoth shed that will hold up to 5,000 people, with overflow on the surrounding lawns. It was amazing that this chamber concert did not seem to lack intimacy, even in such an impersonal setting. This may have been due to the reduced size of the orchestra for which the music originally was scored; or it may simply have been my good fortune to be close enough to see some of Munch's facial expressions as well as to watch the clarity of his beat along with the complexity of his wrist movements within each beat.

But the best thing about the concert was Bach. The ear responds to the bold structure of his composition; it moves with the line as the rhythm moves the notes through audible space 'time'; and the ear strains or is stretched by the details of dissonance that give tension to a music that is seemingly complete yet never static until its last triumphant resolution of notes.

The hour-and-a-half drive to Tanglewood is well worth music of such reward — and it is probably the closest that a professional symphony orchestra gets to Bennington.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 17 1961

Crowds Held Down By Poor Weather At Shed Concerts

TANGLEWOOD — Rain over the weekend is believed responsible for the drop in attendance at the final concerts by the Boston Symphony Orchestra in the Bach-Mozart series, which drew a total of 31,354 persons for the first two weeks of the seven-week season.

Saturday night, despite heavy rains, 5,008 persons attended the program in the Music Shed, compared to a crowd of 7,094 on the same night the year before. Friday night's concert drew 3,491, and 2,668 turned out for the open rehearsal Saturday borning. Yesterday afternoon, as rain threatened just before concert time, a crowd of 5,000 showed up at the concert.

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Telegram (m)
WORCESTER, Mass.
Circ. 57,783

JUL 22 1961

Music:

Boston Symphony At Tanglewood

By RAYMOND MORIN

Telegram Music Critic

LENOX — Delightful and well-played as were the first two weekends of Bach and Mozart at the Berkshire Music Festival, last night's concert had a tremendous uplift when Charles Munch conducted the full Boston Symphony Orchestra of 104 players.

There was an audience of 5,799 for this, the first of the festival's "big" concerts in the music shed.

Last night's program: Beethoven's "Coriolan" overture (after Collin), opus 62; Brahms' Symphony No. 1 in C minor, opus 68; Poulenc's "Gloria" for soprano solo (Adele Addison), chorus and orchestra. The festival chorus of 150 Berkshire Music Center students had been prepared by Alfred Nash Patterson.

Marvelous Hues

The "Coriolan" Overture was unfolded as compact, systematically-linked events in dramatic sequence. Its "Raison-D'Etre" was clearly the conflict between good and evil. In its short duration, all sections of the orchestra shared alike the responsibility not only of carrying out Beethoven's narrative but the marvelous tonal hues that express it.

Phrasing and punctuations were meted out with marvelous efficiency from the heavy, brusk chords with which the overture begins. Strings were alive with vibration and warmth. The "requiem" with which it ends was exquisitely intoned by the cellos.

On Epic Lines

Last night's was one of the most magnificent performances of Brahms' first symphony within our memory. Munch conceived it along epic lines, but the slow movement was possessed of poetry.

The dictatorial opening of the first movement served notice that this was to be a super-effort performance.

After the last two weeks of handling fragile musical china, orchestra and conductor seemed to be embarked at last on the big task.

Technique and mechanics are hardly to be ignored, but the powerful grip of last night's Brahms transcended these. Even the highly perfected Boston Symphony can't guarantee greatness.

It rested primarily with four movements of blazingly strong character that Munch united into a compelling experience.

Movements Applauded

Applause between movements of a symphony are taboo at tanglewood. But the audience couldn't resist expressing itself after the first two movements.

Munch succeeded last night in adjusting to Brahms' sometimes infernal practice of repressing climax over and over again. The finale of the first symphony can be irritating. This finale was memorable for a number of reasons —the perfectly synchronized pizzicatos in strings, the beautiful flute solo, fine intonation of the brass in chorale sections and clearly penetrating trombones.

The Poulenc "Gloria" won the New York Music Critics' award, and was given its world premiere by Munch and the Boston Symphony last winter. Within its 28 minutes, it encompasses dramatized religious fervor with a style that is fairly close to the American jazz idiom.

Spirit of Jubilation

A true spirit of jubilation was most forcibly achieved in the opening "Gloria" by the chorus, which extolled rather than expounded—sometimes the Tanglewood chorus failing.

The "Laudamus Te," also for chorus, was an excellent demonstration of intricate rhythm to snapped-off words.

Miss Addison sang beautifully, capturing the divergent qualities of "Domine Deus" and the more vivacious "Domine fili unigenite."

Last night"s concert was in honor of Miss Gertrude Robinson Smith of Stockbridge, founder of the Berkshire Symphonic Festival in 1934. At intermission, she was honored publicly on the stage by Henry C. Cabot, president of the board of trustees, who presented her a specially-made recording of the Poulenc "Gloria."

Tonight, Isaac Stern is soloist in the Beethoven violin concerto. Munch will conduct the Boston Symphony in Robert Schumann's "Genovena" Overture and William Schuman's Symphony No. 7.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

JUL 6 1961

First Tanglewood Concert Is Heard By 1,243 Persons

Unseasonably cold weather failed to keep a crowd of 1,243 persons from the first of a series of seven chamber music concerts as the Tanglewood season opened last night.

The Curtis String Quartet, assisted by two members of the Boston Symphony Orchestra played Brahms' String Sextet in B-Flat Major, Op. 18; and Schubert's String Quintet in C Major, Op. 163.

The next six concerts of chamber music will be given by the Budapest Quartet, July 12; the Beaux Arts Trio of New York, July 19; the New York Pro Musica, July 26; the Boston Fine Arts String Quartet, Aug. 2; the Kroll String Quartet, Aug. 9; and pianist Claudio Arrau in an all-Liszt program, Aug. 16.

This Friday and Saturday night at 8:30 o'clock and Sunday afternoon at 2:30 o'clock the Boston Symphony Orchestra will give three concerts of Bach, conducted by Charles Munch.

The Evening Gazette Worcester, Mon., July 10, 1961

BERKSHIRE CONCERTS SHOW SOCIAL CHANGES

By JULES WOLFFERS

TANGLEWOOD, Lenox—For generations observers of the American scene have stated that our experiments in mass education and mass culture would result in a general leveling down of appreciation, achievement and results. But exactly the opposite has been the case at the early season concerts of the Berkshire Festival. Far from a leveling down there has been a leveling up as is proved conclusively by attendance figures this weekend at Tanglewood.

Intimate Concerts

In a way I regret what has happened to what used to be called the Bach-Mozart concerts which preceded the Festival proper of the full Boston Symphony Orchestra. Nothing more delightful took place, winter or summer, than the intimate chamber orchestra concerts in the small Theater-Concert Hall with conductor, players and audience in the closest rapport. In a sense these were aristocratic events aiming at the highest level and limited to what was thought to be a small, select audience.

But more and more people came to these concerts as the years rolled on. First the back of the hall was opened for outside listeners, then the large Music Shed was used when it rained. Later the Shed was used for some of the concerts and now all the chamber orchestra events are in the Shed with the first two weekends being included in the Festival proper rather than forming a separate pre-season series.

Perhaps something has been lost but much more has been gained. The cultural evolution can be gauged in figures with, in round numbers, 3000 persons present Friday, 6000 Saturday night and 4500 Sunday afternoon as opposed to 1200 a concert in former years. Thus what used to be considered esoteric items for the select few is now standard fare for the many.

As for the music this weekend, it was glorious with Charles Munch in top form, the players alert and responsive and the soloists outstanding. After the Friday night concert of the Bach Suites for Orchestra, the all-Bach lists continued Saturday night with energetic and vital readings of the Brandenburg Concertos Nos. 3, 2, 5 and 6, in that order. Adele Addison sang gloriously in the "Wedding" Cantata after Roger Voisin had distinguished himself in the difficult trumpet part of the Concerto No. 2.

The only disconcerting factor was the placement of the solo group in the Concerto No. 5. Richard Burgin and Doriot Anthony Dwyer sat to one side and back of Lukas Foss and his large concert grand piano. Although Mr. Foss played the important piano solo and soloistic parts impeccably, his accompaniments overpowered both Mr. Burgin's violin and Mrs. Dwyer's flute in their solo sections.

Nothing Lacking

But nothing was lacking the following afternoon when Mr. Foss performed the D minor Concerto with all imaginable zest, taste, refinement, skill and beauty. Mr. Munch's accompaniment was superbly disposed throughout the three movements.

The conductor opened this program with an energetic stirring approach to the Sinfonia from the Easter Oratorio. The Magnificat, with the Tanglewood Choir, prepared by Hugh Ross and Willis Beckett, and with soloists Adele Addison, soprano; Florence Kopleff, alto; Charles Bressler, tenor; and Mac Morgan, baritone, closed the program in inspired style to leave the Sunday hearers pleased beyond measure.

The concerts will be devoted to Mozart next weekend. A very special event comes on Thursday when Danny Kaye will be guest conductor for a Pension Fund concert. No tickets will be sold for general admission in order that all may savor the particular flavor of the event by being seated in the shed. Except for the lower price seats, tickets are still available at this writing.

Tanglewood Attendance Breaks Record

By JOHN F. KYES

Gazette Music Critic

LENOX — Programming more adroit than it looked on paper set up new records for the opening weekend of the Berkshire Festival at Tanglewood. Three concerts composed entirely of the music of Bach played by 45 men from the Boston Symphony Orchestra under Charles Munch, drew audiences totalling 13,459, as against last year's record-breaking 11,949.

The favorite concert was Saturday's with four of the Brandenburg Concertos, featuring Lukas Fass, piano; Doriot Anthony Dwyer, flute; Richard Burgin, violin; Roger Voisin, trumpet; and Ralph Gomberg, oboe. Adele Addison, soprano, scored in the Bach "Wedding" Cantata, No. 202. This concert drew the phenomenal audience of 6,019, a new high for Bach weekends.

Friday's concert presented the four Bach suites, with Mrs. Dwyer as the flute soloist in the second.

Sunday's short but pleasing concert touched other facets of Bach's art. It afforded the season's first opportunity to hear the Tanglewood Choir of 70 voices, trained by Hugh Ross and Willis Beckett, in the "Magnificat." The soloists for this work were Miss Addison, Florence Kopleff, Charles Bressler and Mac Morgan.

Glowing Account

Earlier in this program, Foss gave a glowing account of the Concerto No.1 for Clavier in D minor, with string orchestra.

The full ensemble provided a brief taste of purely orchestral fare in the opening "Sinfonia" from "The Easter Oratorio." This bit could in my opinion have yielded place to one of the suites or Brandenburg concertos, for which there was ample time. The first phrases of the "Sinfonia" showed that the same defects mentioned in other years are still present; a noisy prominence of timpani, wrongly gauged against the lively shell, and once again, an unpleasant amount and kind of tone from the trumpet section. This piece featured virtuosic handling of elaborate passages by the three trumpets, for which they deserved and received an ovation.

Foss had almost unceasing tasks in the two Allegros of the concerto, tackled with boundless energy and a nice sense of tone and phrasing. The Adagio section was a revelation of solemn beauty, and at its end, the audience audibly sighed and achieved release from intense concentration on the work of the soloist.

"Magnificat" Chorus

The chorus in the "Magnificat" was well trained, and the orchestral support was excellent. Sometimes, the balance was not perfect, with singing on too light a vowel-tone, though deft and crisp. "Omnes generationes" was sonorous and well-learned, and the Terzett for 40 women's voices delightfully soft and appealing. Portions of the final chorus were extremely impressive.

Bach did not treat all the soloists with equal kindness. Morgan had a routine assignment, sung faithfully and resonantly with less than adequate volume. Bressler's aria was a rather florid tenor affair, but his duet with Miss Kopleff was thrilling in its complete relaxation, perfect balance and blending.

Miss Kopleff was greatly admired in two arias: Miss Addison's aria gave friendly prominence to the lovely tones of the oboe d'amore, and the voice and instrument blended in sweetness which would melt the coldest heart.

The coming weekend will offer the music of Mozart.

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Times (e)
HARTFORD, Conn.
Circ. 124,088
JUL 10 1961

Munch Conducts Bach Sinfonia

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass. — The first weekend at Tanglewood, which traditionally honors the musical genius of Bach, served him well in the performance of two of his supreme masterworks Sunday afternoon.

Once again Charles Munch, looking spry and agile, returned to the podium to preside over the musical festivities. Since this is probably his next to last season in the Berkshires, he had many well-wishers in the enthusiastic audience of some 4,500 persons.

It is always an invigorating pleasure to hear the Boston brass in Bach. The high trumpet work in the Sinfonia from the "Easter" Cantata, which opened the program, was handled with the skilled aplomb that gives the whole work such a joyous quality.

* * *

HOWEVER, it was in Bach's D minor Clavier Concerto that the concert reached its most exalted moments. Lukas Foss was the soloist and it is no exaggeration to say that he has never played with such complete absorption in the music.

Not since the heyday of Edwin Fischer have I heard anything to rival this performance. Mr. Foss is probably more of technician than Fischer ever was but Sunday he submerged himself in the archetectonic design to the greater glory of Bach.

The balance between orchestra and soloist was invaribly well-adjusted and the clarity and fluidity of Mr. Foss' playing was something to marvel over. This was Bach to cherish for a long time.

* * *

THE MAGNIFICAT, one of the most compact and inspired works of the Leipzig Cantor, was the only choral work on the program, filling the second half.

Orchestrally, it was beautifully handled by the Bostonians (with the exception of the slightly out-of-tune oboe obbligato for soprano solo) and proved that Mr. Munch can turn out a Bach performance to rival those by his noted predecessor at Tanglewood.

As far as the soloists were concerned, it was indisputably Florence Kopleff who carried off the honors. Her effortless tone production and smooth style were a very distinct enhancement to the performance.

* * *

ADELE ADDISON had very little opportunity in a single solo to show off her vocal attributes. Charles Bressler, who is best known for his work with the New York Pro Musica, proved to have a voice of small dimension and was nearly submerged by the orchestra. Mac Morgan has, on other occasions, focused his voice with greater success, although both he and Mr. Bressler sang with commendable style.

Yet it would be unfair to say that these shortcomings overshadowed the general excellence of the performance. The vigor and forthright playing of the orchestra carried everything before it and made us grateful for the opportunity of hearing this exultant creation once again.

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TANGLEWOOD'S OPENER DRAWS 1243 LISTENERS

Curtis Group Performs Brahms and Schubert; Weather Cold

By WILLARD M. CLARK

TANGLEWOOD — The first in a series of concerts of the Berkshire Music Festival was given Wednesday night in the theater concert hall by the justly famed Curtis String Quartet, assisted by two first desk members of the Boston Symphony Orchestra, Joseph De Pasquale, violist, and Samuel Mayes, cellist.

Regulars Return

It's always good to get back to Tanglewood, particularly when proceedings open with a concert of chamber music. This series brings the same people back year after year and everyone seems to know everyone else.

The weather was perfect, clear skies and cold enough to bring out everything from rabbit to mink. In fact, it was really cold, but 1243 persons were on hand to applaud enthusiastically the performances of Brahms' String Sextet in B-Flat Major, Op. 18; and Schubert's String Quintet in C Major, Op. 163.

Not too often heard, both works are mileposts in the chamber music literature. The sextet was written in 1860, the quintet in 1828, but it was not performed publicly until 1850. Schubert never heard it performed.

Feeling Praised

The sextet is a thing of wondrous beauty. The great romanticist is at his best. True, it derives from many styles, but it has depth of feeling, richness of melody and beauty of sound. Brahms had said, "If we cannot write as beautifully as Mozart, let us at least write as purely."

This he did and it was played with a grace, rhythm and understanding which we think the master would have approved.

Particularly notable was the second movement with its variations, so deceivingly simple that one became immersed in their individuality rather than the technical facility of the performers. The final rondo had the lightest touch of the four movements. It was a forerunner of the waltzes.

Melody Rampant

Sheer melody was rampant in Schubert's quintet. It was impossible for him to write less than pure melody. Written two months before his death, the work has a sort of tragic grandeur and a power which comes in part for it fuller instrumentation.

The Curtis String Quartet is a fine, seasoned group and has been together long enough to achieve a mutuality of understanding. The blend of tone is exquisite and the give and take between the musicians is what comes from long experince and close association.

The entire performance seems to us one of the best we have heard in many a chamber series.

First of Seven

As noted, this was the first of a series of seven chamber music concerts. The Budapest Quartet is to be heard July 12; the Beaux Arts Trio of New York, July 19; the New York Pro Musica, July 26.

Aug. 2 brings the Boston Fine Arts String Quartet; Aug. 9, the Kroll String Quartet and Aug. 16, pianist Claudio Arrau in an all-Liszt program. It might be added that this list is one of the best the festival has offered in some years.

Tanglewood has seldom looked so beautiful. Every bush looks as though it had been freshly scrubbed and the acres of lawns are immaculate. Let's hope it looks as well at the end of seven weeks. It may at that. Already we have seen hundreds of people whom we remember from past years and others whose names have not escaped us. It is a pleasant crowd, all here for one purpose, to hear great music, beautifully performed.

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JUL 6 1961

Springfield Singer at Tanglewood

Miss Adele Addison, soprano, and Mac Morgan, baritone, pose Sunday afternoon prior to participating in the concert program at the Berkshire Music Festival at Tanglewood. The nationally known Miss Addison is a former Springfield resident. She was graduated from Classical High School and received her first musical scholarship from Springfield Junior League.

TANGLEWOOD CHORUS BOWS IN BACH WORK

Magnificat Is Hailed as First Week Concluded At Festival

By WILLARD M. CLARK

LENOX — The final concert of the week end devoted to the music of Johann Sebastian Bach drew an audience estimated at 4448, but no one believes the estimate correct, for it appeared that fully 6000 persons were on hand. Perfect weather, a fine program and an admirable performance by chorus and soloists combined to make this closing program a memorable one.

Splendid Works

Two splendid works were featured, along with the Sinfonia from the Easter Oratorio. The two works most favored by the audience were the Concerto for Clavier in D Minor No. 1 with Lukas Foss as soloist, and the marvelous Magnificat, which afforded a first hearing of the Tanglewood choir, prepared by Hugh Ross and Willis Beckett, and soloists, Adele Addison, Florence Kopleff, Charles Bressler and Mac Morgan, veterans all.

The opening work was the Sinfonia from the Easter Cantata. From where we sat the orchestral tone was fresh and the reading routine. The performance by Lukas Foss of the Clavier Concerto was something else again. Mr. Foss is greatly admired by Tanglewood audiences and he reaped a great personal triumph with what amounted to a standing ovation.

The concerto is not a vehicle for display. It has within it a warmth, passion and lyricism which in themselves have appeal. When technical dexterity was needed, Foss had it, but it was in the lovely song of the adagio movement that he revealed his feeling for this music and some lovely lyricism.

The cheers and applause which followed the performance of the Magnificat equalled that heard after previous performances of Beethoven's Ninth Symphony, which for several seasons closed the festival.

There was reason for the applause Sunday afternoon. The Tanglewood chorus promises to be one of the best in several seasons. It is well balanced and fairly evenly divided as to men and women. The students sang with fine vitality, and in the chorus for women alone achieved a delicacy of tone warmth of feeling that left the listener a little breathless.

As noted, Adele Addison, Florence Kopleff, Mac Morgan and Charles Bressler are veterans in the performance of the music of Bach. Miss Kopleff was very fine in her arias and the duet with Mr. Bressler. The voice pours forth effortlessly. Mr. Bressler's voice is on the light side, but he managed to communicate the drama of his aria.

Miss Addison was her usual capable self, singing with tonal warmth and communication, even though at times the music did not seem to lie well in the voice. Mr. Morgan's voice sounded dry, but his musicianship was firm.

After all, the chorus was the glory of this performance. As the weeks pass, it will improve and we believe some splendid choral singing is in store.

Mr. Munch had all his resources under control and the result was a finely proportioned, wonderfully sincere performance of this great affirmation of faith and devotion.

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BACH CONCERTI WIN APPLAUSE IN BERKSHIRES

Adele Addison Is Among Soloists Heard by 6019 At Tanglewood

By WILLARD M. CLARK

LENOX — There was so much to admire during this second program at Tanglewood Saturday night, devoted to the music of Johann Sebastian Bach, that it is a bit difficult to know where to start.

Stunning Program

First of all, Charles Munch had devised a stunning program consisting of the Brandenbug Concerti Nos. 2, 3, 5, 6 and the Second Wedding Cantata, this sung by soprano Adele Addison. Soloists in the concerti included Roger Voisin, trumpet; Diriot; Anthony Dwyer, flutist; Ralph Gomez, oboist, and Richard Burgin, violinist. In Concerto No. 5 in D Major, Lukas Foss, pianist, shared honors with Mrs. Dwyer and Mr. Burgin. Last, but far from least were the virtuosi of the Boston Symphony Orchestra.

With such splendid resources to work with and such superb music to make known, it is not surprising that Conductor Charles Munch was inspired. Ideas about these concerti differ. Some conductors like them taut while others offer varying degrees of freedom of rhythms. Mr. Munch does not belong to the taut school of thinking and he does allow considerable rhythmic latitude. However, the end results were often impressive and, at times, astounding.

Adele Addison is a prime favorite at these Tanglewood concerts. It may be that she has sung more concerts during these Berkshire Festival seasons than any other soprano. Be that as it may, judging from the applause, Miss Addison's popularity is still high. The purity of her voice, her impeccable enunciation and the intelligence which marks her every performance, combine to make her singing of music by Bach a notable listening experience. A virtuoso technician, she handled the ornamentations with ease.

Strings Have Sheen

The opening concerto was in G Major for strings. There was a delicious silken sheen to the strings with just enough bite to build up excitement. Concerto No. 2 in F Major for trumpet, flute, oboe and violin is considerably more complicated. All the resources of instruments and ensemble are thoroughly explored. Thanks to the gifted soloists, the lovely melodies sounded as fresh as the first time we heard them so many years ago.

There appears to be a good rapport between the musicians in the Boston Orchestra and the result was a smooth flowing, well integrated performance. Concerto No. 6 in B Flat Major for strings is an extended work of three movements and again the very special attributes of the symphony strings were in evidence.

Few pianists we have heard have the grasp of ensemble playing and the feeling for the music of Bach which Lukas Foss has at his command. We have heard him in the Concerto No. 5 in D Major for piano, flute and violin several times. He is a fine pianist with a technique supple enough to solve every problem. He understands balance and worked beautifully with the orchestra, Mrs. Dwyer and Mr. Burgin. To many this is the favorite Brandenburg Concerto and as it was played Saturday night we see the reason why.

Unbeatable Combination

Take dele Addison plus the melodies which Bach lavished on the Second Wedding Cantata and you have an unbeatable combination. At least, that seemed to be the opinion of the 6019 people who listened to its performance. Miss Addision has great personal charm and beauty, plus a voice equal to any demands imposed upon it. She sang the recitatives and arias with full understanding of their import and expected effect upon the audience. Mr. Munch one of the skilled conductors when it comes to accompaniment, was at his best.

This afternoon brings the Bach music week end to a close. His "Magificat" will be the featured work on the program which will also include the Sinfonia from the Easter Oratorio and the Concerto for Clavier in D Minor, which Lukas Foss will play.

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JUL 16 1961

Second Thoughts on Music

Performances of Bach's Work of High Quality

Traditional Tanglewood Week-End Series Is Admirably Done for Large Crowds

By WILLARD M. CLARK

LENOX—The music of Johann Sebastian Bach was well served by the participants in the week-end series of concerts devoted to his music. It is a tradition of the Berkshire Festival here at Tanglewood that the first two week ends of the festival be devoted to the music of Bach and Mozart, three concerts each. The growing popularity of these concerts is noted in the growth of the audiences. The Bach week end drew 15,384 persons. The 1960 Bach series drew 14,283 persons. The weather has been ideal and the Music Shed accommodates the growing audiences easily.

Fine Talent

An array of fine talent was on hand to communicate the music. There was, of course, the usual complement of Boston Symphony Orchestra musicians with Charles Munch directing all concerts. Then there was soprano Adele Addison, contralto Florence Kopleff; tenor Charles Bressler and baritone Mac Morgan, along with the Tanglewood Choir to do justice to the "Magnificat," and finally the fine soloists of the Boston Symphony to give their virtuosity to the Brandenberg concerti Nos. 3-4-5-6, plus pianist Lukas Foss, who was also soloist in the Clavier Concerto in D Minor.

The opening concert was devoted to the four orchestral suites. By clever arrangements, Dr. Munch provided the needed variety to sustain interest. The Symphony strings were warm and mellow in sound in the opening "Suite No. 3 in D Major." In "Suite No. 2 in B Minor, for flute and strings," Doriot Anthony Dwyer again revealed her virtuosity, reaping the prolonged applause which always follows her performances. Suites No. 1 in C Major and No. 4 in D Major provided splendid opportunity for the orchestra to reveal its luscious sound and firm alignment.

Adele Addison has probably sung more times at the Berkshire Festival than any other soprano. She is a prime favorite, her voice and personality just the kind to charm the most critical of audiences. Also Miss Addison is always prepared. She sang the Wedding Cantata, "Vanish Winter Shadows," with the charm and understanding which we have learned to expect. Because she is one of the best vocal technicians in the business, Miss Addison could meet every vocal problem head-on.

Incidentally, this second concert which was devoted primarily to four of the Brandenburg concerti drew the largest audience of the three with 6019 persons on hand. Mr. Munch was relaxed throughout and provided admirable ensembles. There was some astonishing playing in the second concerto in F Major for trumpet, flute, oboe and violin. When Roger Voisin at his best he has few equals and the same may be said of violinist Richard Burgin; Ralph Gomberg, oboe and Doriot Dwyer.

Perhaps the favorite of the evening was "Concerto No. 5 in D Major for clavier, flute and violin." Lukas Foss was at his very best, playing with fire and real virtuosity, yet always remaining in the ensemble.

At the final concert Mr. Foss was heard in a compelling performance of the "Concerto for Clavier in D Minor." Again he revealed his profound understanding and affection for the music. The great cadenza came off in brilliant fashion.

This concert also contained the "Magnificat" which provided first appearance of the Tanglewood Choir prepared by Hugh Ross and Willis Beckett. It is a very fine chorus, well balanced and sweet sounding. The lovely chorus for women was particularly well sung and the larger choruses had vitality and true affirmation. Of the soloists, contralto Florence Kopleff with her big, rich voice and effortless production seemed to make the strongest impression.

Although Charles Bressler's tenor voice was a bit light, he managed to communicate the drama in his aria.

Miss Addison sang her only solo with beautiful tone and the sincerity with which she always invests such music. Mac Morgan managed a routine presentation of his aria. The performance belonged to the chorus. The concert had begun with the Sinfonia from the "Easter Orotorio." It was not a particularly memorable performance. Again Charles Munch had everything under control. This performance was undoubtedly the high point of the series and will remain in one's memory a long time.

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JUL 10 1961

BERKSHIRE FESTIVAL

Bach Weekend Joyful

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 10.—Just as the Bach Weekend traditionally opens the Berkshire Festival, so the attendance habitually increases. A crowd of 15,384 found much to their liking as the Boston Symphony's first three concerts followed one another, blessed by perfect weather. People's enthusiasm was infectious.

What graced the concert yesterday afternoon was a radiant performance of Bach's "Magnificat," a work that fully expresses his deep religious feeling. Charles Munch attuned himself readily to its beauty, for he approaches this kind of music in reverent mood. A feeling of exultation surged through the audience frequently as the work unfolded.

The purity of Adele Addison's single Aria, the warmth of Florence Kopleff's alto voice, the fervor of tenor Charles Bressler's singing, and the baritone authority of Mac Morgan's performance only underlined the joyousnesse of the Tanglewood Choir's singing. As usual this group, trained by Hugh Ross and Willis Beckett, sets a high standard at the start of the season.

Lukas Foss Plays

Otherwise, Mr. Munch's Bach followed a familiarly crisp course. Both the sinfonia from the Easter Orfatorio and the D Minor Concerto reflected the rhythmic drive he finds in Bach's music. Perhaps Lukas Foss take his cue from this. His piano playing was hard driven tonally; it was almost a virtuoso performance. Nevertheless he shaped the work effectively. Thanks to Mr. Munch the adacio of the Concerto achieved a spiritual quality nobly expressive.

Thus was homage paid to Bach by performers and audience alike. Those attending the Saturday Night concert were transported by a series of fervent performances. Of the Brandenburg Concertos Nos. 3, 2, 6, and 5. This program and the one devoted to the four orchestral suites on Friday night have become almost a Tanglewood ritual. They vary little in format; the audience is devout, the atmosphere charged with reverence.

Less Intimacy

Aside from being a kind of rubber-stamp event, the Bach Weekend obviously serves its purpose. Whether it serves the festival, now that all the concerts take place in the music shed, is open to argument. The special chamber music canopy used on the stage does enhance the sound, but does not give the sense of intimacy peculiar to these concerts for many years.

The fact remains that 6,019 attended the Saturday Night event and that over 1,000 more came for this weekend than did a year ago.

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THE SPRINGFIELD UNION, SPRINGFIELD, MASS., MONDAY

Music, Sunbath Season Again at Tanglewood

This general scene shows a portion of the audience that relaxed on the lawn outside the Music Shed while listening to the first Sunday afternoon concert of the current Berkshire Music Festival at Tanglewood, in Lenox. Lawn chairs and blankets were used by the audience on the grass in contrast to the usual theater seating arrangement for spectators inside the shed. The box lunch cartons are evidence of picnics h eld on the grounds prior to the concert.

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JUL 10 1961

Point of View Quite Varied For Tanglewood Listeners

LENOX — [illegible] the famous home [illegible] Berkshire Music Festival, was alive with sound Sunday afternoon.

Words and Music

There was music by the Boston Symphony Orchestra, voices of the Tanglewood Choir and soloists and the 4448 spectators who gathered to hear a program of Bach at the first Sunday afternoon concert of the new season.

Spectators began filing into the spacious tree-lined grounds about noon, 2½ hours before the music program began. Many carried blankets, lawn chairs and picnic lunches.

All age groups were represented, from elderly persons to children in strollers. Dress was as varied as the individual personalities, drawn together by a common enthusiasm for "good music."

Persons waiting in line to purchase box lunches and others eating in a pavilion or under the trees seemed to lower their voices as in an outdoor chapel.

A half-hour before the concert began in the Music Shed, the lawn outside was rapidly being covered by blankets and lawn chairs of persons who paid the lowest and [illegible] Tanglewood [illegible] higher-priced seats [illegible] at that time were [illegible] filled.

Tune and Talk

Outside at the rear of the shed musicians dressed in white suits, dark ties and white shoes were tuning their instruments and talking.

At the ringing of a bell, signaling the immediate start of the concert, the spectators settled down with an air of expectancy. After greeting Conductor Charles Munch with applause, all was quiet.

During the concert, the audience within the shed presented a sharp contrast in appearance with those on the lawn.

Inside, persons gave the stage their whole attenion. Outside and unable to view the stage, the audience took a variety of positions.

Sun and Shade

Some persons lay on their blankets, others sat. Some read, and others finished their picnic lunches. Most persons on the lawn took advantage of the bright sunshine but some reclined in the cool shade under the trees.

But inside or outside the shed, all were listening.

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Berkshire Eagle (e)
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Music Review

Tanglewood Opening Is Disappointing

By JAY C. ROSENFELD

THE TANGLEWOOD season each year starts traditionally with the first of the Wednesday evening chamber music concerts. Last night the honor fell to the Curtis String Quartet which enlisted two additional artists from the Boston Symphony Orchestra first chairs to participate with them in a program of Brahms and Schubert.

The members of the quartet are Jascha Brodsky and Mehli Mehta, violins, Max Aronoff, viola, and Orlando Cole, cello. In the Schubert quintet opus 163 they called upon Samuel Mayes to play the second cello, and in the Brahms B flat sextet, opus 18, they called upon Mayes and violist Joseph de Pasquale.

* * *

TO ANYONE not of a creative bent can come the query: what prompts or influences a painter, once he has an inspiration, to use water color or oil, or to do a miniature or a mural to express his idea? Just so with music. What prompts a composer to put his melody or his harmony in the formula of an orchestra, or for a solo voice, or for a chamber music ensemble? The answer, pretty obviously, is that the shape and the color are part of the inspiration.

Brahms and Schubert certainly felt that the mood they intended to put into these compositions would be best expressed with the dark colors a doubling of the violas and cellos in a string quartet would make possible in one case, and with the extra cello in the other. There are few blendings of sonorities which equal, and we would assert that none excel, the instrumental disposition of these monumental works.

* * *

THE QUALITY of resonance the added instruments give the lower registers of the classic quartet is lusciously agreeable, and it was especially true with the particular performers of last night's program.

The literature for ensembles of these particular combinations is very limited. Of two cello quintets there is the popular but contrived one of Boccherini and the essayed but abandoned one of Brahms. The choice of string sextets is scarcely more plentiful, but last night's choices are favorites of a tremendous portion of chamber music lovers.

It was a pity, therefore, that a truer reading of both works was not presented, especially to an audience which included so many students of the Berkshire Music Center who expected certainly to hear a program played with authority. The performance had not proceeded three bars in both compositions when it became patent that the musicians were not penetrating the composers' intentions or did not intimately know the music, and obviously did not love it.

BRAHMS WROTE a song for his initial theme. No vocalist on earth would breathe for each bar for such a simple long line, yet the cello gave himself fresh vigor, as did the violin eight bars later, each time a bar line appeared. The opening of the Schubert was as egregiously in error. The wonderful, sustained crescendo by no means ends with a vehement accent on the third bar. These inaccuracies and similar evidences of playing the instruments instead of the music abounded the whole evening.

There was so much poignant music in the program. There were a multitude of memorable musical instances wherein the human appeal was expressed in indescribable loveliness and pathos, but the evening was a long series of near-misses. A happy tempo was never reached in any of the Brahms movements. While we dare not set ourselves up as an arbiter of taste, since *de gustibus non disputandum*, we must register protests against the whole evening. Tanglewood, its students, its public, deserve a better preparation of a program and a more thorough acquaintance with the potential of the music chosen.

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In Brief . . .

With the legal deadline for obtaining dog licenses now more than three months past, it's hard to see much basis for grumbling about the Police Department's current crackdown . . . While last month's drop in local welfare costs makes good reading, there are so many irrelevant factors involved that it isn't much of a clue one way or another to the state of the Pittsfield economy . . . For businessmen in the Lebanon Valley, the opening of the Route 22 interchange on the thruway this week will represent the happy conclusion of a long uphill campaign . . .

That rather spectacular increase over last year in first-weekend attendance at the Tanglewood Shed may be attributable in part to lovely weather, but it also reflects a steady growth in the popularity of the Bach-Mozart series. Not a little of the growth is due to the patronage of Berkshire residents who prefer not to fight the crowds later in the season . . . Yesterday's story on the forthcoming retirement of Walter E. Powell from GE recalled for many old-timers the long-gone era when there was noontime dancing at the plant for those who would rather dance than eat.

e Festival Opens Its Season

Bach Concerts Fill Tanglewood Weekend

By Louis Chapin
Lenox, Mass.

The 1961 season of the Berkshire Festival at Tanglewood opened over the weekend, as has been the practice, in a blaze of Bach. The four Orchestral Suites on Friday night; Brandenburg Concertos Nos. 2, 3, 5, and 6 plus the Wedding Cantata (No. 202) on Saturday night; the Easter Oratorio Sinfonia, First Clavier Concerto, and Magnificat on Sunday afternoon—all of these were tended by the Boston Symphony under Charles Munch, with solo and choral collaborations.

On the whole, things burned steadily, with some near-extinction at the damp hands of habit, and with a greater amount of flame quite worthy of this spirit-igniting composer.

The Berkshires—cool, good-smelling, sun-flecked, yet with their own rolling intimacy — seemed the very place on which to center such music, at such a time among nature's and the world's seasons.

The first performances heard by this reviewer, the Third and Second Brandenburgs (on Saturday night) showed most of the susceptibility to habit. There was an immediate stance, firm, forthright, decisive on questions many of whose subtleties were never looked into. The spiral rolling in the first movement development of No. 3 simply turned in its own tracks; it was grounded.

No. 2 was sparked, to an extent, by the spinning of the solos, especially by Doriot Anthony Dwyer's flute and Roger Voisin's trumpet. The difficulties of the latter's high-range cavorting are increased by the restraint with which it must meet the former. Both players bridged the distance skillfully. In this concerto there was a definitive underlining of the bass to conclude each curving phrase of the slow movement.

* * *

Bach first began to dance after Adele Addison came on stage to sing his Wedding Cantata (the second of two). Miss Addison entered into this gentle work with velvet to match the muted strings, and then, encouraged by Sherman Walt's saucy bassoon, in the Phoebus aria, stepped lightly and infectiously from part to part. Habitual Bach was burned away by the sheer joy of what she had found and was eager to share, and it left no more than an ash or two.

The remaining two Brandenburg Concertos were again reversed in order. The relatively subdued Sixth, without violins, was followed by the Fifth, with solos for clavier, flute, and violin (provided by Richard Burgin).

The brilliances of the latter work were fueled by the performance of Lukas Foss, who justified the use of a piano with a pianism that would surely have delighted the composer. Mr. Foss's handling of the long first-movement cadenza, as he moved up its dynamic inclines, was a breath-taking instance of controlled power.

* * *

The Shed was comfortably filled again on Sunday afternoon for the final Bach concert. Dr. Munch attacked the opening Sinfonia from the Easter Oratorio with animation to join the day's freshness, and the brass of the orchestra added their bright concision.

Then Mr. Foss returned for a realization of the D minor Clavier Concerto that even surpassed his previous evening's triumph in its fervent virtuosity. Again the piano's range of touch and volume was developed idiomatically, reaching to peaks of prodigious strength. Mr. Foss's single-lined part in the slow movement was a reminder, too, that Bach probably adapted this from an earlier violin concerto.

* * *

Not having heard Mr. Foss in performance in some years, this reviewer was impressed by evidence of the pianist's graduation from wunderkindergarten. He is now an interpreter blessed not only with skill but with mature insight.

A wholly satisfactory culmination to the weekend came with the compact amplitude of the Magnificat, in a performance authenticized by the joy of discovery. Miss Addison and Charles Bressler, soprano and tenor soloists, were having the kind of time children ought to have at Christmas; they fairly reveled in this luminous gift, and their brief arias were grateful to it.

Florence Kopleff, as contralto, had more to do, including the opening soprano aria, and she did it with dependable musicality. Mac Morgan appeared to take his stylistic cue from the heavy footwork of the orchestra basses during the baritone aria "Quia fecit."

* * *

The Tanglewood Choir proved again the swift penetration of Hugh Ross's training in their firm, sometimes exhilarating delivery, with an interpretive tempering remarkably complete for some two weeks of preparation. Dr. Munch continued the process in his authoritative direction.

This may not have been a weekend of programatic surprises, but the Festival audiences, applauding a happy-looking conductor and his productive forces, seemed distinctly of the opinion that they had heard some new music.

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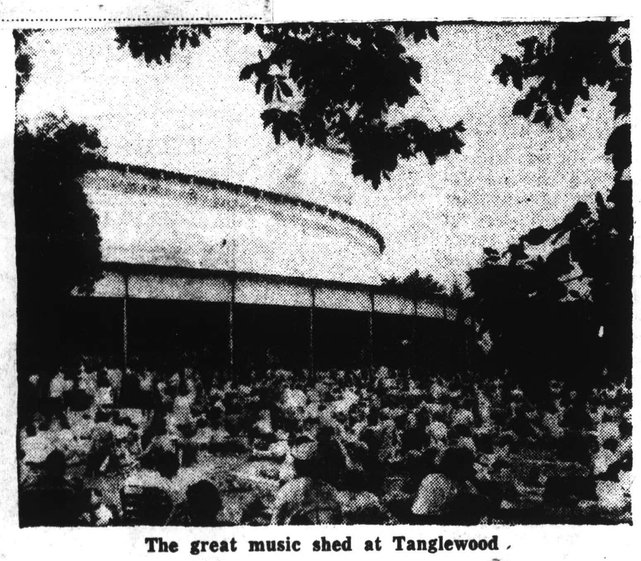

The great music shed at Tanglewood

Berkshire Festival Opens

The 1961 Berkshire Festival at Tanglewood in Lenox featuring the Boston Symphony Orchestra under Charles Munch began last evening with the first of three concerts of music by Johann Sebastian Bach.

This evening's concert (8:30) will feature soprano Adele Addison in Bach's "Wedding" Cantata and Mrs. Doriot Dwyer, first flutist, Roger Voisin, trumpet, Ralph Gomberg, oboe, Richard Burgin, violin, and Lukas Foss, piano, will be soloists in the Bach Brandenburg Concerti Nos. 2, 3, 5 and 6.

The Tanglewood choir, will be heard for the first time this season at the Sunday afternoon concert (2:30) in Bach's "Magnificat." The Magnificat will be preceded by the Sinfonia from the Easter Oratoriao and the First Concerto for Clavier in D Minor.

Other highlights next week include a concert of contemporary chamber music, sponsored by the Fromm Foundation at 8:30 Monday evening.

The Budapest String Quartet will give a program of chamber music consisting of Haydn's Quartet in D Major, the Quartet No. 12 by Milhaud and Beethoven's Quartet in C Major, at 8:30 p.m. Wednesday in the theater.

At 8:30 Thursday evening Danny Kaye will conduct the Boston Symphony in a concert to benefit the pension fund.

Sunday Journal
PROVIDENCE, R. I.
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JUL 16 1961

Cheers, Bravos Heard for Bach As Tanglewood Concerts Resume

By RUTH TRIPP
Journal-Bulletin Music Critic

TANGLEWOOD has come to life again and the opening weekend found the students well along in their routine of courses at Berkshire Music Center, the office personnel cheerfully confused by the avalanche of requests from all directions and the musicians of the Boston Symphony Orchestra playing as expertly as ever.

The public descended on the shed for the three weekend concerts of the Bach concerts played by the chamber orchestra, made up of the Boston Symphony players and conducted by Charles Munch. The attendance figures were roughly 3,000 for Friday night, double that number for Saturday night and 4,500 on Sunday afternoon. The total attendance for the weekend exceeded that of last year by 1,000. It is easy to see why the concerts have been transplanted to the large shed from the theater which, for several years, has overflowed.

It is really exciting to hear cheers and bravos for the music of Bach. This is how the concerts always seemed to end. Then you filter back and converse with people, to find that there are still music lovers who like their Bach played with the same size of orchestra which Bach used and in a small hall. They scorn piano in the Brandenburg Concerto No. 5. It should be harpsichord. There is more excitement over the matter of tempo than is advisable for the listeners who have to watch their blood pressures. They really became eloquent about the terrific speed of the flute in the Badinerie of Suite No. 2. Doriot Anthony Dwyer played it superbly but, should she have to take it so fast just because she can?

There are many Tanglewood subscribers who are genuine Festival fans. They flit from Festival to Festival whether it be Salzburg, Aspen or Lenox and they not only know what all the performers do, but they can tell you what all the critics think of everything. Between Festivals they live in New York or Paris or Berlin. And some I met are Californians who are up to the minute on the Frankenstein-Fried critical fencing match which goes on there all season in two of the leading papers on the coast.

Then comes the discussion (by this time, you have found yourself in the midst of a group of pianists who are still studying, though they no longer play much and you have no way of telling if they ever did) and what a discussion! Is it necessary to rock around on the piano bench when you play a soulful passage in a Bach Concerto? This was brought on by the gyrations and facial expressions which Lukas Foss displayed in his magnificent interpretations. All were in agreement that he plays magnificently. Some had heard Gould or Serkin and not many. Pressler, are all experts in gyration. But the alarm is general about the increase in exhibitionism of which many pianists are guilty. There was a feeling that television may have been responsible for some of it and that the pianist feels obliged to make his effects not only with well controlled keyboard technique, but with an agonized or enraptured (it depends on the piece) facial expression and bodily writhing, to serve as a visual aid for the uninitiated listener. I never remember hearing Rachmaninoff play in such a way that you worried about the seriousness of the attack from which he was suffering. He always got plenty of applause, too.

Adele Addison has a most agreeable stage presence and her singing of the Bach Cantata No. 202, was a pleasure to hear. This "Wedding" cantata sings about spring, Phoebus, Cupid and joy. The delightful sequence of arias and recitatives made for variety in the Saturday program.

The Tanglewood Choir, prepared by Hugh Ross and Willis Beckett, sang on Sunday afternoon in the Bach Magnificat. Soloists were Adele Addison, Florence Kopleff, Charles Bressler and Mac Morgan. Miss Addison's part was a small one which she filled well. The high spot of the singing was that done by Florence Kopleff. Her voice is rich and her singing, effortless. She kept her tempos well in control and communicated a feeling of reverence for the text. Another outstanding section was the Terzett for women's voices. This had an ethereal quality of tone which was entrancing.

The Fromm Foundation Concerts and the Seminars in Contemporary Music are other worthwhile and exciting parts of the program at Tanglewood. More of these later.

After the Mozart weekend, the programs will swing into their full symphonic scope with an interesting selection of new and old music. The Massachusetts Turnpike takes you up to the Berkshires with no trouble at all and all the beauty of the natural setting is at its best. What Tanglewood does for the young musicians who go there to study is one of its most stimulating aspects. Listeners are necessary and important to the box-office. Creative workers are important to the culture of this country.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 10 1961

Music Review

Bach Weekend at Tanglewood

By JAY C. ROSENFELD

THE FIRST weekend of the Berkshire Festival at Tanglewood was put in the record books yesterday afternoon when an audience of more than 6,000 refused to release the musicians who had just performed the Magnificat (in D major) which ended the last of the three-program Bach weekend series.

Favored by near-ideal Berkshire weather, the two final concerts yesterday and Saturday evening—attracted well over 12,000 people. Four of the Brandenburgs were played Saturday with the secular cantata "Weichet Nur, Betrubte Schatten" separating the halves. Yesterday the program closed with the choral work, sung by the Tanglewood choir, prepared by Hugh Ross and Willis Beckett.

* * *

THE MOST exciting peak of the program, however, as it had been on the preceding evening, was the piano playing of Lukas Foss. Foss did the D minor concerto yesterday and infused it cumulatively with so much zest and tension, alternating with lovely poetry, that he seemed less to be at a keyboard than to be immersed in the spirit of the music. In the fifth Brandenburg on the previous evening he had been equally galvanic and stirring. He made the broad lines clear and logical, the details brilliant, and gave it all shape, symmetry and tonal wealth.

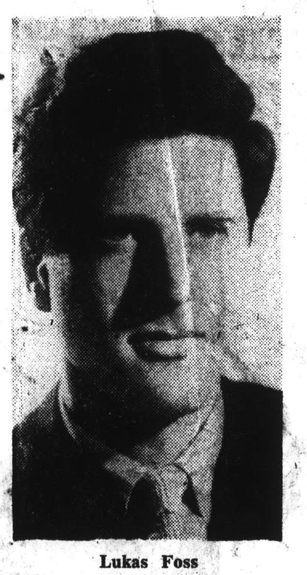
The Magnificat is a Latin setting of the canticle used on high festivals, which replaced the German versions sung on ordinary Sundays. The soloists are given but meager, short allotments, and are sometimes possibly tempted to make the most of their single time at bat by pressing for effect more anxiously than if they had the assurance of coming oftener to the plate. Whether to maintain a lofty serenity or to dramatize the operatic devices Bach employs, becomes an inward artistic struggle.

* * *

THE OPENING chorus permits the trumpets, flutes and oboes a bountiful feast before the chorus enters. In the final magnificent chorus, "Gloria Patri," Bach arrives at a vivid climax after which he again returns to the opening idiom of the overture to introduce the final reposeful ending.

There is variety in the accompaniment afforded each soloist. The organ and harpsichord are a constant, but, soprano Florence Kopleff had string accompaniment in her first aria and two flutes for the second one; soprano Adele Addison's aria was enhanced by the oboe d'amore of Louis Speyer, baritone Mac Morgan had only cellos and the keyboards; and tenor Charles Bressler violins only. Miss Kopleff and Mr. Bressler in their duet had flutes and violas. All of them discharged their assignments with distinguished competence.

Conductor Charles Munch found the chorus responsive to his well-controlled baton in the intricate part-writing. Their most impressive moments were reached in the concluding adagio of the "Fecit Potentium."



Lukas Foss

* * *

IN THE "wedding" cantata, No. 202 (Vanish, Winter Shadows), Miss Addison was at her ease at the outset and only seemed to reach her more secure control at the reprise of her initial statement. Bach is relentless in his vocal writing in this cantata and gives the voice intricacies which lie handily for instruments but are a different matter in another medium, as, for example, for the bassoon in the "Phoebus eilt mit schnellen Pferden."

* * *

THE BEST features of the Brandenburgs Saturday night were those in which the conductor was most relaxed. When he attempted to generate agitation, the gears meshed less quietly. The first of the evening, the G major, was fluent and joyful. The Boston strings were clear and strong at all dynamic levels. Munch omitted the two-chord bridge which is usually played, and also chose not to insert a slow movement sometimes chosen from other Bach sources.

The third Brandenburg had Roger Voisin as soloist on a b-flat piccolo trumpet, Doriot Anthony Dwyer, flute, Ralph Gomberg, oboe, and Richard Burgin, violin. Munch laid his baton down for the center slow movement, but still used his hands redundantly to guide the soloists here unaccompanied in a tonally lovely and gracefully inflected performance.

* * *

THE SIXTH Brandenburg is a personal favorite of this department, and the easy expression of the violas dominated by Joseph de Pasquale and of the cellos by Samuel Mayes compounded the pleasure this register of sonority affords when so masterfully executed.

In addition to Foss as soloist in the Brandenburg fifth were also Burgin, violin principale, and Mrs. Dwyer, flute. But the keyboard is designated as a "cembalo concertante," and, of course, that instrument is given incomparably greater opportunities. It must be mentioned, however, that the accurate delineation of the theme of the last movement by violinist Burgin gave that section its exact and proper pace. The great keyboard cadenza was triumphantly done by Foss, and the demonstration by the audience had basic justification.

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Mr. Munch offered solid interpretations and, if the players were inclined to lag a bit or entrances were spotty, the fault was not his. Some of the movements were taken at break neck speed while others languished.

This was a concert of beautiful music, played for the most part with the skill one has come to expect from this symphony. They seldom let their audiences down, but this was their first concert of the festival and the sound was something less than solid.

It was a perfect evening for music, cool and comfortable in the shed and an attentive and knowledgeable audience made the most of it.

Mrs. Koussevitzky Present

Mrs. Serge Koussevitzky is in residence here and seldom misses a concert. Extremely gracious, she speaks to many people as she makes her way down the aisles.

Mrs. Koussevitzky is more than a memory of the great days of the festival, she is a symbol of all that the festival stands for, all that it has been.

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Granting that the mechanics of tonal production were skillfully controlled, we come to the main reasons why this probably was a rather tiresome concert, except for the most "baroquial" minded.

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Weekly Independent
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The Sunday afternoon program — all Bach — began wi a good clean-cut performance o the *Sinfonia* from the *Easter Oratorio.* It was a bright an pleasant opening for a sunny and balmy afternoon.

Lukas Foss and the Boston Orchestra's superb strings shone in the *Concerto for Clavier, in D Minor, No. 1* Foss' brilliant technique was everywhere in evidence, but his efforts to clarify the clavier line, played here on a mellifluous piano in a vast open space, led to an intensity of tempo and touch which left both artist and audience exhausted. In contrast, Mr. Foss played the second movement with almost romantic sentimentality and returned to his furious intensity for the final allegro.

In the second half of the program, the Boston Symphony, four fine soloists, a chorus of a hundred voices, and a fine pipe organ gave their all to an interpretation of the surprised song of an eighteen year old maiden — the *Magnificat* from the Gospel according to St. Luke. Depending on one's point of view. this work is either nonsense or a glorious offering of praise to Almighty God.

Hugh Ross in a week's time had whipped a brand new chorus into fine form. Soloists, at best, can't be heard in the Shed, but one feels they gave what they had. The orchestra played with devotion and the little high trumpet bled to the Glory of God. I, personally, believe that is the way to sing *Magnificat.*

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Quartet in D major by Haydn; *Quartet No. 12 by Milhaud;* and *Quartet in C Major, Opus 59, No. 3* by Beethoven.

LUCAS FOSS

AT ANGLEWOOD

The first concert by the Boston Symphony Orchestra with Charles Munch conducting, will be heard tomorrow evening (Friday) at 8:30 in the Shed at Tanglewood. For his first three concerts of the new season, Mr. Munch will present all-Bach programs.

His first concert will include *Suite No. 3, Suite No. 2* (Dwyer), *Suite No. 1* and *Suite No. 4.*

On Saturday morning there will be an Open Rehearsal in the Shed. At the Saturday night concert (July 8) will be heard *Brandenburg Concerto No. 3, Brandenburg Concerto No. 2* (Burgin, Dwyer, Gomberg, Voisin), *Cantata No. 202* (Addison), *Brandenburg Concerto No. 6* and *Brandenburg Concerto No. 5* (Burgin, Dwyer, Foss).

The Boston Symphony will be heard at 2:30 on Sunday afternoon (July 9) when Mr. Munch will present *Sinfonia from Easter Cantata, Piano Concerto in D minor* (Foss), *Magnificat* (Addison, Kopleff, Bressier, Morgan and the Tanglewood Choir.)

Wednesday, July 12, there will be a Chamber Music Concert in the Theatre at 8:30 by the Budapest Quartet.

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By J. W. H.

The Sunday afternoon program — all Bach — began with a good clean-cut performance of the *Sinfonia* from the *Easter Oratorio.* It was a bright and pleasant opening for a sunny and balmy afternoon.

Lukas Foss and the Boston Orchestra's superb strings shone in the *Concerto for Clavier, in D Minor, No. 1* Foss' brilliant technique was everywhere in evidence, but his efforts to clarify the clavier line, played here on a mellifluous piano in a vast open space, led to an intensity of tempo and touch which left both artist and audience exhausted. In contrast, Mr. Foss played the second movement with almost romantic sentimentality and returned to his furious intensity for the final allegro.

In the second half of the program, the Boston Symphony, four fine soloists, a chorus of a hundred voices, and a fine pipe organ gave their all to an interpretation of the surprised song of an eighteen year old maiden — the *Magnificat* from the Gospel according to St. Luke. Depending on one's point of view. this work is either nonsense or a glorious offering of praise to Almighty God.

Hugh Ross in a week's time had whipped a brand new chorus into fine form. Soloists, at best, can't be heard in the Shed, but one feels they gave what they had. The orchestra played with devotion and the little high trumpet bled to the Glory of God. I, personally, believe that is the way to sing *Magnificat.*

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498
JUL 6 1961

Quartet in D major by Haydn; *Quartet No. 12 by Milhaud;* and *Quartet in C Major, Opus 59, No. 3* by Beethoven.

LUCAS FOSS

AT TANGLEWOOD

The first concert by the Boston Symphony Orchestra with Charles Munch conducting, will be heard tomorrow evening (Friday) at 8:30 in the Shed at Tanglewood. For his first three concerts of the new season, Mr. Munch will present all-Bach programs.

His first concert will include *Suite No. 3, Suite No. 2* (Dwyer), *Suite No. 1* and *Suite No. 4.*

On Saturday morning there will be an Open Rehearsal in the Shed. At the Saturday night concert (July 8) will be heard *Brandenburg Concerto No. 3, Brandenburg Concerto No. 2,* (Burgin, Dwyer, Gomberg, Voisin), *Cantata No. 202* (Addison), *Brandenburg Concerto No. 6* and *Brandenburg Concerto No. 5* (Burgin, Dwyer, Foss).

The Boston Symphony will be heard at 2:30 on Sunday afternoon (July 9) when Mr. Munch will present *Sinfonia from Easter Cantata, Piano Concerto in D minor* (Foss), *Magnificat* (Addison, Kopleff, Bressier, Morgan and the Tanglewood Choir.)

Wednesday, July 12, there will be a Chamber Music Concert in the Theatre at 8:30 by the Budapest Quartet.

Sunday Telegram
WORCESTER, Mass.
Circ. 101,456

JUL 9 1961

Music: All-Bach Concert At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The cliche about "people who go to concerts to be seen" certainly didn't apply to last night's audience of 6,019 in the music shed at Tanglewood. The weekend's second all-Bach concert was played by the Boston Symphony Orchestra, conducted by Charles Munch.

Last night's program consisted of four Brandenburg concerti (Nos. 2, 3, 5 and 6) and the "Wedding Cantata," No. 202, "Vanish, Winter Shadows." Soprano Adele Addison was soloist for the cantata.

A state of enthralled listening possessed the audience. Actually it was a happy program, quite devoid of serious event. The Brandenburg concerti are all in major keys, and while the secular style is steeped in Bach's formal technique, subject matter is as timely as "the passing of winter, and coming of spring," to quote Albert Schweitzer.

Tonal Delight

We weren't much impressed with Munch's approach to the four orchestral suites by Bach on Friday night but last night's Brandenburg concerti were quite another matter. They don't call for elaborate or demonstrative podium technique, but neither did they look or sound as if the rehearsal had gone so well that a placidly wielded baton would keep everything in tow. The strings of the Boston Symphony being capable of such magnificent sound, the third Brandenburg concerto was a tonal delight. Its two fast movements were clear pools of sound, with each line of the counterpoint a perfectly-formed unit woven into the fabric.

Precision, stealth and charm were assets of the opening allegro. Munch made it crystal clear where melodic features were located, achieving marvelous balances with accompanying instruments.

Technique Brilliant

Technique was brilliant in the second allegro—tempo spirited but not pressured.

A spirit of pageantry pervaded the swift movements of the second Brandenburg.

Soloists were Roger Voisin, trumpet; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe, and Richard Burgin, violin. Daniel Pinkham was at the harpsichord.

The solos of the first movement were not all unblemished in pitch or quality. Those in flute, oboe and violin were, for the most part, imperceptible, except in the second and final movements.

Cantata Triumph

Miss Addison had a triumph in the cantata. This is to her distinct credit because the joy that the work no doubt perpetrated during Bach's era is pretty well eclipsed by today's concept of style and technique, and humor.

The cantata is described by this singularly un-Bachian text: "Phoebus and his horses gallop through the new world; Cupid runs through the fields whenever he sees a pair of lovers kissing; may the love of the newly-wedded pair overcome and outlast the transitoriness of outward things."

It required a most active imagination to find such colorful phraseology in the performance, superbly done as it was. Miss Addison's pure, ringing, tones were prolonged to the fullest. She held a rather gigantic printed score, but seemed to rely on it infrequently.

This afternoon's program by the Boston Symphony and Munch will include the Sinfonia from the Easter Oratorio; the First Piano Concerto in D minor with Lukas Foss as soloist; and the "Magnificat." Soloists: Adele Addison, soprano; Florence Kopleff, alto; Charles Bressler, tenor, and Mac Morgan, baritone. Choruses will be done by the Tanglewood choir of students from the Berkshire Music Center.

Worcester Sunday Telegram July 9, 1961 A 25

PRICES GOING UP SOON

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 8 1961

Music

Bach Concert at Tanglewood

By JAY C. ROSENFELD

THE BIG SHED at Tanglewood welcomed its first audience of the season for a formal concert last night when Charles Munch lead the chamber-sized ensemble of the pick of the Boston Symphony Orchestra which has become the traditional opening ceremony.

The program consisted of the four suites of Bach, continuing the plan established by Serge Koussevitzky of devoting the first weekend to that master and the second to Mozart.

The cool evening was an excellent one for the musicians as well as for the audience of 2,992 which filled the front half of the auditorium. The famous strings of the Boston Orchestra never sounded more solid and resonant, even in the most subdued passages, and Munch had never seemed to hold his crack little band in better discipline.

* * *

THE EVENING proved to be more exhilarating than the prospect of the four suites on one program may have promised. Bach provides variety by using different wind instruments with the basic strings in each of the four works. Munch also used a harpsichord for the "continuo," a practise which Bach himself always employed but which has been more or less omitted in modern performances.

Munch made a few other changes in the suites which he has led so many times on this same stage. The forces used last night, while they consist of about one-half of the string sections, are still a considerable amplification of the numbers the composer himself had at his disposition, and thus the harpsichord no doubt was more effective then.

These suites were of the period of most of Bach's secular music and it is questionable if he was concerned with posthumous fame. Musicians in the various courts of Europe in that day rarely used works of other or previous composers; it was a do-it-yourself process nearly entirely.

* * *

THE MOST VOCIFEROUS and spontaneous audience response came, as might be expected by any of the old Tanglewood hands, after B minor suite in which Doriot Anthony Dwyer was again the flute solo. She has always played this with special distinction and Munch has always motioned to her to rise from her seat among her colleagues to accept the plaudits of the audience. This year she emerged from the wings with the conductor and left the stage with him after the performance. The many recalls were well deserved.

The program had started with the best-known of the suites—the third, in D major. The strings played without effort and their tone held its dominance in the interplay of voices Bach wrote and none was hidden nor obscured by a contiguous section.

Munch singled out several of the wind players to whom solos are allotted in these suites. The trumpet section earned special honors for the opportunities two of the suites provide for them and Roger Voisin, in particular, was awarded appreciation for his playing of the high B flat piccolo trumpet which he handled with skill and an absence of shrillness which can accompany its employment.

* * *

IN THE FINAL "Badinerie" of the flute suite Munch contrived to allow Mrs. Dwyer's playing to emerge even more clearly this year by reducing the strings to one desk for each voice and further dampening them by requiring them to use mutes. Ralph Gomberg, oboe, was distinguished for his part in the C major suite, and the bassoons, Sherman Walt and Ernest Panenka, might well, too, have been noticed for their accomplishments.

But it was the strings' evening after all. Tone, breadth, purity and all the ingredients needed to express the moods of Bach, from the lovely sustained air of the third suite to the many gay and light-hearted dances with which these works abound, were present in every detail of the evening, and were the main reason, by far, why this was such wonderful Bach.

Herald (m)
BOSTON, Mass.
Circ. 177,105

JUL 10 1961

BERKSHIRE CONCERTS SHOW SOCIAL CHANGES

By JULES WOLFFERS

TANGLEWOOD, Lenox—For generations observers of the American scene have stated that our experiments in mass education and mass culture would result in a general leveling down of appreciation, achievement and results. But exactly the opposite has been the case at the early season concerts of the Berkshire Festival. Far from a leveling down there has been a leveling up as is proved conclusively by attendance figures this weekend at Tanglewood.

Intimate Concerts

In a way I regret what has happened to what used to be called the Bach-Mozart concerts which preceded the Festival proper of the full Boston Symphony Orchestra. Nothing more delightful took place, winter or summer, than the intimate chamber orchestra concerts in the small Theater-Concert Hall with conductor, players and audience in the closest rapport. In a sense these were aristocratic events aiming at the highest level and limited to what was thought to be a small, select audience.

But more and more people came to these concerts as the years rolled on. First the back of the hall was opened for outside listeners, then the large Music Shed was used when it rained. Later the Shed was used for some of the concerts and now all the chamber orchestra events are in the Shed with the first two weekends being included in the Festival proper rather than forming a separate pre-season series.

Perhaps something has been lost but much more has been gained. The cultural evolution can be gauged in figures with, in round numbers, 3000 persons present Friday, 6000 Saturday night and 4500 Sunday afternoon as opposed to 1200 a concert in former years. Thus what used to be considered esoteric items for the select few is now standard fare for the many.

As for the music this weekend, it was glorious with Charles Munch in top form, the players alert and responsive and the soloists outstanding. After the Friday night concert of the Bach Suites for Orchestra, the all-Bach lists continued Saturday night with energetic and vital readings of the Brandenburg Concertos Nos. 3, 2, 5 and 6, in that order. Adele Addison sang gloriously in the "Wedding" Cantata after Roger Voisin had distinguished himself in the difficult trumpet part of the Concerto No. 2.

The only disconcerting factor was the placement of the solo group in the Concerto No. 5. Richard Burgin and Doriot Anthony Dwyer sat to one side and back of Lukas Foss and his large concert grand piano. Although Mr. Foss played the important piano solo and soloistic parts impeccably, his accompaniments overpowered both Mr. Burgin's violin and Mrs. Dwyer's flute in their solo sections.

Nothing Lacking

But nothing was lacking the following afternoon when Mr. Foss performed the D minor Concerto with all imaginable zest, taste, refinement, skill and beauty. Mr. Munch's accompaniment was superbly disposed throughout the three movements.

The conductor opened this program with an energetic stirring approach to the Sinfonia from the Easter Oratorio. The Magnificat, with the Tanglewood Choir, prepared by Hugh Ross and Willis Beckett, and with soloists Adele Addison, soprano; Florence Kopleff, alto; Charles Bressler, tenor; and Mac Morgan, baritone, closed the program in inspired style to leave the Sunday hearers pleased beyond measure.

The concerts will be devoted to Mozart next weekend. A very special event comes on Thursday when Danny Kaye will be guest conductor for a Pension Fund concert. No tickets will be sold for general admission in order that all may savor the particular flavor of the event by being seated in the shed. Except for the lower price seats, tickets are still available at this writing.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

JUL 8 1961

Bach Program Heard by 3,000 At Tanglewood

An audience of close to 3,000 last night heard Charles Munch and members of the Boston Symphony Orchestra open the major Berkshire Music Festival program at Tanglewood, Lenox.

Boston Symphony players under their music director's baton presented the first of the series of six Bach-Mozart programs which annually precede the symphonic concerts by the full orchestra. On Wednesday evening the season had had a modest beginning with a chamber music concert.

The gate count for last night's concert of Bach works in the huge music shed at Tanglewood was 2,992. The program consisted of the Suites 3, 2, 1 and 4 in that order. Dorio Anthony Dwyer was flute soloist in the No. 2 Suite, the "Badinerie."

Tonight at 8:30 Dr. Munch will conduct the small orchestra in the second Bach concert which will consist of the Brandenburg Concertos No. 3, 2, 6 and 5, with the No. 202 Cantata inserted in the middle. Adde Addison will be the soloist in the cantata.

Tomorrow afternoon at 2:30, the concert will open with the Sinfonia from the Easter Cantata, followed by the Piano Concerto in D Minor with Lucas Foss as soloist, and the Magnificat in which four soloists and the Tanglewood Choir will assist the orchestra under Dr. Munch's direction.

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Herald (m)
BOSTON, Mass.
Circ. 177,105
JUL 8 1961

Bach Suite Impressive At Berkshire Program

By JULES WOLFFERS

TANGLEWOOD, LENNOX—The zestful and impressive orchestral suites by Bach served as the best kind of introduction to the Berkshire Festival, which opened here Friday night at Tanglewood's Music Shed, with Charles Munch conducting the Boston Symphony Orchestra in the first of three all Bach programs.

Adds Impetus

Mr. Munch's way with Bach is as zestful and impressive as the music. He gives these grand old scores a modern re-interpretation by bringing the tempi thoroughly up to date. While this may not always serve the music to best advantage from a traditional point of view, it does ad much interest and impetus.

Perhaps the conductor goes a little too far, however, when he omits some of the repeat marks. The music is so delightful that we grudge every missed section. This is particularly so in the briefer dances, where the lack of repeats makes the music disappear almost before it has started.

But there are also many advantages. The lightness and airness of the music was particularly well depicted. His balance was superb, with the interest shuttling back and forth with rapid charm.

Doriot Anthony Dwyer played the solo flute part of the second suite with her accustomed skill and deftness. In his role of accompanist, Mr. Munch kept the orchestra beautifully in balance with the solo line. While all the four suites have their own individual attributes, it was the second which proved the most appealing. But it is difficult to choose, for while they each are more or less similar in structure, they vary widely in style and mood.

Applause Constant

The 3000 patrons were delighted with the proceedings. Applause was generous and constant after each work, and the opening can go down as a success—a prelude for the fine things to come.

Saturday night's concert will include the Brandenburg Concerti Nos. 2, 3, 5 and 6, together with "The Wedding" cantata, Adele Addison, soprano, as soloist.

Sunday afternoon's program at 2:30 includes the Sinfonia from the Easter Oratorio; the Clavier Concerto in D Minor, Lukas Foss, soloist; and the Magnificat, with the Tanglewood Choir.

Telegram (m)
WORCESTER, Mass.
Circ. 57,783
JUL 10 1961

Music: Tanglewood Program Is All-Bach Again

By RAYMOND MORIN
Telegram Music Critic

LENOX — The Boston Symphony Orchestra, conductor Charles Munch and composer Johann Sebastian Bach had a highly successful weekend of concerts at the Berkshire Music Festival.

Yesterday afternoon's Music Shed audience numbered 4,448, bringing the weekend total to 15,384.

There was more variety in yesterday's program than in the previous two on Friday and Saturday nights. Yesterday's: Bach's Sinfonia from the Easter Oratorio; Piano Concerto in D Minor, No. 1, Lukas Foss, soloist; "Maginificat" with orchestra, Tanglewood Choir (students at the Berkshire Music Center) and soloists — Adele Addison, soprano; Florence Kopleff, alto; Charles Bressler, tenor; Mac Morgan, baritone.

Piano-String Dialogue

Foss gave a discriminating and in some ways brilliant performance of the piano concerto. He was helped immeasurably by an orchestra and conductor who catered to his every wish, even to a point of poetic license in the second or slow movement.

Both attained a real pianissimmo in the opening movement, emphasizing the effectiveness of heavy passages. Keyboard technique was clean, tone alive and sensitive and speed unhurried. Nor did the pianist hammer at the cadenza.

The slow movement (scored almost entirely for the right hand alone) was as serene and richly-toned as we have ever heard, although at some points it threatened to descend to a mushy stage.

Lively dialogue was carried on between the strings and piano in the finale. The soloist's technique was fluent, somewhat affected by mannerisms.

Punctuating Brasses

Intonation was not of the purest in the sinfonia from the Easter Oratorio. There certainly was abundant vitality, over-exerted in trumpets, a situation that marred all three weekend performances. The same off-balance had existed in the Third Suite (Friday night) and Second Brandenburg Concerto (Saturday night).

The "Magnificat" is not a giant among Bach's choral works, but it does have powerful religious incentive, inspired by the text, "My soul doth magnify the Lord."

Most compelling was the spirit and delivery of the chorus, particularly in the opening "Magnificat Anima" and "Fecit Potentiam." The 100 mixed voices did sound a little like a huge cheering section in the latter.

Brasses sometimes got in the way of the chorus' words, but fine balances, flexibility and phrasing were distinct credits to Hugh Ross and Willis Beckett, who prepared the chorus for this performance.

'Strum und Drang' Present

Miss Addison sang the aria, "Quia Respexit" with a soaring, expressive tone that blended beautifully with the woodwinds. Long taxing phrases in the alto score proved to be a problem to Miss Kopleff.

The deep-rooted baritone aria, "Quia Fecit," is a rather thankless proposition for the baritone. Actually, it lies in the bass range. Morgan sang it with verve and managed to project clearly the low tones that are obstructed by cellos and supported by harpsichord.

This was a Boston Symphony debut for Bressler. It may have caused an extra measure of nervousness. The young tenor's ousness. The young tenor's approach was far removed from the spirit of the "Magnificat." He worked extremely hard at creating a semioperative impression in his big aria," Deposuit Potentes." Quality was good enough (light lyrical character), but the "Strum und Drang" he sought were quite out of keeping with the text.

On Thursday night, Danny Kaye "conducts" the Boston Symphony for the benefit of its pension fund in what probably will be an artistic assasination. The weekend, beginning Friday night, is all Mozart.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
JUL 11 1961

Berkshire Festival Opens To 13,367 Cheering Fans

The 24th season of the Berkshire Festival at Tanglewood opened last weekend to a cheering audience. The chamber orchestra of the Boston Symphony played three all Bach concerts under the baton of Charles Munch. Total attendance numbered 13,367, the largest audience of Bach devotees recorded at Tanglewood.

Clear, cool weather prevailed throughout the weekend, enhancing the enjoyment of the concerts. The first, on Friday evening, was given over to Bach's four orchestral Suites, with harpsichord continuo. These suites were called "ouvertures" in Bach's time, a sequence of dance movements with an introductory section modeled after the overture form established by Lully.

Dr. Munch chose the Third Suite in D major to open, the stately overture echoing the footsteps of the latecomers. All were hushed by the following familiar but no less moving "Air for the G string." The tempo this year was preferable to the almost unbearable slowness of last year's, the whole a finely drawn perfection.

Bach invites myriad interpretations, and Dr. Munch seldom projects an exact repetition of a composition, to most listeners a constant in the enjoyment of a concert. This can produce much discussion and dissension, but also provokes further exploration of the music, which is never-ending.

Doriot Anthony Dwyer starred in the favorite Second Suite in B minor for flute and strings only, not programmed last year. Her playing showed a marked maturity in technical quality. Breathiness, which is so difficult to eliminate from quick passages, was absent in the joyful "Badinerie." Its playful bounce, with a relaxed undertone was sustained throughout.

The concert ended with Suite No. 4 in D major, its varied rhythms and rich melodic and instrumental interplay in marvelous contrast to the simplicity of the beginning suite.

Saturday's concert included the Brandenburg Concertos, Nos. 2, 3, 5 and 6, and the "Wedding Cantata," for soprano, No. 202, beautifully performed by Adele Addison.

Sunday's bright sunshine made even more glorious the "Sinfonia from the Easter Oratorio" which opened the afternoon concert, and the tender evocative "Magnificat" sung in the second half.

Lukas Foss gave a brilliant and indefatigable performance of the Concerto for Clavier, in D minor, No. 1, its three movements distinct and distinctive in execution and style.

The newly formed Berkshire Chorus, prepared by Hugh Ross and Willis Beckett displayed a notable clarity of line and clean attack, the balance of voices remarkably good.

The soloists, Adele Addison, soprano, Charles Bressler, tenor, Florence Kopleff, alto, and Mack Morgan, baritone, performed with musical sensitivity and style the disparate and expressive arias.

At all performances, the vigorously applauding audience showed their appreciation of the musical magic Dr. Munch continues to weave through the impeccable virtuosity of his orchestra.

Thursday evening, traditions are expected to be shattered when Danny Kaye receives the baton from Charles Munch to conduct (ffl) the Boston Symphony Orchestra. A benefit concert for the Orchestra's Pension Fund, Mr. Kaye has generously donated his talents. There will be no admissions to the grounds. All seats are reserved.—M.deB.B.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Circ. 40,709
JUL 10 1961

Bach Works Featured At Tanglewood

(Special to The American)

LENOX, MASS. — The Bach week end of concerts which opened the Berkshire Festival at Tanglewood was a triumph for soloists, chorus, the Boston Symphony Orchestra, attendance, and even the weather. And if we said much the same last year it bears repeating for it just happens to be true.

The three concerts which began on Friday night and ended the Bach series Sunday afternoon before 4,448 were presented before a week-end total of 15,384, more than 1,100 ahead of the same series last season. It was a program of Bach performed with such beauty, devotion and excellence as to leave the three audiences speechless. It was richness of Bach heaped upon more richness of Bach for a series of memories not soon to be forgotten.

Friday night there was the brilliant flute solo of Doriot Dwyer in "Suite No. 2, in B Minor, for Flute and Strings" for which Bach would have kissed the performer. Saturday night more than 6,000 in the audience heard the excellent performance of the "Brandenburg Concerto No. 2, in F Major," for trumpet, flute, oboe, and violin, and then the rich voice of Adele Addison, soprano, in the "Wedding" Cantata which she sang with such joy, charm and poise that when it was over Conductor Charles Munch kissed her hand. The German words told of seeking joy and of the gushing of waves. In Miss Addison's singing there was indeed joy to be found and the audience told her so.

To add riches to riches the audience heard Lukas Foss in such a brilliant performance of the "Brandenburg Concerto No 5 in D Major," for clavier, flute and violan that no one there will soon forget his inspired performance. Lukas Foss played again on Sunday in the "Concerto for Clavier, in D Minor No. 1," giving such a fine performance that we are moved to say his was an inspired performance.

Lukas Foss had the audience in his hand throughout his brilliant performance at both concerts and in his debt by the time he had finished.

Miss Addison Soloist

Miss Addison sang with the Tanglewood Choir yesterday afternoon joining with the 75 male and female voices prepared by Hugh Ross and Willis Beckett. It was joy just to watch her not only in her own singing but as she followed the other singers in their performances. She has not only excellent enunciation in her German and English singing but charm, poise, and a fine sense of the dramatic. Florence Kopleff was the alto soloist. Charles Bressler was tenor and Mac Morgan the baritone. It was a glowing conclusion to the Bach week end to hear the soloists, chorus, and Boston Symphony Orchestra in the "Magnificat."

The Boston Symphony Orchestra string section had a rich opportunity to perform throughout the Bach series and was in fine form. There were many opportunities to hear the magnificent new harpsichord. The muscians gave the 1961 Berkshire Symphony Festival such an auspicious beginning that one knows this will be a season to be anticipated. Munch seemed in excellent form and happier than last season, having just returned from a vacation in France. The Saturday morning open rehearsal drew just short of 2,000, ranging in age from infants in arms to great-grandparents. It was such a beautiful week end as only the Berkshires can give when they are in the mood to be favorable.

The three concerts next week end will be devoted to the music of Mozart under direction of Charles Munch. Seymour Lipkin will be piano soloist Sunday afternoon in the Mozart "Piano Concerto, K 466" and the Tanglewood Choir and soloists will present the Canta, "Davidde Penitente."

S. M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 3 1961

1,000 at Tanglewood Exercises Marking Music Center Opening

TANGLEWOOD — Exercises in the theater concert hall here yesterday afternoon, marking the opening of the Berkshire Music Center were attended by more than 1,000 persons including 280 students who are enrolled at the Center which is operated by the Boston Symphony Orchestra.

Leonard Burkat, music administrator for the Boston Symphony Orchestra, presided at the exercises and after introducting the speakers, presented to the students and guests Ralph Berkowitz, dean of the music Center, who in turn introduced the faculty members.

Chief Justice Raymond S. Wilkins of the Massachusetts Supreme Court and a trustee of the BSO, one of the three speakers at the exercises, told his listeners that the Center symbolized the will of the trustees to take part in spreading music to other parts of the world.

Indebted to Founder's Vision

'While we haven't done as well as other countries in musical development Judge Wilkins said, "the Music Center is important to our national musical development and we are indebted to the vision of the late Dr. Serge Koussevitzky," who founded the school in 1940.

Aaron Copland, assistant director and chairman of the faculty at the school, noted that nowhere else in the world has a symphonic organization undertaken to run a school such as the Berkshire Music Center, adding that "our purpose is to give the students the benefit of the experience of older musicians in the performance of music; performance first and teaching second.

"The staff at Tanglewood," he continued, "attempts to bring to the student a musical horizon larger than the one he arrives with.

"People think of music as a quiet art," he said, but the new music of today very much reflects the preoccupations of our complex world.

"A take off for the moon will surely mean a take off in new musical adventures."

Mrs. Olga Koussevitzky, widow of the Music Center's founder and for 25 years conductor of the BSO, told the audience that 'The 'Berkshire Music Center was to him synonymous to youth. before his death, he followed all its steps, suffered its growing pains and shared in the growing pride of its astonishing development."

Years after it was established, She continued, Serge Koussevitzky wrote:

Tanglewood belongs to no one but to all. It belongs physically to the Boston Symphony Orchestra, morally to me, universally to this community, this country and to the musicians of the world. We cannot do without one another for the good of the common cause. This is extremely significant. a small speck on the world map, historical Tanglewood has become a center of music. With its advent, the Boston Symphony Orchestra gained unprecedented stature . . . I also am grateful to destiny.

The writing, Mrs. Koussevitzky said, stopped with those words and "from there we resume. We are grateful to the Boston Symphony Orchestra, former faculty members and students and to you, his children. Our common cause has never been more challenging. The Berkshire Music Center today is the fulfillment of the founder's faith that shall not fall. I also am grateful to destiny."

Whitestone

GIFT FROM JAPAN is presented to Mrs. Olga Koussevitzky, left, widow of the founder of the Berkshire Music Center, at Tanglewood yesterday, by Miss Kazuko Tatsumura, a musicologist who is enrolled at the Center this summer. She brought the gift from Seiji Ozawa, young Japanese conductor, who won the Koussevitzky Memorial Scholarship at Tanglewood last summer. Miss Tatsumura is spending the summer with Mr. and Mrs. William A. Whittlesey III, 380 Holmes Road, Pittsfield. In center, looking on, is Jay C. Rosenfeld, music critic.

PAGE 4 THE BLADE: TOLEDO, OHIO, SUNDAY, JULY 30,

The World Of Music

Woman Flute Player Makes It To The Top

She Heads Section Of Major Unit

By LEE STEELE

A DIMPLED, petite brunette occupies a unique position among the instrumentalists of America's major symphony orchestras.

She is the only woman first chair flutist in a large orchestra.

"No one ever dreamed I'd be a flute player," says Doriot Anthony Dwyer. In the fall, she will begin her tenth season as head of the 5-player flute section of the Boston Symphony Orchestra.

Her selection as first flutist was made by Conductor Charles Munch in what was a precedent shattering gesture. In its 71 seasons, the Boston Symphony had never hired a woman to be a principal player.

★ ★ ★

MR MUNCH auditioned the then Miss Anthony — her grandfather was a cousin of Susan B. Anthony, famed pioneer for women's rights—and just to reassure himself that the choice was right, it has been bruited that Conductor Munch auditioned an additional 15 flute players.

DORIOT ANTHONY DWYER
Holds unique position

He returned to his choice: Miss Anthony. She was completing her sixth year as second flute with the Los Angeles Philharmonic Orchestra when she applied for the job with the Boston Symphony.

Her previous experience had been as second flute with the National Symphony Orchestra under the late Hans Kindler. At the time, she commuted to Philadelphia to study with the famous first flutist of that city's orchestra, William Kincaid.

Georges Laurent, who headed the Boston Symphony flute section for more than 30 years, not only helped to audition the young woman, but also approved the appointment. She joined the orchestra for the 1952-53 season.

Since then she has married —her husband, Thomas F. Dwyer, is a Boston psychiatrist—and they have a year-old daughter, Arienne Maureen.

★ ★ ★

MRS. DWYER'S mother, a flutist, and her mother's sisters toured the old Chautauqua circuit as the Maurer Sisters Quartet. Then when Mrs. Anthony became the mother of four children, "she wanted one of us to play the flute," her daughter recalls.

Mrs. Dwyer was taking dancing lessons as a child, and even pondered the possibility of becoming an actress. "Suddenly, the flute sounded beautiful to me." Her flute lessons began at age 8.

To hear Mrs. Dwyer perform is to realize that her flute playing is beautiful. I heard her in several rehearsals and a finished performance of the Mozart Flute Concerto recently at the Boston Sympony's summer headquarters at Tanglewood in Lenox, Mass. The sound she produces is sweet and certain; her sense of dynamic proportion is superb and she displays skillful feeling for nuances.

Two seasons ago, Mrs. Dwyer gave a benefit concert at Town Hall in New York on behalf of the scholarship fund of Mu Phi Epsilon, honorary music sorority for women. She appeared with Jesus Maria Sanroma, the pianist.

Traveler (e)
BOSTON, Mass.
Circ. 169,783
JUL 13 1961

Where To Go--What To Do

Friday, July 14

Friday can be a fun day for oldsters and youngsters who take advantage of the entertainment being offered.

Besides all the summer theater plays to be seen by the grown-ups there will be special children's theater productions, too.

At LYNNFIELD CENTER ELEMENTARY SCHOOL "The Three Pigs" and "The Inviable Dragon" will be presented at 11 a.m. by the Boston Children's Theater Stagemobile, known as the Traveling Theater.

And in Brighton at the ARTS CENTER THEATER the American Festival will present "Young Abe Lincoln" at 11 a.m., 3 and 8 p.m.

All seats are reserved and cost $1 for this special children's version of the Breadway hit musical.

For jazz enthusiasts there's a big night at CASTLE HILL, Ipswich. Dave Brubeck and Modern Jazz Quartet will present a program at 8:30 p.m. A picnic supper may be bought on the East Terrace of The Great House.

For symphony lovers in the western part of the state and those wishing to travel to TANGLEWOOD at Lenox there will be a concert devoted to the music of Mozart at 8:30 p.m. Charles Munch will conduct the Boston Symphony Orchestra in the shed.

And on the Esplanade at the HATCH SHELL Robert Hawkins will conduct the Esplanade concert at 8:30 p.m.

Another Friday activity will be the meeting at 8.30 p.m. of DAUGHTERS OF ISABELLA, STAR OF THE SEA CIRCLE, 109 Bevely, at G. A. R. Hall. Mrs. Raymond MacNeil will preside.

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Second week - July 10 - 16

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
JUL 9 1961

Tanglewood Choir Debuts Today at Music Festival

Several Soloists Will Be Heard This Afternoon; Full Program Features Danny Kaye Thursday

LENOX—Under the direction of Hugh Ross and Willis Beckett, the Tanglewood Choir will make its season's debut this afternoon in the Music Shed at 2.30 as the Berkshire Music Festival enters its second week. Dr. Charles Munch will conduct the Boston Symphony Orchestra in Bach's "Magnificat" this afternoon. Today's soloists will be soprano Adele Addison, Florence Kopleff, Charles Bressler and Mac Morgan. Lukas Foss will be the piano soloist in Sinfonia from the Eastern Cantata and the First Concerto for Clavier (D minor) preceding the "Magnificat," which also features the Tanglewood Choir.

The first of the weekly Sunday morning Berkshire Music Center chamber concerts in the music hall will be held today at 10 a. m.

Dr. Munch and the Boston Symphony Orchestra will perform three concerts at Tanglewood next week end, each devoted to the music of Mozart. The Friday evening concert at 8.30 will consist of the Mozart Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and his Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons (K. 388).

The Saturday evening concert at 8.30, preceded by an open rehearsal in the music shed at 10 a. m., will have five first-desk players from the orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concerto (K. 191). Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute (K. 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt and James Stagliano will be heard in the Sinfonia Concertante (K. 297b).

Hugh Ross has been invited by Dr. Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" (K. 469) next Sunday afternoon at 2.30. The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo, and tenor William Lewis will be heard in the Cantata. The concert will include Mozart's Symphony No. 29 (K. 201) and his Piano Concerto in D minor, No. 20 (K. 466), in which Seymour Lipkin will be soloist.

Pension Concert

Danny Kaye will be at Tanglewood Thursday evening at 8.30 to conduct the orchestra in an extraordinary concert to benefit the Pension Fund. The program for this unpredictable adventure is known only to Mr. Kaye but the orchestra's management, recalling his first encounter as conductor of the Boston Symphony Orchestra in 1957, warns the public to be prepared for an evening of high humor.

The Fromm Foundation will sponsor a concert of contemporary chamber music at Tanglewood Monday in the theater at 8.30 p. m. The concert, to which the public is invited (no admission charge), will honor the four composers in residence on the 1961 Berkshire Music Center faculty at Tanglewood: Aaron Copland, Wolfgang Fortner, Lukas Foss and Roberto Gerhard. The concert will be under the direction of Richard Burgin, with members of the Boston Symphony Orchestra and guest artists. The program will include the first American performances of Mr. Gerhard's Concerto for Harpsichord, Strings and Percussion (Frank Pelleg, soloist) and of Mr. Fortner's Third String Quartet. Mr. Copland will conduct his "Nonet for Solo Strings" and soprano Adele Addison will be soloist in the first performance of the new chamber music version—prepared for the 1961 Aspen Music Festival — of Lukas Foss' "Time Cycle."

Chamber Program

The Budapest String Quartet—Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola; and Mischa Schneider, cello—will give the second concert of the Tanglewood chamber music series Wednesday at 8.30 p. m. in the theater. The program will consist of Haydn's Quartet in D major, Op., 50, No. 6; the Quartet No. 12 by Milhaud, and Beethoven's Quartet in C major, Op. 59, No. 3.

Friends of the Berkshire Music Center are invited to several events at Tanglewood this week. In addition to the Fromm Foundation concert of contemporary chamber music Monday evening, friends are invited to the seminar in contemporary music and in the Chamber Music Hall at 3.15 p. m. Friday; to the Berkshire Music Center Orchestra concert at 3 p. m. Saturday (rather than on the usual Thursday night which, this week, is pre-empted by Danny Kaye); and to the Berkshire Music Center chamber music concert, in the Chamber Music Hall at 10 a. m. next Sunday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
JUL 8 1961

Three Mozart Programs Offered At Tanglewood Next Weekend

Charles Munch and the Boston Symphony Orchestra will perform three concerts at Tanglewood next weekend, each devoted to the music of Mozart. The Friday concert, July 14, will consist of the Mozart Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and his Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons (K. 388).

The Saturday evening concert, July 15, preceded by an Open Rehearsal in the Shed at 10 a.m., will have five first-desk players from the orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concerto (K. 191), Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute (K. 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano will be heard in the Sinfonia Concerante (K. 287b).

Hugh Ross has been invited by Dr. Munch to conduct the first Tanglewood performance of Mozart's Cantata, "Davidde Penitence" (K. 469) at the Sunday afternoon, July 16, concert. The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo, and tenor William Lewis will be heard in the Cantata. The concert will include Mozart's Symphony No. 29 (K. 201) and his Piano Concerto in D minor, No. 20 (K. 466), in which Seymour Lipkin will be soloist.

The Forum Foundation will sponsor a concert of contemporary chamber music at Tanglewood Monday, July 10, in the theatre. The concert, to which the public is invited (no admission charge), will honor the four composers in residence on the 1961 Berkshire Music Center faculty at Tanglewood: Aaron Copland, Wolfgang Fortner, Lukas Foss and Robert Gerhard. The concert will be under the direction of Richard Burgin, with members of the Boston Symphony Orchestra and guest artists. The program will include the first American performances of Mr. Gerhard's Concerto for Harpsichord, Strings and Percussion (Frank Pelley, soloist) and of Mr. Fortner's Third String Quartet. Mr. Copland will conduct his "Nonet for Solo Strings" and soprano Adele Addison will be soloist in the first performance of the new chamber music version—prepared for the 1961 Aspen Music Festival—of Lukas Foss' "Time Cycle."

The Budapest String Quartet — Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola; and Mischa Schneider, cello—will give the second concert of the Tanglewood chamber music series on Wednesday in the Theatre. Their prorgam will consist of Haydn's Quartet in D major, Op. 50, No. 6; the Quartet No. 12 by Milhaud, and Beethoven's Quartet in C major. Op. 59, No. 3

Friends of the Berkshire Music Center are invited to several events at Tanglewood this week. In addition to the Fromm Foundation concert of Contemporary Chamber Music on Monday evening. Friends are invited to the Seminar in Contemporary Music in the Chamber Music Hall at 3:15 Friday, to the Berkshire Music Center Orchestra concert at 3 p. m. Saturday and to the Berkshire Music Center chamber music concert, in the Chamber Musicm Hall at 10 a. m. on Sunday, July 16.

Eagle (e)
CLAREMONT, N. H.
Circ. 8,224
JUL 15 1961

TOMORROW AT TANGLEWOOD pianist Seymour Lipkin will play a Mozart piano concerto with the Boston Symphony in the second week of the Berkshire Festival at 2:30 p.m. in Lenox, Mass. Two years ago Lipkin appeared in the Twin State Valley Music Assn. Concert Series in Claremont.

Banner (e)
BENNINGTON, Vt.
Circ. 4,856
JUL 8 1961

Tanglewood's Full Schedule For Next Week

LENOX, Mass.—Charles Munch and the Boston Symphony Orchestra will perform three concerts at Tanglewood next weekend, each devoted to the music of Mozart. The Friday, July 14 concert at 8:30 p.m. will consist of the Mozart Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and his Serenade in C Minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons (K. 38).

The Saturday evening concert, preceded by an open rehearsal in the Shed at 10 a.m., will have five first - desk players from the orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concert (K 191) Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute (K. 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt and James Stagliano will be heard in the Sinfonia Concertante (K. 297b).

Hugh Ross has been invited by Doctor Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" (K. 469) at Sunday afternoon's (July 16 at 2:30) concert. The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo, and tenor William Lewis will be heard in the cantata. The concert will include Mozart's Symphony No. 29 (K. 201) and his Piano Concerto in D minor, No. 20 (K. 466), in which Seymour Lipkin will be soloist.

Danny Kaye will be at Tanglewood Thursday to conduct the orchestra in an extraordinary concert to benefit the Pension Fund. The program for this unpredictable adventure is known only to Kaye but the orchestra's management, recalling his first encounter as conductor of the Boston Symphony Orchestra in 1957, warns the public to be prepared for an evening of high humor.

The Fromm Foundation will sponsor a concert of contemporary chamber music at Tanglewood Monday (July 10 at 8:30) in the theatre. The concert, to which the public is invited without charge, will honor the four composers in residence on the 1961 Berkshire Music Center faculty at Tanglewood — Aaron Copland, Wolfgang Fortner, Lukas Foss and Roberto Gerhard.

The Budapest String Quartet — Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola; and Mischa Schneider, cello — will give the second concert of the Tanglewood chamber music series on Wednesday at 8:30 p.m. in the theatre. Their program will consist of Haydn's Quartet in D major, Op. 50, No. 6; the quartet No. 12 by Milhaud, and Beethoven's Quartet in C major, Op. 59, No. 3.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,450
JUL 13 1961

Works Of Mozart To Be Featured At Tanglewood

Charles Munch and the Boston Symphony Orchestra will perform three concerts at Tanglewood, Lenox, Mass., this weekend, each devoted to the music of Mozart. The Friday concert at 8:30 p.m. will consist of the Mozart Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings and his Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons.

The Saturday evening concert, also at 8:30 p.m., preceded by an Open Rehearsal in the Shed at 10 a.m., will have five first-desk players from the Orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concerto, Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute, and Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano will be heard in the Sinfonia Concertante.

Hugh Ross has been invited by Doctor Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" at the Sunday afternoon concert at 2:30 p.m. The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo, and tenor William Lewis will be heard in the Cantata. The concert will include Mozart's Symphony No. 29 and his Piano Concerto in D minor, No. 20, in which Seymour Lipkin will be soloist.

Times (e)
HARTFORD, Conn.
Circ. 124,088
JUL 12 1961

Tanglewood

Munch Slates Three Concerts

Charles Munch and the Boston Symphony Orchestra will perform three concerts by Mozart at Tanglewood (Lenox, Mass.) this weekend.

The Friday concert (8:30) will consist of the Mozart Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and his Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons (K. 388).

The Saturday evening concert (8:30), preceded by an open rehearsal in the Shed at 10 a.m., will have five first-desk players from the orchestra as soloists: Sherman Walt in the Mozart Bassoon Concerto (K. 191), Doriot Anthony Dwyer in a performance of the Concerto for Flute (K. 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano will be heard in the Sinfonia Concertante (K. 297b).

Hugh Ross has been invited by Doctor Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" (K. 469) at the Sunday afternoon (2:30) concert.

Danny Kaye will be at Tanglewood tomorrow (8:30) to conduct the Orchestra in a Pension Fund benefit

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUL 9 1961

Three Mozart Concerts At Tanglewood This Week

Charles Munch and the Boston Symphony Orchestra will perform three concerts at Tanglewood, Lenox, this coming weekend, each devoted to the music of Mozart. The Friday concert lists the Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons (K. 388).

The Saturday evening concert preceded by an Open Rehearsal in the Shed at 10:00 a.m., will have five first-desk players from the orchestra as soloists: Sherman Walt in the Mozart Bassoon Concerto (.K 191), Doriot Anthony Dwyer in the Concerto for Flute (.K 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano in the Sinfonia Concertante (.K 297b).

Hugh Ross will conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" (.K 469) Sunday afternoon, uly 16.

The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo, and tenor William Lewis will participate. The concert will include Symphony No. 29 (.K 201) and the Piano Concerto in D minor, No. 20 (.K 466), Seymour Lipkin, soloist.

Danny Kaye will be at Tanglewood Thursday to conduct the orchestra in an extraordinary concert to benefit the Pension Fund. The program for this unpredictable adventure is known only to Mr. Kaye but the orchestra's management, recalling his first encounter as conductor of the Boston Symphony Orchestra in 1957, warns the public to be prepared for an evening of high humor.

The Fromm Foundation will sponsor a concert of contemporary chamber music tomorrow at 8:30 p.m. in the Theater to which the public is invited at no admission charge.

The program will include the first American performances of Mr. Gerhard's Concerto for Harpsichord, Strings and Percussion (Frank Pelleg, soloist) String Quartet. Mr. Copland will conduct his "Nonet for Solo Strings" and soprano Adele Addison will be soloist in the first performance of the new chamber music version of Lukas Foss' "Time Cycle."

The Budapest String Quartet will give the second concert of the chamber music series on Wednesday at 8:30 p.m. in the Theater with Haydn's Quartet in D major, Op. 50, No. 6; the uartet No. 12 by Milhaud, and Beethoven's uartet in C major, Op. 59, No. 3.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
JUL 13 1961

BSO to Perform Music of Mozart At Tanglewood

Charles Munch and the Boston Symphony Orchestra will perform three concerts at Tanglewood (Lenox, Mass.) this week-end, each devoted to the music of Mozart. The Friday concert, July 14, at 8:30 p.m., will consist of the Mozart Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and his Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassons (K. 388).

The Saturday evening concert, July 15, at 8:30 p.m., preceded by an open rehearsal in the Shed at 10 a.m., will have five first-desk players from the Orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concerto (K. 191), Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute (K. 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt and James Stagliano will be heard in the Sinfonia Concertante (K. 297b).

Hugh Ross has been invited by Dr. Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" (K. 469) at the Sunday afternoon, July 16, at 2:30 p.m. The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo, and tenor William Lewis will be heard in the Cantata. The concert will include Mozart's Symphony No. 29 (K. 201) and his Piano Concerto in D minor, No. 20 (K. 466), in which Seymour Lipkin will be soloist.

Danny Kaye will be at Tanglewood tonight (Thursday) to conduct the Orchestra in an extraordinary concert to benefit the Pension Fund. The program for this unpredictable adventure is known only to Mr. Kaye but the Orchestra's management, recalling his first encounter as conductor of the Boston Symphony Orchestra in 1957, warns the public to be prepared for an evening of high humor.

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
JUL 8 1961

Regional Roundup

Munch to Conduct Mozart Concert at Tanglewood

Three Programs Devoted to Famed Composer Scheduled; Danny Kaye On Thursday

Charles Munch and the Boston Symphony Orchestra will perform three concerts at Tanglewood in Lenox next week end, each devoted to the music of Mozart. The Friday concert on July 14 at 8.30 will consist of the Mozart Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and his Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons (K. 388).

Open Rehearsal at 10

The Saturday evening concert on July 15 at 8.30, preceded by an open rehearsal in the Shed at 10 a. m., will have five first-desk players from the orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concerto (K. 191), Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute (F. 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano will be heard in the Sinfonia Concertante (K. 287b).

Hugh Ross has been invited by Dr. Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" (K. 469) at the concert Sunday afternoon, July 16, at 2.30. The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo and tenor William Lewis, will be heard in the cantata. The concert will include Mozart's Symphony No. 29 (K. 201) and his Piano Concerto in D minor, No. 20 (K. 466), in which Seymour Lipkin will be soloist.

Danny Kaye will be at Tanglewood Thursday, July 13, to conduct the orchestra in an extraordinary concert to benefit the Pension Fund. The program for this unpredictable adventure is known only to Mr. Kaye but the orchestra's management, recalling his first encounter as conductor of the Boston Symphony Orchestra in 1957, warns the public to be prepared for an evening of high humor.

Chamber Concert Monday

The Fromm Foundation will sponsor a concert of contemporary chamber music at Tanglewood Monday at 8.30 in the theater. The concert, to which the public is invited (no admission charge), will honor the four composers in residence on the 1961 Berkshire Music Center faculty at Tanglewood: Aaron Copland, Wolfgang Fortner, Lukas Foss and Roberto Gerhard. The concert will be under the direction of Richard Burgin, with members of the Boston Symphony Orchestra and guest artists. The program will include the first American performances of Mr. Gerhard's Concerto for Harpsichord, Strings and Percussion (Frank Pelleg, soloist) and of Mr. Fortner's Third String Quartet. Mr. Copland will conduct his "Nonet for Solo Strings" and soprano Adele Addison will be soloist in the first performance of the new chamber music version—prepared for the 1961 Aspen Music Festival—of Lukas Foss' "Time Cycle."

The Budapest String Quartet—Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola, and Mischa Schneider, cello—will give the second concert of the Tanglewood chamber music series on Wednesday, July 12, at 8.30 in the theater. Their program will consist of Haydn's Quartet in D major, Op. 50, No. 6; the Quartet No. 12 by Milhaud, and Beethoven's Quartet in C major, Op. 59, No. 3.

Friends of the Berkshire Music Center are invited to several events at Tanglewood next week. In addition to the Fromm Foundation concert of contemporary chamber music on Monday evening. Friends are invited to the seminar in contemporary music in the Chamber Music Hall at 3.15 Friday, to the Berkshire Music Center Orchestra concert at 3 p. m. Saturday and to the Berkshire Music Center chamber music concert, in the Chamber Music Hall at 10 a. m. on Sunday, July 16.

Haieff Wins Award

The 1961 Horblit Award of $1000 has been made to the American composer, Alexei Haieff. The orchestra has performed three compositions by Mr. Haieff: the Divertimento (Ballet, 1944), his Piano Concerto which won the New York Music Critics Circle Award in 1952, and his Symphony No. 2 which won the first American International Music Fund award. Charles Munch and the orchestra have recorded the Symphony No. 2.

in Windsor Locks, Conn., this evening, starting at 7 p. m.

This is the feature event of the three-day bazaar of Windsor Locks Fire Department. Judges for the parade will be located at the corner of Main and Oak Sts., in Windsor Locks, in the judges stand to be erected at that point. Prizes will be awarded to the best appearing fire company, company having the best looking apparatus, fire group coming the longest distance and company having the most men in line.

Awarding of the parade prizes will take place at the park grounds following the parade and later in the evening there will be awarding of prizes.

Included in the midway at the bazaar will be a number of specialty booths, refreshment booths, cake booth, and also a booth for the playing of bingo. Proceeds from the bazaar will be turned into the firemen's activities fund.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 14 1961

Tenor Soloist Changed for Sunday Concert

TANGLEWOOD — A change in the list of soloists for the Sunday afternoon concert at Tanglewood has been announced by Charles Munch, conductor of the Boston Symphony Orchestra. The program will end with Mozart's cantata "Davidde Penitente."

The two soprano soloists will be Ginetta La Bianca and Gloria Cinicillo, but the originally announced tenor soloist, William Lewis, will be replaced by Howard Fried. Mr. Fried's latest engagements have been with the NBC Opera Company on their last two annual tours.

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498
JUL 13 1961

PIANIST . . . Seymour Lipkin will be the soloist when the Boston Symphony Orchestra plays Mozart's "Piano Concerto in D Minor, No. 20 (K 466)" at the Tanglewood concert on Sunday afternoon at 2:30. Hugh Ross will conduct.

TROY, N.Y.
TIMES RECORD
D, 40,588
JUL 15 1961

Mozart's Music Will Be Heard At Tanglewood

Charles Munch and the Boston Symphony Orchestra will perform two concerts at Tanglewood this weekend, each devoted to the music of Mozart.

Tonight's concert at 8:30 p.m. will have five first-desk players from the orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concerto, Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute and Ralph Gomberg, Gino Cioi, Sherman Walt, and James Stagliano will be heard in the Sinfonia Concertante.

Hugh Ross has been invited by Doctor Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" at tomorrow's concert at 2:30 p.m. The Tanglewood Choir, sopranos Ginetta LaBianca and Gloria Ciricillo, and tenor William Lewis will be heard in the Cantata. The concert will include Mozart's Symphony No. 29 and his Piano Concerto in D minor, No. 20, in which Seymour Lipkin will be soloist.

Traveler (e)
BOSTON, Mass.
Circ. 169,783
JUL 14 1961

Munch in Mozart At Tanglewood

Charles Munch will open the second weekend of the Berkshire Festival at Tanglewood, Lenox, this evening in the Music Shed at 8:30 with the first of three all-Mozart programs. In addition to seats in the Shed general admissions are available for all three concerts tonight, tomorrow night and Sunday afternoon at 2:30.

Herald (m)
BOSTON, Mass.
Circ. 177,105
JUL 14 1961

Munch in Mozart At Tanglewood

Charles Munch will open the second weekend of the Berkshire Festival at Tanglewood, Lenox, this evening in the Music Shed at 8:30 with the first of three all-Mozart programs. In addition to seats in the Shed general admissions are available for all three concerts tonight, tomorrow night and Sunday afternoon at 2:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUL 9 1961

Three Mozart Concerts At Tanglewood This Week

Charles Munch and the Boston Symphony Orchestra will perform three concerts at Tanglewood, Lenox, this coming weekend, each devoted to the music of Mozart. The Friday concert lists the Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and the Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons (K. 388).

The Saturday evening concert preceded by an Open Rehearsal in the Shed at 10:00 a.m., will have five first-desk players from the orchestra as soloists: Sherman Walt in the Mozart Bassoon Concerto (.K 191), Doriot Anthony Dwyer in the Concerto for Flute (.K 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano in the Sinfonia Concertante (.K 297b).

Hugh Ross will conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" (.K 469) Sunday afternoon, uly 16.

The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo, and tenor William Lewis will participate. The concert will include Symphony No. 29 (.K 201) and the Piano Concerto in D minor, No. 20 (.K 466), Seymour Lipkin, soloist.

Danny Kaye will be at Tanglewood Thursday to conduct the orchestra in an extraordinary concert to benefit the Pension Fund. The program for this unpredictable adventure is known only to Mr. Kaye but the orchestra's management, recalling his first encounter as conductor of the Boston Symphony Orchestra in 1957, warns the public to be prepared for an evening of high humor.

The Fromm Foundation will sponsor a concert of contemporary chamber music tomorrow at 8:30 p.m. in the Theater to which the public is invited at no admission charge.

The program will include the first American performances of Mr. Gerhard's Concerto for Harpsichord, Strings and Percussion (Frank Pelleg, soloist) String Quartet. Mr. Copland will conduct his "Nonet for Solo Strings" and soprano Adele Addison will be soloist in the first performance of the new chamber music version of Lukas Foss' "Time Cycle."

The Budapest String Quartet will give the second concert of the chamber music series on Wednesday at 8:30 p.m. in the Theater with Haydn's Quartet in D major, Op. 50, No. 6; the uartet No. 12 by Milhaud, and Beethoven's uartet in C major, Op. 59, No. 3.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
JUL 13 1961

BSO to Perform Music of Mozart At Tanglewood

Charles Munch and the Boston Symphhony Orchestra will perform three concerts at Tanglewood (Lenox, Mass.) this week-end, each devoted to the music of Mozart. The Friday concert, July 14, at 8:30 p.m., will consist of the Mozart Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and his Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassons (K. 388).

The Saturday evening concert, July 15, at 8:30 p.m., preceded by an open rehearsal in the Shed at 10 a.m., will have five first-desk players from the Orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concerto (K. 191), Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute (K. 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt and James Stagliano will be heard in the Sinfonia Concertante (K. 297b).

Hugh Ross has been invited by Dr. Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" (K. 469) at the Sunday afternoon, July 16, at 2:30 p.m. The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo, and tenor William Lewis will be heard in the Cantata. The concert will include Mozart's Symphony No. 29 (K. 201) and his Piano Concerto in D minor, No. 20 (K. 466), in which Seymour Lipkin will be soloist.

Danny Kaye will be at Tanglewood tonight (Thursday) to conduct the Orchestra in an extraordinary concert to benefit the Pension Fund. The program for this unpredictable adventure is known only to Mr. Kaye but the Orchestra's management, recalling his first encounter as conductor of the Boston Symphony Orchestra in 1957, warns the public to be prepared for an evening of high humor.

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
JUL 8 1961

Regional Roundup

Munch to Conduct Mozart Concert at Tanglewood

Three Programs Devoted to Famed Composer Scheduled; Danny Kaye On Thursday

Charles Munch and the Boston Symphony Orchestra will perform three concerts at Tanglewood in Lenox next week end, each devoted to the music of Mozart. The Friday concert on July 14 at 8.30 will consist of the Mozart Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and his Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons (K. 388).

Open Rehearsal at 10

The Saturday evening concert on July 15 at 8.30, preceded by an open rehearsal in the Shed at 10 a. m., will have five first-desk players from the orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concerto (K. 191), Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute (F. 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano will be heard in the Sinfonia Concertante (K. 287b).

Hugh Ross has been invited by Dr. Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" (K. 469) at the concert Sunday afternoon, July 16, at 2.30. The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo and tenor William Lewis, will be heard in the cantata. The concert will include Mozart's Symphony No. 29 (K. 201) and his Piano Concerto in D minor, No. 20 (K. 466), in which Seymour Lipkin will be soloist.

Danny Kaye will be at Tanglewood Thursday, July 13, to conduct the orchestra in an extraordinary concert to benefit the Pension Fund. The program for this unpredictable adventure is known only to Mr. Kaye but the orchestra's management, recalling his first encounter as conductor of the Boston Symphony Orchestra in 1957, warns the public to be prepared for an evening of high humor.

Chamber Concert Monday

The Fromm Foundation will sponsor a concert of contemporary chamber music at Tanglewood Monday at 8.30 in the theater. The concert, to which the public is invited (no admission charge), will honor the four composers in residence on the 1961 Berkshire Music Center faculty at Tanglewood: Aaron Copland, Wolfgang Fortner, Lukas Foss and Roberto Gerhard. The concert will be under the direction of Richard Burgin, with members of the Boston Symphony Orchestra and guest artists. The program will include the first American performances of Mr. Gerhard's Concerto for Harpsichord, Strings and Percussion (Frank Pelleg, soloist) and of Mr. Fortner's Third String Quartet. Mr. Copland will conduct his "Nonet for Solo Strings" and soprano Adele Addison will be soloist in the first performance of the new chamber music version—prepared for the 1961 Aspen Music Festival—of Lukas Foss' "Time Cycle."

The Budapest String Quartet—Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola, and Mischa Schneider, cello—will give the second concert of the Tanglewood chamber music series on Wednesday, July 12, at 8.30 in the theater. Their program will consist of Haydn's Quartet in D major, Op. 50, No. 6; the Quartet No. 12 by Milhaud, and Beethoven's Quartet in C major, Op. 59, No. 3.

Friends of the Berkshire Music Center are invited to several events at Tanglewood next week. In addition to the Fromm Foundation concert of contemporary chamber music on Monday evening. Friends are invited to the seminar in contemporary music in the Chamber Music Hall at 3.15 Friday, to the Berkshire Music Center Orchestra concert at 3 p. m. Saturday and to the Berkshire Music Center chamber music concert, in the Chamber Music Hall at 10 a. m. on Sunday, July 16.

Haleff Wins Award

The 1961 Horblit Award of $1000 has been made to the American composer, Alexei Haieff. The orchestra has performed three compositions by Mr. Haleff: the Divertimento (Ballet, 1944), his Piano Concerto which won the New York Music Critics Circle Award in 1952, and his Symphony No. 2 which won the first American International Music Fund award. Charles Munch and the orchestra have recorded the Symphony No. 2.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 14 1961

Tenor Soloist Changed for Sunday Concert

TANGLEWOOD — A change in the list of soloists for the Sunday afternoon concert at Tanglewood has been announced by Charles Munch, conductor of the Boston Symphony Orchestra. The program will end with Mozart's cantata "Davidde Penitente."

The two soprano soloists will be Ginetta La Bianca and Gloria Cinicillo, but the originally announced tenor soloist, William Lewis, will be replaced by Howard Fried. Mr. Fried's latest engagements have been with the NBC Opera Company on their last two annual tours.

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498
JUL 13 1961

PIANIST . . . Seymour Lipkin will be the soloist when the Boston Symphony Orchestra plays Mozart's "Piano Concerto in D Minor, No. 20 (K 466)" at the Tanglewood concert on Sunday afternoon at 2:30. Hugh Ross will conduct.

TROY, N.Y.
TIMES RECORD
D. 40,588
JUL 15 1961

Mozart's Music Will Be Heard At Tanglewood

Charles Munch and the Boston Symphony Orchestra will perform two concerts at Tanglewood this weekend, each devoted to the music of Mozart.

Tonight's concert at 8:30 p.m. will have five first-desk players from the orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concerto, Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute and Ralph Gomberg, Gino Cioi, Sherman Walt, and James Stagliano will be heard in the Sinfonia Concertante.

Hugh Ross has been invited by Doctor Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" at tomorrow's concert at 2:30 p.m. The Tanglewood Choir, sopranos Ginetta LaBianca and Gloria Ciricillo, and tenor William Lewis will be heard in the Cantata. The concert will include Mozart's Symphony No. 29 and his Piano Concerto in D minor, No. 20, in which Seymour Lipkin will be soloist.

Traveler (e)
BOSTON, Mass.
Circ. 169,783
JUL 14 1961

Munch in Mozart At Tanglewood

Charles Munch will open the second weekend of the Berkshire Festival at Tanglewood, Lenox, this evening in the Music Shed at 8:30 with the first of three all-Mozart programs. In addition to seats in the Shed general admissions are available for all three concerts tonight, tomorrow night and Sunday afternoon at 2:30.

Herald (m)
BOSTON, Mass.
Circ. 177,105
JUL 14 1961

Munch in Mozart At Tanglewood

Charles Munch will open the second weekend of the Berkshire Festival at Tanglewood, Lenox, this evening in the Music Shed at 8:30 with the first of three all-Mozart programs. In addition to seats in the Shed general admissions are available for all three concerts tonight, tomorrow night and Sunday afternoon at 2:30.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
JUL 13 1961

Dr. Munch Offers Mozart Programs

Five Members of Orchestra Soloists Saturday

Boston Symphony Orchestra Will Play First Tanglewood Performance Of The Cantata, "Davidde Penitente", On Sunday With Hugh Ross Conducting.—Choir Will Be Heard.

Charles Munch and the Boston Symphony Orchestra will perform three concerts at Tanglewood in Lenox this week end, each devoted to the music of Mozart. The Friday concert at 8:30 will consist of the Mozart Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and his Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons (K. 388).

The Saturday evening concert, preceded by an open rehearsal in the shed at 10:00 a. m., will have five first-desk players from the orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concerto (K. 191), Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute (K. 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano will be heard in the Sinfonia Concertante (K.297b).

Hugh Ross has been invited by Dr. Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" (K. 469) at the Sunday afternoon concert. The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo, and tenor William Lewis will be heard in Cantata. The concert will include Mozart's Symphony No. 29 (K. 201) and his piano Concerto in D minor, No. 20 (K. 466), in which Seymour Lipkin will be soloist.

Danny Kaye will be at Tanglewood tonight to conduct the orchestra in an extraordinary concert to benefit the Pension Fund. The program for this unpredictable adventure is known only to Mr. Kaye but the orchestra's management, recalling his first encounter as conductor of the Boston Symphony Orchestra in 1957, warns the public to be prepared for an evening of high humor.

The second concert of the Berkshire Music Center Orchestra to which the Friends of the Berkshire Music Center have been invited for tonight has been rescheduled for Saturday July 15, at 8:00 p. m. in the Music Shed at Tanglewood.

This change from the original schedule was made when it was found that Danny Kaye was available on Thursday only.

SCHENECTADY, N.Y.
GAZETTE
D. 47,136
JUL 11 1961

Munch to Feature Mozart In Tanglewood Concerts

Three concerts devoted to the music of Mozart will be presented by the Boston Symphony Orchestra under the direction of Charles Munch at Tanglewood, Lenox, Mass., this weekend.

* * *

THE CONCERT of Friday at 8:30 p.m. will consist of the Mozart "Symphonies numbers 35 and 40," the "Adagio and Fugue for Strings, K 546," and the "Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons, K 388."

The Saturday evening concert will have five first-desk players from the orchestra as soloists. Sherman Walt will be soloist in the Mozart "Bassoon Concerto, K 191"; Doriot Anthony Dwyer will be guest in a performance of the "Concerto for Flute, K 313" and Ralph Gomberg, Gino Cioffi, Sherman Walt and James Stagliano will be heard in the "Sinfonia Concertante, K 297 B."

Hugh Ross has been invited by Dr. Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente, K 469" at the July 16 concert at 2:30 p.m. The Tanglewood choir, sopranos Ginetta La Bianca and Gloria Ciricillo, and tenor William Lewis will be heard in the Cantata. The concert will include Mozart's "Symphony number 29, K 201" and his "Piano Concerto in D minor, number 20, K 466" in which Seymour Lipkin will be soloist.

Danny Kaye will be at Tanglewood on Thursday evening to conduct the orchestra in an extraordinary concert to benefit the pension fund. The program for this is known only to Kaye.

An open rehearsal will be held in the music shed on Saturday at 10 a.m.

The Budapest String Quartet, Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola; and Mischa Schneider, cello, will give the second concert of the Tanglewood chamber music series tomorrow at 8:30 p.m. in the theater. The program will consist of Haydn's "Quartet in D major, opus 50, number 6"; the "Quartet number 12," Milhaud; and the Beethoven "Quartet in C major, opus 59, number 3."

Friends of the Berkshire Music Center have been invited to several events at Tanglewood during the week. They have been invited to the seminar in contemporary music in the Chamber Music hall at 3:15 p.m. Friday; and to the Berkshire Music Center orchestra concert at 8 p.m. on Saturday. The Berkshire Music Center orchestra usually plays on Thursday night, but this week Thursday has been pre-empted by Kaye. Friends also have been invited to the Berkshire Music Center chamber music concert in the Chamber Music hall Saturday at 10 a.m.

BELLEVILLE, N.J.
TIMES-NEWS
W. 5 702
JUL 27 1961

BORRELLE'S Page One CERTIFIED

Gloria Ciricillo Debuts With Boston Symphony; Has 50 Summer Concerts

Gloria Ciricillo, lyric soprano of 89 Belmohr Street, has just returned from the Berkshire Music Festival in Tanglewood, Massachusetts where she made her debut with the Boston Symphony Orchestra on July 16.

The young artist is the daughter of Mr. and Mrs. Elia Ciricillo of Belleville. She appeared as a soloist in Mozart's "Davidde Peritente."

A graduate of Belleville High School, she earned her master's degree in music last May at the Manhattan School of Music, New York City.

Miss Ciricillo is scheduled for some 50 concerts in the metropolitan area this summer; she will return to Manhattan College this fall for a season of opera.

GLORIA CIRICILLO

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUL 11 1961

Mozart Concerts This Weekend At Tanglewood

Charles Munch and the Boston Symphony Orchestra will perform three concerts at Tanglewood, Lenox, this weekend, each devoted to the music of Mozart. The Friday concert at 8:30 p. m. will consist of the Mozart Symphonies Nos. 35 and 40, and Adagio and Fugue for Strings (K. 546) and his Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons (K. 388).

The Saturday evening concert at 8:30, preceded by an open rehearsal in the shed at 10 a. m., will have five first-desk players from the orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concerto (K. 191), Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute (K. 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano will be heard in the Sinfonia Concertante (K. 297b).

Hugh Ross has been invited by Dr. Much to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente (K. 469) at the Sunday afternoon concert at 2:30. The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo, and tenor William Lewis, will be heard in the Cantata. The concert will include Mozart's Symphony No. 29 (K. 201) and his Piano Concerto in D minor, No. 20 (K. 466), in which Seymour Lipkin will be soloist.

Danny Kaye will be at Tanglewood Thursday to conduct the orchestra in an extraordinary concert to benefit the Pension Fund. The program for this unpredictable adventure is known only to Mr. Kaye but the Orchestra's management, recalling his first encounter as conductor of the Boston Symponhy Orchestra in 1957, has warned the public to be prepared for an evening of high humor.

The Budapest String Quartet—Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola; and Mischa Schneider, cello—will give the second concert of the Tanglewood chamber music series tomorrow at 8:30 p. m. in the theater. Their program will consist of Haydn's Quartet in D major, Op. 50, No. 6; the Quartet No. 12 by Milhaud, and Beethoven's Quartet in C major, Op. 59, No. 3.

New England Newsclip Agency
Box 2078, Boston 6 • RIchmond 2
Sunday Advertiser
BOSTON, Mass.
Circ. 440,211
JUL 16 1961

Music

Mozart to Feature Berkshire Festival

By Alfred Burke

LOWELL—This week's concerts at the Berkshire Music festival will be climaxed by programs this evening and tomorrow afternoon of music by Mozart. Dr. Charles Munch, musical director of the Boston Symphony orchestra, will conduct both events.

Hugh Ross

In tomorrow's concert the noted choral conductor, Hugh Ross will direct the Tanglewood Choir. Highlight will be the Cantata "Davidde Penitente." The program will open with the Symphony No. 29 and will be followed by the Piano Concerto, K 466 with Seymour Lipkin as soloist.

An excellent list for the evening events has been scheduled for next week. On Monday, in the Chamber Music hall there will be a composer's forum. For Tuesday, the Tanglewood choir will present a concert in the Theatre. The Beaux Arts trio of New York will be heard in a program of compositions by Beethoven, Roussel and Schubert. This event will be on Wednesday. On Thursday, the BMC orchestra will appear in a concert in the Shed. Adele Addison, soprano, the Festival chorus, and the Boston Symphony will be heard in a concert in the Chamber Music hall on Friday evening.

George Tsandikos, tenor, will be the fourth Lowell born singer to appear in opera in Europe. His name will be added to the list that includes, Madam Estes who sang at Covent Garden, William Martin who sang at the Royal Opera in Paris, Rosalind Elias who has appeared at La Scala and the San Carlo in Naples. Mr. Tsandikos will appear at the opera festival in Athens, Greece.

It has been several years since a child musician from Lowell has played with the Boston Pops orchestra. On Wednesday, Deborah Moriarty scored a well balanced success as she thrilled a tremendous Esplanade audience with her playing of a Haydn Piano Concerto.

The coming months will provide much in the way of fine music, both in this, and several nearby communities. Locally, the Community Concert season is expected to be a definite success.

Highlighting the events to be presented here will be the appearance of the Metropolitan Opera star, Robert Merrill. In nearby Groton, the Community series which are conducted independently, will again offer three concerts. In the famous Andover Celebrity series, three outstanding events are expected to brighten the season.

The music department at Lowell State college continues to expand and attract more and more students. There is no doubt that in a very few seasons the community will be treated to a full schedule of fine events, and each of them provided by members of the undergraduate body.

Two of the earliest names in the field of vocal music in Lowell are those of Edward Everett Adams and Elizabeth Wright Shaw. Mr. Adams who was a member of the family from Chelmsford, and who in turn were directly in line with the early president of this country, was an expert in the art song form. His cultural background was such that he was regarded as an authority in the element of music that has formed the groundwork for the human voice. His near fabulous knowledge of poetry in several languages made his approach to music in French, Italian and German nearly perfect.

Mrs. Shaw, who was one of this country's best known artists and in voice music was a master technician and her students reflected her genius throughout their careers.

Five Delightful Musical Events at Tanglewood

Friends of the Berkshire Music Center are invited to five events this week at Tanglewood. Tomorrow evening the Composer's Forum will be held in the Chamber Music Hall at 8:30. The Tanglewood Choir will be heard on Tuesday evening in the theater; the Berkshire Music Center Orchestra on Thursday evening in the Music Shed; Seminar in Contemporary Music Friday afternoon at 3:15 in the Chamber Music Hall; and Berkshire Music Center Chamber Music, Sunday morning, July 23, at 10 a. m. in the Chamber Music Hall.

Friday and Saturday evening Dr. Charles Munch will conduct the 104-piece Boston Symphony Orchestra at Tanglewood. Pierre Monteux makes his first appearance at the Festival next Sunday afternoon, at 2:30 conducting the Orchestra.

Dr. Munch has designated the Friday concert to be given in honor of Gertrude Robinson Smith's 80th birthday. She was instrumental in the formation of the Berkshire Festival and in the building of the Music Shed at Tanglewood. During the concert, the honor guest will be presented with a specially made recording of the "Gloria" by Francis Poulenc. This won the New York Music Critics Circle Award.

Given its world premiere by Charles Munch and the Boston Symphony, with Miss Addison this winter, "Gloria" will receive its first Berkshire Festival performance at Friday's concert.

England Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,783
JUL 15 1961

Music:
All-Mozart Program Heard at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — After Danny Kaye's bravura invasion of Tanglewood Thursday, last night's all-Mozart program by the Boston Symphony Orchestra, conducted by Charles Munch, was the calm after the storm.

That placid state wasn't altered by the inclusion of Shmphony No. 40 in G-minor, K. 550, the biggest "little" symphony of its kind and one of the composer's most poignant cries of despair.

The balance of the program: Symphony No. 35 in C-major, K. 425, "Linz;" Serenade in C-minor for 132 wind instruments K. 388; and adagio and fugue for strings, K. 546.

There was an audience of 3,491. The presence of so many patrons at last weekend's all-Bach series was a heartening revelation. Business-wise, Mozart's music is less of a risk, but it still requires serious devotion on the part of the listener to justify travel time and expense involved to hear two Mozart symphonies and selective chamber music played by an authentic-sized, but depleted-from-ordinary, orchestra.

Serenade of 13 Winds

Last night's program covered a wide scope of contrasts, more than had the Bach. While the two symphonies are cast in the same mold, they are widely separated in personality and mood. The "Linz" abounds in "joie-de-vivre"—No. 40 is dynamic, but approaches despondency. Certainly it lies squarely in the path of rebellion.

The "Linz" got off to a poor start. Attacks were slightly frayed in the slow introduction. In fact, phrasing of the first movement suffered generally from lack of precision.

All of this was rectified in the slow movement, which sang with pure tone and sensitive nuances. For Munch, the minuet was taken at a slow tempo, almost casual and highly effective. The finale sped merrily to a sprightly climax, also at a conservative speed.

The Serenade is a craftily assembled set of four movements, obviously commissioned for its specilized combination of 13 wind instruments.

Sinfonia Concertante Tonight

It was charming, uniquely euphonious, but certainly not piquant or fragile. The real 18th century atmosphere prevailed in the slow movement, where contrasted sounds were best exposed —nasal oboes, sensitive clarinets, thickly voiced horns and penetrating bassoons—two of each. The naivete of the last movement's variations was minimized by expert technical performance.

The adagio and fugue was a heyday for the strings. Beautifully organized bowing and wrist vibrato dispensed richness and tonal warmth. The subject matter of the fugue, originating in low strings, was distributed among the four divisions, maintaining vitality and speed with equal facility. It was developed into a magnificent edifice of sound.

Tonight's program will feature the orchestra's first-desk players in the Concerto for Bassoon in B-flat major, K. 191; Concerto for Flute in G-major, K 313; and Sinfonia Concertante in E-flat, K. auh. 297B. Munch will conduct.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 14 1961

Whitestone

SOLOISTS for the performance of Mozart's Sinfonia Concertante tomorrow night at Tanglewood are the principal wind instrumentalists of the Boston Symphony Orchestra. From left are Ralph Gomberg, oboe; Sherman Walt, bassoon; Gino Cioffi, clarinet, and James Stagliano, horn. Mr. Walt will also be heard on same program as soloist in Mozart concerto.

BROOKLYN, N.Y.
KINGS COURIER
W. 15,370
JUL 15 1961

MUSIC ART DRAMA

Charles Munch and the Boston Symphony Orchestra will perform three concerts at Tanglewood (Lenox, Mass.) this weekend, each devoted to the music of Mozart. The Friday concert (July 14, 8:30) will consist of the Mozart Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and his Serenade in C minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons (K. 388)

The Saturday evening concert (July 15, 8:30), preceded by an open rehearsal in the Shed at 10:00 a.m., will have five first-desk players from the Orchestra as soloists: Sherman Walt will be soloist in the Mozart Bassoon Concerto (K. 191), Doriot Anthony Dwyer will be guest in a performance of the Concerto for Flute (K. 313) and Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano will be heard in the Sinfonia Concertante (K. 297b).

Hugh Ross has been invited by Doctor Munch to conduct the first Tanglewood performance of Mozart's Cantata "Davidde Penitente" (K. 469) at the Sunday afternoon (July 16, 2:30) concert. The Tanglewood Choir, sopranos Ginetta La Bianca and Gloria Ciricillo, and tenor William Lewis will be heard in the Cantata. The concert will include Mozart's Symphony No. 29 (K. 201) and his Piano Concerto in D minor, No. 20 (K. 466), in which Seymour Lipkin will be soloist.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 15 1961

Tanglewood Music: Mozart

On Friday, Saturday and Sunday, the Boston Symphony is playing Mozart concerts which include his flute and bassoon concerti, three symphonies and a cantata.

In November of 1781, the Grand Duke and Duchess of Russia traveled West for a visit of state with Joseph II, Emperor of Austria.

Two months later, Joseph's guests were still at the Viennese Court. The Emperor had put himself out to entertain his royal visitors, and one of the diversions he arranged in January, 1782, was a contest in virtuosity between two masters of the clavier, Muzio Clementi and Wolfgang Amadeus Mozart.

* * *

Clementi was a 29-year-old hero of the London concert stage. Mozart was 26 when the contest took place and had been performing in public since he was 6. The Emperor, who considered Mozart "a confirmed talent," placed money on his victory and won his bet.

For his performance at court, Mozart received 50 ducats ($112.50)—undoubtedly welcome to a composer and performer who found it increasingly difficult to make ends meet. Mozart would have preferred regular salaried employment at the imperial court, but he was not to receive a royal appointment until 1787, four years before he died at the age of 35.

* * *

Friends and admirers he always had. But to keep a family fed and housed, a musician of the 18th century needed more than that. Concert fees and royalties were small, and no copyright laws protected the composer from piracy. A wealthy patron with a taste for good music would have served Mozart well, but he never found one.

France, Britain and Italy had cheered the child prodigy from Salzburg, Austria, who could play the most difficult works at first reading and who composed music as well as he played it. But the gleam of novelty tarnished as the wonder child grew older, and in the final months of his life Mozart was reduced to the ignominy of asking his friends for loans which they, and he, knew he would probably never repay.

Difficult times never seemed to affect Mozart's productivity, which was phenomenal. Apparently he could compose in his mind and then set aside a complex symphonic or operatic thought, fully scored, until the moment arrived to set it on paper. While his wife was giving birth to their first son, he busied himself with writing a string quartet. Three of his finest symphonies were composed in two months, at a time when Mozart was begging for money.

* * *

In the fall of 1791, he turned again to a requiem which he had begun to write that summer. His health was not good and grew worse as the year's end approached. The requiem was still incomplete when he died on Dec. 5, probably from an inflammation of the kidneys.

Mozart's funeral was a poor man's funeral. His widow and two surviving children were left heavily in debt, and a pauper's burial in a common grave with other Viennese was all they could afford. There is no monument to mark the grave, because its location is not known.

— *Walter Howard*

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 21 1961

Designed for Women

Pan in Taffeta

By Louise Sweeney

DORIOT ANTHONY DWYER has a finger on fashion as well as the flute. Saturday night, as soloist in a Mozart flute concerto at Tanglewood, she graced the stage with a chic silk taffeta evening dress. Printed with cymbal-sized roses in pink and green, the dress had a tight bodice, tiny straps, and a bell skirt which allowed her to brace herself in a firm, wide stance as she played. The audience was delighted by the pure beauty of her fluting but we the women gave an extra burst of applause for an exclusively female feat: performing the whole concerto on high heels.

This Pan in taffeta is the only woman who has the distinction of being a first chair player in the Boston Symphony Orchestra. As a soloist Saturday night, she had a qualm that would have bothered her male counterparts. She was afraid that the stage set, originally battle ship grey, wouldn't be right with her gown and was delighted to find a deep red set used Saturday night—a perfect foil for the dress she'd chosen.

* * *

BLACK AND WHITE is her choice for a performance—since Mrs. Dwyer dresses to blend with the rest of the orchestra. "But they just don't make many evening dresses that are right for the stage," she says. She explains that many of her gowns are the result of "creative sessions" with her dressmaker. In fact, redesigning gowns for the stage has become a kind of hobby for her. "We just take the material and start draping . . . we never work from a pattern," she says. For winter, she likes black velvet, for summer, silky cotton. She is especially fond of cotton because of its intrinsic simplicity. "It's not too ornate — a dress for the stage must have simplicity of fabric as well as line," she explains.

Her favorite stage dress is one in which she had her portrait painted. She and her dressmaker designed it together, cutting and stitching each piece separately in muslin for a dress rehearsal before making it in the finished fabric. The fabric was black peau de soie. It was designed "from nothing," with kimono sleeves, V neckline and empire bodice; the skirt was a sheath, in front which extended into a full, pleated back. When the BSO travels far and wide on concert tours, Mrs. Dwyer naturally prefers dresses which pack easily. Her favorites are silk gowns so well made they fold up to the size of handkerchiefs, and need little or no ironing.

* * *

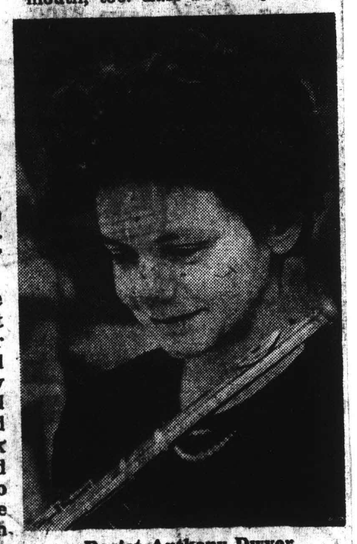
BUT FASHION is a pleasant frivolity compared with Mrs. Dwyer's precedent-shattering career as a flutist. When the BSO broke with tradition by engaging her, a woman, for a major desk, there were comments aplenty in Boston. "A very serious matter," wrote critic Rudolph Elie in the Herald, "and I am not a little dismayed about it." She had auditioned for the position here at Tanglewood the previous summer, where she performed works by Bach, Ravel, and Debussy in three separate sessions with conductor Charles Munch. When she was finally appointed first flutist, on a year's trial, critic Elie again bristled, "I find it difficult to accept the notion that a lady flute player could ever succeed George S. Laurents (former first flute for the BSO) either as an artist or as an object of such veneration." Nine years of highly applauded performance by Mrs. Dwyer have proved misogynist-music critic Elie wrong.

* * *

AT THAT TIME, in 1952, she pointed out: "I am not establishing an over-all precedent as a professional woman flutist, for there are woman first flutists in both the Houston and Indianapolis symphony orchestras." It was just that women had been banned in Boston before that from major desks. She added that "I believe opportunities in my field are about equal for men and women possessing equal talent and ability." A graduate of the Eastman School of Music in Rochester, she had proved this previously as second flute in Washington's National Symphony, and the Los Angeles Philharmonic, first flute in the NBC Standard and Hollywood Bowl Symphonies.

* * *

AS A WOMAN, Mrs. Dwyer brings a certain femininity to the flute. She does apply lipstick before a performance, but generally finds it piped off by the end of the concert. Her mouth, like that of all flutists, is a sensitive asset. She must be careful about eating excessively salty foods before a performance because they dry and irritate the lips; cheese puckers her mouth, too. Last Saturday night before her flute concerto, a friend had inadvertently prepared an East Indian curry dinner so flaming hot it would have ruined fluting to eat it. She did eat the curry, but later —after the performance.



Doriot Anthony Dwyer

During the nine years she has been first flute with the BSO, Mrs. Dwyer has had only one womanly leave of absence. That was last summer, when she gave birth to her first child, a daughter. Married to a doctor, Mrs. Dwyer has a full schedule with homemaking, mothering, and a full-time career as flutist. Hobbies? "I really don't need a hobby, having the baby," she says with a flute-like laugh.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955

JUL 7 1961

Public Invited To Special Concert Of Chamber Music

The annual concert of contemporary chamber music at Tanglewood sponsored by the Fromm Foundation will be given in the 1200-seat Theatre Monday evening, July 10. The public is cordially invited to this special program, at no charge, which will be performed by members of the Boston Symphony Orchestra and guests. The concert will honor the four composers in residence at Tanglewood in 1961: Aaron Copland, Wolfgang Fortner, Lukas Foss, and Roberto Gerhard. Three of the four compositions scheduled will be given their first American performances, the fourth work will be conducted by the composer.

Fortner's Third String Quartet (1948) will be performed and a performance of Gerhard's Concerto for Harpsichord, Strings and Percussion (1956), with Frank Pelleg, harpsichordist, will be heard. Neither of these compositions has been previously performed in America. Soprano Adele Addison will be soloist in the first performance of the new chamber music version—prepared for the 1961 Aspen Music Festival—of "Time Cycle" (1959-60) by Lukas Foss. Aaron Copland, chairman of the Berkshire Music Center faculty, will conduct his Nonet for Solo Strings (1960).

In addition to the formal concert of contemporary chamber music, the Fromm Foundation sponsors two other projects at Tanglewood: weekly lecture-concerts comprising the seminar in contemporary music—aspects of new music—series; and the Fromm Foundation Fellowships.

The seminars, to which friends of the Berkshire Music Center and the general public are invited, are held in the Tanglewood Chamber Music Hall each Friday afternoon.

Chamber Music At Tanglewood

The annual concert of contemporary chamber music at Tanglewood, Lenox, Mass., sponsored by the Fromm Foundation will be given in the 1,200-seat theater Monday at 8:30 P. M.

The public is invited free to the program, which will be performed by members of the Boston Symphony Orchestra and guests. The concert will honor the four com-

(Continued on page 21)

Tanglewood

(Continued from page 6)

posers in residence at Tanglewood in 1961: Aaron Copland, Wolfgang Fortner, Lukas Foss, and Roberto Gerhard. Three of the four compositions scheduled will be given their first American performances, the fourth work will be conducted by the composer.

For tonight's Boston Symphony Orchestra concert, Charles Munch will conduct Bach's Brandenburg Concertos 2, 3, 5, and 6. Tomorrow afternoon at 2:30 P. M., the concert will be Bach's "Sinfonia" from "Easter Cantata", Piano Concerto in D Minor", and the "Magnificat".

Next week-end will be devoted to Mozart, with Munch conducting. Friday night's schedule is "Symphony No. 36", "Serenade for Wind Instruments", "Adagio and Fugue for Strings", and "Symphony No. 40". Saturday night: "Bassoon Concerto", "Flute Concerto", and "Sinfonia Concertante". Sunday at 2:30 P. M.: "Symphony No. 29", "Piano Concerto", and cantata, "Davidde Penitente".

Seymour Lipkin, who will conduct the Teaneck Symphony next season, will be the featured artist in the Mozart piano concerto.

Thursday night Danny Kaye will conduct the Boston Symphony in a pension fund concert.

THE RECORD JULY 6

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 10 1961

Fromm Concert At Tanglewood Tonight at 8:30

TANGLEWOOD — The annual concert of contemporary chamber music at Tanglewood sponsored by the Fromm Foundation will be given in the 1200-seat theater this evening at 8:30. The public is invited to this special program, at no charge, which will be performed by members of the Boston Symphony Orchestra and guests. The concert will honor the four composers in residence at Tanglewood in 1961: Aaron Copland, Wolfgang Fortner, Lukas Foss, and Roberto Gerhard. Three of the four compositions scheduled will be given their first American performances. the fourth work will be conducted by the composer.

Adele Addison Soloist

Fortner's Third String Quartet (1948) will be performed and a performance of Gerhard's Concerto for Harpsichord, Strings and Percussion (1956), with Frank Pelleg. harpsichordist, will be heard. Neither of these compositions has been previously performed in America. Soprano Adele Addison will be soloist in the first performance of the new chamber music version—prepared for the 1961 Aspen Music Festival—of "Time Cycle" (1959-60) by Lukas Foss. Aaron Copland, chairman of the Berkshire Music Center faculty, will conduct his Nonet for Solo Strings (1960).

In addition to the formal concert of contemporary chamber music. the Fromm Foundation sponsors two other projects at Tanglewood: weekly lecture-concerts comprising the Seminar in Contemporary Music, "The Aspects of New Music" series; and the Fromm Foundation Fellowships.

The seminars, to which Friends of the Berkshire Music Center and the general public are invited, are held in the Tanglewood Chamber Music Hall each Friday afternoon at 3:15. At each seminar the composer lectures on his music and musical thought. Several of his characteristic chamber works are then performed.

Roberto Gerhard spoke at the first seminar and his Woodwind Quintet (1928) and Nonet (1957) were performed. The composers to appear at the remaining seminars are Billy Jim Layton (July 14), William Schuman (July 21), Yehudi Wyner (July 28), Seymour Shifrin (Aug. 4), Wolfgang Fortner (Aug. 11), and Salvatore Martirano (Aug. 18).

Fromm Foundation Grants were awarded to 11 musicians this summer for the study and performance of contemporary music at the Berkshire Music Center.

The Fromm Music Foundation began its Tanglewood program in 1956. The foundation is headed by Paul Fromm of Chicago, its founder and president, and Alexander Schneider, its associate director. Dedicated to the furtherance of contemporary music, the foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication, and recording of contemporary music.

Fromm Concert - July 10 -

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553
AUG 27 1961

LUKAS FOSS
Boston Symphony soloist

CHICAGO, ILL.
TRIBUNE
D. 869,958 S. 1,186,625
JUN 25 1961

Adele Addison will perform Lukas Foss' "Time Cycle," which she commissioned recently with the aid of a Ford Foundation grant, at this year's Berkshire Music festival at Tanglewood, near Lenox, Mass. She will sing at a concert of contemporary chamber music July 10, sponsored by the Fromm Foundation.

• • •

Opera scenery is ...

TOLEDO, OHIO
BLADE
D. 182,346 S. 177,601
AUG 27 1961

THE BLADE: TOLEDO, OHIO, SUNDAY, AUGUST ...

The World Of Music

Experimental Music Performed At Tanglewood

Lukas Foss' 'Time-Cycle' Is Praised

BY LEE STEELE

IS contemporary music so removed from pleasant sounds that much of it really becomes a collection of bangs, clangs, booms, whistles, groans and the like?

Such an assortment of sounds came over the government-owned British Broadcasting Corp. in June under the guise of the "premiere of an avant-garde work." Early this month some BBC employees admitted the 12-minute piece was a hoax.

Are there contemporary works by serious composers that reflect an honest attempt to experiment with sounds and with electronic equipment?

★ ★ ★

THE ANSWER to both questions could be affirmative or negative, depending on which composer's works you choose to expose your ears.

This summer, I heard a number of experimental pieces written by young composers in residence at Tanglewood, where the Boston Symphony Orchestra maintains its summer home as well as a music school.

At one session, the young composers permitted the audience to quiz them. One listener, obviously exhausted by the amount of jarring, dissonant, "tune-less" and "unmelodic" selections on the program, asked wearily, "Don't you ever yearn to compose in the classic form?"

The immediate rejoinder was: "Do you have an urge to speak in Old English, and live in a stone house with a thatched roof and a dirt floor?"

And that seems to sum up the contemporary composers' attitude. It's one which is perfectly justified, because history is filled with examples of audience distaste for new works at first hearing.

★ ★ ★

INCIDENTALLY, Aaron Copland, dean of American composers, moderated the panel. Following a lengthy question and answer session between audience and composers, Mr. Copland observed: "I have a feeling we're not going to settle this."

During another session on contemporary music, I jotted down the phrase: "a musical Tower of Babel." The piece that provoked this comment was a sextet "for any six instruments." The composer chose, for that performance, a harpsichord, percussion, bassoon, cello, violin, clarinet and slide trombone.

The most exciting modern piece I heard at Tanglewood was the Time-Cycle for Soprano and Four Instruments", which won for its composer a 1961 award from the Music Critics Circle of New York.

Composer-conductor Lukas Foss played the celeste and piano and also conducted. The arrangement for full orchestra was given last season by the New York Philharmonic. The arrangement was presented at Tanglewood as a first performance of the chamber music version which later was heard at the 1961 Aspen Music Festival in Colorado.

Adele Addison was the soprano soloist.

★ ★ ★

"TIME-CYCLE," a musical exposition on death and time, uses as text four literary excerpts from W. H. Auden, A. E. Hausman, Kafka and Nietzsche.

At a lecture some days before the concert, Composer Foss expressed his preference for "electronic music played live." To hear "Time-Cycle" is to understand Mr. Foss' comment. For he uses instruments—the celeste, vibraphone, cello and clarinet, and even the voice as vehicles of sounds that resemble those made electronically.

The music for the Kafka excerpt kept Soprano Addison's voice leaping all over the scale. Composer Foss wanted the singer to assume a different personality with each song. In one, the singer was to perform a speech-song, a type of vocal utterance halfway between speech and song (made most famous by Schoenberg who designated such parts as sprechstimme).

The closing section of the 4-part cycle was, in the composer's words, the "most lyrical and most organized." He set out to create a "Wagnerian atmosphere", and he does, with much of this final statement on time bearing a marked resemblance to the Wesendonck songs of Wagner.

★ ★ ★

THE "TIME-CYCLE" reportedly has been recorded by Columbia Records although a release date has not been announced.

Composer Foss, a University of Southern California professor, since 1953, turned 39 on Aug. 15. He came to the United States from his native Berlin (via Paris for study) and is a 1939 graduate of Curtis Institute of Music at Philadelphia. Formerly, Mr. Foss studied with Paul Hindemith.

The honors heaped on Composer Foss are numerous. He has been a guest conductor of the Boston Symphony Orchestra; appeared with a number of orchestras as pianist (I heard him as soloist in the Bach D minor Piano Concerto at Tanglewood) and is one of the country's most prolific young composers. His opera buffa, "The Jumping Frog of Calaveras County," his "Symphony of Chorales", composed in honor of Albert Schweitzer, and his nonjazz ensemble improvizations show the wide range of Mr. Foss' musical horizons.

LUKAS FOSS CONDUCTS HIS OWN 'TIME CYCLE'
Composer also plays piano at Tanglewood

SCHENECTADY, N.Y.
GAZETTE
D. 47,136
JUL 10 1961

Tanglewood Contemporary Music Concert Is Tonight

The annual concert of contemporary chamber music sponsored by the Fromm Foundation will be given at 8:30 p.m. tonight in the 1200-seat theater at Tanglewood, Lenox, Mass.

* * *

OPEN TO THE PUBLIC at no charge, the program will be presented by members of the Boston Symphony Orchestra and guests.

The four composers in residence at Tanglewood this season will be honored. They are Aaron Copland, Wolfgang Fortner, Lukas Foss and Roberto Gerhard. Three of the four compositions scheduled will be given their first American performances; the fourth work will be conducted by the composer.

Fortner's "Third String Quartet" (1948) will be performed and a performance of Gerhard's "Concerto for Harpsichord, Strings and Percussion" (1956) with Frank Pelleg, harpsichordist, will be heard. Soprano Adele Addison will be soloist in the first performance of the new chamber music version—prepared for the "Time Cycle" (1959-60) by Lukas Foss. Copland, chairman of the Berkshire Music Center faculty will conduct his "Nonet for Solo Strings." (1960).

* * *

THE FROMM FOUNDATION also sponsors two other projects at Tanglewood; weekly lectures concerts comprising the seminar in contemporary music—aspects of new music ...

Fromm Foundation fellowships.

The seminars are held each Friday at 3:15 p.m. in the Tanglewood chamber music hall.

Fromm Foundation grants were awarded to 11 musicians this summer for the study and performance of contemporary music at the Berkshire Music Center. Assigned to the department of composition, five of the musicians are members of the faculty and six are fellows of the department.

The Fromm Music Foundation began its Tanglewood program in 1956. The foundation is headed by Paul Fromm of Chicago with Alexander Schneider as associate director. The foundation commissions new works, awards prizes for existing works and sponsors the study, performance, publication and recording of contemporary music.

165 Church Street — New York
HARTFORD, CONN.
TIMES
D. 124,088
JUL 10 1961

Chamber Music Heard Tonight

Special to the Hartford Times

Lenox, Mass.—The Fromm Foundation will sponsor a concert of contemporary chamber music at Tanglewood tonight at 8:30 in the Theater. The free concert will honor the four composers in residence on the 1961 Berkshire Music Center faculty at Tanglewood: Aaron Copland, Wolfgang Fortner, Lukas Foss and Roberto Gerhard.

The concert will be directed by Richard Burgin, with members of the Boston Symphony Orchestra and guest artists.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 11 1961

Music Review

Experiments at Tanglewood

By JAY C. ROSENFELD

THE FROMM Music Foundation has been making contributions to the Berkshire Music Center for six years. Last night it sponsored a concert of works by four composers who were all present, and, in two instances, participating. It furnished the only stimulus of new music that Tanglewood will provide this season. The performers were members of the Boston Symphony Orchestra, Richard Burgin, concertmaster.

* * *

CURRENT MUSICAL expression has been searching to overleap the classic bounds ever since whatever time one chooses to place the dividing line. Probably for most of last night's group Schoenberg might be counted the pioneer. There is no longer any harmonic relationship, any means of sound productions or combinations thereof which is ignored or considered inviolate or frivolous. An isolated "pop" on the side of an empty barrel or the crash of a kitchen sink being pushed over is accepted as a serious expression, and probably can well be.

In this sense music is keeping up with the allied arts. The Museum of Modern Art exposes a canvas to which adheres a wrinkled, concave crescent of soiled burlap splotched with crank case oil with the legend "Genesis." We overheard a teacher guiding her class of eight-year-olds past the exhibit and correcting one little boy: "No, the word is not genius. That's something else."

* * *

THERE ARE FEW who would dare predict how much of this current product will attain a degree of permanence. This is all music worthy of the most respectful attention. What they wish to convey and convince is the moot question.

Of the four last night, Aaron Copland's nonette for strings departed least from our more conventionally-attuned ears. He writes here (1960) for three each of violins, violas and cellos, and draws long, sustained lines using the normal attributes of the instruments, varying from a bucolic idyll to a lofty serenity. His choice of instruments inevitably shifts the musical specific gravity to the lower, grateful registers for lavish, rich color. Copland directed from a chair placed on an elevated podium, and stimulated his musicians to fervent and intense tonal depths.

* * *

IT WAS the other three composers who gave pause. Lukas Foss directed his own reduction to voice and four instruments of his "Time Cycle," which was composed for voice and orchestra. Foss himself participated at the piano and celesta, directing vehemently with his other hand, and mouthing the words Adele Addison was singing with silent shouts. There are four sections to his cycle, based on poems of Auden, Housman, Kafka and Nietzsche. Although we are not acquainted with the poems, we found it difficult to believe they could have been so vindicative as Foss, seated so that he faced the audience, would have made us believe with his athletic thrusts and fang-like contortions. Miss Addison was in her best voice of her three consecutive appearances here, but cellist Madeleine Foley, clarinet Rosario Mazzeo and percussion James Firth counted themselves adequate if they responded to the jabs and thrusts of the composer.

Foss' music is in much the same idiom as that heard on last year's Fromm concert when Luciano Berio's work was heard. Foss does not pretend to offer a continuous flow of sound, but the large audience was tremendously enthusiastic and eager to show him how fully they appreciated his music.

* * *

THE FIRST and last offerings of the evening enlisted the participation of an excellent musician, harpsichordist Frank Pelleg. To begin the program he, with flute Doriot Anthony Dwyer, violin Richard Burgin and cello Carl Zeis, played a prelude, variations and Epilogue on an original theme of Wolfgang Fortner, entitled "New Delhi Music," but it was written for a 1955 UNESCO meeting in that city and has no geographical significance. It belongs to the category of Foss' "Cycle." The four movements are fragmentary, and interweaving, if any, is not clearly apparent.

Pelleg directed from his keyboard the final number of the evening: The concerto for harpsichord, strings and percussion of Roberto Gerhard, a 1956 work being played for the first in the United States. Pelleg's performance was brilliant. We will have to have more time to arrive at a justification of the use of that instrument, in quite conventional rhythmic patterns although often in most imaginative clusters of notes, against a dozen strings in textures produced by all exotic devices of bowed instruments: harmonics, sordinis, ponticello, and nearly always at the top of the fingerboard. The three movements are in easily definable moods: Allegro maestoso, largo and allegro spiritoso, and the performance certainly was spirited.

* * *

A MEASURE of the importance of the work the Fromm Foundation is here achieving may be gauged from the number of composers in the audience who had come as spectators from far and near to be present at an event which they deem of the highest significance by one of the most active and intelligently directed forces for exploration in contemporary music.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUL 8 1961

Play Contemporary Music on Monday At Tanglewood

The annual concert of contemporary chamber music at Tanglewood, Lenox, sponsored by the Fromm Foundation will be given in the 1200-seat Theater Monday evening at 8:30 p.m. The public has been invited without charge to this special program which will be performed by members of the Boston Symphony Orchestra and guests. The concert will honor the four composers in residence at Tanglewood in 1961: Aaron Copland, Wolfgang Fortner, Lukas Foss, and Roberto Gerhard. Three of the four compositions scheduled will be given their first American performances, the fourth week will be conducted by the composer.

Fortner's Third String Quartet (1948) will be performed and a performance of Gerhard's Concerto for Harpsichord, Strings and Percussion (1956), with Frank Pelleg, harpsichordist, will be heard. Neither of these compositions has been previously performed in America. Soprano Adele Addison will be soloist in the first performance of the new chamber music version — prepared for the 1961 Aspen Music Festival — of "Time Cycle" (1959-60) by Lukas Foss. Aaron Copland, chairman of the Berkshire Music Center faculty, will conduct his Nonet for Solo Strings (1960).

In addition to the formal concert of contemporary chamber music, the Fromm Foundation sponsors two other projects at Tanglewood: weekly lecture-concerts comprising the Seminar in Contemporary Music — Aspects of New Music — series, and Fromm Foundation Fellowships.

The Seminars, to which Friends of the Berkshire Music Center and the general public are invited are held in the Tanglewood Chamber Music Hall each Friday afternoon at 3:15. At each Seminar the composer lectures on his music and musical thought, and several of his characteristic chamber works are then performed.

Roberto Gerhard spoke at the first Seminar, his Woodwind Quintet (1928) and Nonet (1957) were performed. The composers to appear at the remaining seminars are Billy Jim Layton (July 14), William Schuman (July 21), Yehudi Wyner (July 28), Seymour Shifrin (August 4), Wolfgang Fortner (August 11), and Salvatore Martirano (August 18).

Fromm Foundation Grants were awarded to 11 musicians this summer for the study and performance of contemporary music at the Berkshire Music Center. Assigned to the department of composition, five of the musicians are members of the faculty and six are fellows of the department. The Fromm fellows perform at all the Friday afternoon lecture-concerts, at the Composers Forums, and in demonstrations and illustrations for the benefit of the student composition classes.

The Fromm Music Foundation began its Tanglewood program in 1956. The Foundation is headed by Paul Fromm of Chicago, its founder and president, and Alexander Schneider, its associate director. Dedicated to the furtherance of contemporary music, the Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication, and recording of contemporary music.

N. Y. Times

1/07 19

38 M

Carter, Foss and Poulenc Works Get Music Critics Circle Awards

Lukas Foss

Francis Poulenc

Elliott Carter

Lukas Foss, Elliott Carter and Francis Poulenc are the winners of this year's awards of the Music Critics Circle of New York.

Mr. Foss' "Time Cycle" for soprano and orchestra was the winner in the orchestral category. Mr. Carters String Quartet No. 2 was an easy victor in the chamber music category. M. Poulenc's "Gloria" was judged the best choral work. The Circle voted to give no award in the opera category.

The prizes were awarded this year for the best new works in an extended period that included all of 1960 and the first four and a half months of 1961. The Circle has given its awards in the past on the basis of calendar years. The extended award period represents a transition to season awards.

In spite of the longer period and the larger numbers of works under consideration, the decisions were much more clear cut than they have been in recent years. All won on the first ballot.

The Carter work, which was first performed by the Juilliard Quartet on March 25, 1960, received all the votes but one. This was cast for Ned Rorem's Trio for Flute, 'Cello and Piano. The Carter, which has been performed in New York twice since its première was widely praised and won last year's Pulitzer Prize.

Mr. Foss' "Time Cycle" was performed by Adele Addison and the New York Philharmonic under Leonard Bernstein on Oct. 20 of last year. It was written for Miss Addison at her request on a Ford Foundation Commissioning Program grant. The work has several unusual features including a passage in which the players of the orchestra softly count out loud.

The work employs a number of different texts in different languages, all referring to time. The composer has indicated that he plans to add two more sections to it.

The Philharmonic performance also included non-vocal sections that were improvised by Mr. Foss, who is a pianist, with an instrumental ensemble. These interludes are considered by the composer to be an optional part of the work. The Circle did not take a position on whether the award referred only to the composed part or included the improvisations.

Other compositions that received votes in the orchestral category were William Schuman's Symphony No. 7, Ben Weber's Piano Concerto, Walter Piston's Symphony No. 7, George Rochberg's Symphony No. 2 and Gunther Schuller's "Spectra."

Miss Addison participated also in the first New York performance of the Poulenc "Gloria" on April 8. She sang with the Boston Symphony and the Chorus Pro Musica under Charles Munch. The only other work to receive votes in the choral category was Frank Martin's "Le Vin Herbé."

In the opera category, votes were cast for Werner Egk's "The Inspector General," Stanley Hollingsworth's "The Mother" and Poulenc's "La Voix Humaine."

WASHINGTON MEMORIAL

SCHENECTADY, N.Y.
UNION-STAR
D. 35,366
JUL 10 1961

Tanglewood Festival Program Announced

LENOX, Mass., July 10 — The week's events at the Berkshire Music Festival at Tanglewood will begin tonight with a concert of contemporary chamber music, open to the public without charge.

Aaron Copland will conduct his "Nonet for Solo Strings" and the program will include Roberto Gerhard's "Concerto for Harpsichord, Strings and Percussion," Lukas Foss' "Time Cycle with Adele Addison, soprano, as soloist, and Wolfgang Fortners "Third String Quartet." This special progarm is sponsored by the Fromm Foundation.

Chamber Music Wednesday

The Budapest String Quartet will give the second program in the regular chamber music series Wednesday at 8:30 p.m. Works by Haydn, Milhaud and Beethoven will be played.

The Boston Symphony Orchestra, directed by Charles Munch, will present three Mozart programs with the first scheduled Friday when the Symphonies Nos. 35 and 40, the Adagio and Fugue for Strings (K. 546) and the "Serenade in C Minor for Two Oboes, Two Clarinets, Two Horns and Two Bassoons (K. 388)" will make up the program.

The concert Saturday night will include the "Bassoon Concerto (K. 191)," "Concerto for Flute (K. 313)" and "Sinfonia Concertante (K. 297B)."

Mozart Program Sunday

The third Mozart program Sunday afternoon will include the cantata, "Davidde Penitente," "Symphony No. 29" and "Piano Concerto in D. Minor, No. 20."

There will be a concert Thursday at 8:30 p.m., conducted by Danny Kaye, for the benefit of the orchestra's pension fund.

Other events at Tanglewood during the week will be the open rehearsal of the Boston Symphony Orchestra Saturday at 10 a.m. and the seminar on contemporary music Friday at 3:15 p.m. when composer Billy Jim Layton will appear.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,353
JUL 11 1961

91

Tanglewood Tosses Tones in Tuneful Modern Triumph

LUKAS FOSS
Leads his "Time Cycle"

By TED STRONGIN
Knickerbocker News
Staff Writer

A pair of specialized musical instruments were called away from their regular tasks last night at Tanglewood and put to the service of contemporary concert music.

One of them the harpichord, flourished a couple of centuries ago and is just gradually beginning to make a dent on music composed in our own century. The other, the vibraharp, is much more at home in jazz, or was until yesterday.

The occasion was a concert of four works by four living composers, all present, all on the Tanglewood staff. The event was endowed by the Fromm Foundation.

★ ★ ★

BESIDES THE TWO unusual instruments, a very familiar one, the human voice, was stretched far beyond what it is ordinarily called upon for, with stunning effect.

The voice belonged to Adele Addison, soprano. It was neard in "Time Cycle," a set of songs by Lukas Foss. The piece originally was written for symphony orchestra. It was played for the first time last night in a new chamber music version. In its original guise, it won a New York Music Critics Circle prize. Mr. Foss has reduced the instrumental force to piano, clarinet, cello and percussion (including vibraharp).

"Time Cycle" is based on passages of prose and poetry by Auden Housman Kafka and Nietzsche.

★ ★ ★

THE COMPOSER makes his points by shifting sonorites about and placing touches of color and sudden accents at key points. Most fascinating are the composite sounds the composer creates—as for instance, increasing the life of piano tones with vibraharp echo—and so on. Mr. Foss creates urgency by carefully planned shifts in quality.

Miss Addison is equal to the workout Mr. Foss has given her. In this day when the musicianship of sopranos is a matter for jokes, it was wonderful to see a singer using a score just like everyone else and nodding vigorously along with other people's parts when hers was silent.

Mr. Foss uses vocal difficulties to create excitement and emphasis. In phrases such as Auden's "what happens to the living when we die?" one finds oneself following Miss Addison with startled attention.

★ ★ ★

THE COMPOSER was at the piano, so one must assume the performance to be authoritative. However, I would have liked a wilder, rougher reading of this striking piece, less held back, more emphatic.

Aaron Copland, dean of all Tanglewood composers and head of the faculty, offered his Nonet for Strings (1960). He himself conducted a group of Boston Symphony members who were the evening's instrumental personnel.

The composer creates a central mass of relatively dense musical matter that keeps convoluting on itself. This is the impression it gives. Occasionally a highlight becomes apparent as one solo instrument of other detaches itself from the mass for a moment. But the Nonet is mainly group communication.

★ ★ ★

ONE COULD detect more intensity and more stateliness in the work than was apparent in yesterday's performance. But then again, the composer was on the podium so perhaps that's the way he meant the piece to be.

The other two works played yesterday both use harpsichord. Wolfgang Fortner, over from Germany for the summer, was represented by his "New Delhi Music (1960), a quartet for flute, violin, cello and harpsichord. Robert Gerhard, originally from Spain, since 1936 from England, offered a Concerto for Harpsichord, Strings and Percussion. Frank Pelleg was the excellent harpsichordist and also led the concerto.

In his small quartet, Mr. Fortner creates more virtuosc excitement with the harpsichord than does Mr. Gerharc in his whole, three-movement concerto.

THE GERHARD concerto is so regular in matters of rhythm that after a while the whole thing sounds like a finger exercise without a home. Both Mr. Fortner and Mr. Gerhard are followers of Schoenberg.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955

JUL 10 1961

New Date For Berkshire Center Music Program

The second concert of the Berkshire Music Center Orchestra to which the Friends of the Berkshire Music Center have been invited for Thursday evening, July 13, has been rescheduled for Saturday afternoon, July 15, at 3 p. m. in the Music Shed at Tanglewood.

This change from the original schedule was made when it was found that Danny Kaye was available on Thursday only to visit Tanglewood to conduct the Boston Symphony Orchestra in a special Pension Fund program.

Cleophas Dumais, Sr., 88, of Indian Orchard, a retired grocer, is dead.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879

JUL 5 1961

Program Change

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This change from the original schedule was made when it was found that Danny Kaye was available on Thursday only to visit Tanglewood to conduct the Boston Symphony Orchestra in a special pension fund program.

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Theatre - Concert Hall Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Wednesday Evenings at 8:30

July 12

The Budapest String Quartet

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH
Music Director

BERKSHIRE FESTIVAL 1961

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 8 1961

THE BUDAPEST STRING QUARTET will play works of Haydn, Milhaud and Beethoven at the second Wednesday evening chamber music concert of the Berkshire Festival. The July 12 performance will be held at 8:30 in the theater at Tanglewood. Members of the quartet are Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, viola, and Mischa Schneider, violoncello.

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Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Circ. 124,088
JUL 13 1961

Budapest Quartet in Concert At Tanglewood Shed, Lenox

BY GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass. — Four Russians known as the Budapest Quartet returned to Tanglewood last night for the second event in the Chamber Music Series in the Theater-Concert Hall.

Once again the unanimity of accent and rhythmic vitality of this famous string quartet were much in evidence in a program by Haydn, Milhaud, and Beethoven, although rather sticky weather seemed to play havoc with the intonation of the performers.

In Haydn's Quartet in D major (Op. 50, No. 6) the performers substituted dynamic thrust for suavity, which was not altogether the most persuasive approach to this music. Here, as elsewhere, the vertical cohesian of the performance was something remarkable to hear. I have seldom heard First Violinist Roisman play with as much vigor.

* * *

DARIUS MILHAUD'S 12th Quartet (he has written 17 or 18) is dedicated to Faure but, to my mind, it only fleetingly reflects the clarity and elegance to whom it is dedicated. There is no dearth of melodic content, yet somehow it lacks the compact eloquence that Faure could inject into a French art song.

Perhaps the most affecting movement is the elegiac Lent, which the Budapest Quartet played with sensitive attention to coloristic effects. The finale, too, had a certain charm and roistering gayety. ety.

However, the Budapest was completely in its province in the Third "Rasoumovsky" Quartet (Op. 59, No. 3), which may not be as monumental in concept as the two preceding quartets. This was what the audience came to hear and they were richly rewarded.

* * *

THESE FAMED ensemblists have so immersed themselves in the quartet music of Beethoven over the years that their playing has the vigor and grace of a highly trained group of precision dancers. Everything falls neatly in place.

Yet there is considerably more than precision; there is a sense of the inner struggle of the composer in a performance of Beethoven by he Budapest. It is an experience that does not leave you after the concert.

The only deterrent to complete enjoyment of this concert which was attended by some 1580 persons, was the omnipresent mosquitos which descended en masse shortly after the program began.

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Times (e)
HARTFORD, Conn.
Circ. 124,088
JUL 12 1961

Budapest Quartet Set for Tanglewood

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Their program will consist of Haydn's Quartet in D major, Op. 50, No. 6; the Quartet No. 12 by Milhaud, and Beethoven's Quartet in C major, Op. 59, No. 3.

Carr in Holyoke

92

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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QUARTET IN D MAJOR, OP. 50, No. 6 (No. 49)

By JOSEPH HAYDN (1732-1809)

Haydn's six string quartets, Opus 50, show the influence of Mozart, or rather evidence of the interactive refinement of the two composers in the balanced and expressive treatment of four string voices. Notable is the thematic integration of the first movement of this Quartet, where the opening phrase becomes a closely worked motto. This set of six, composed between 1784 and 1787, falls within the years of closest association between Haydn and Mozart in their joint pursuit of this subtlest of all musical forms. (The great six which Mozart dedicated to his friend were composed between 1782 and 1785.) Haydn dedicated his Opus 50 to Friedrich Wilhelm II of Prussia in 1787, the year that Mozart, visiting Berlin, undertook to compose six for that monarch. He had written three (destined to be his last) when death intervened. Haydn lived to add thirty-four more quartets to this his forty-ninth.

It was inevitable that many of the large total of eighty-three acquired nicknames for purposes of convenient identification and this one was called "The Frog" on account of the quick reiteration of a single note in the finale. Karl Geiringer, trying to convince himself that these notes were something more specific than a quizzical bit of tone play, calls them "gay, croaking sounds." We might be reminded by the allegretto rhythm of the Minuet that frogs hop as well as croak. Grove's Dictionary quotes two more nicknames for this Quartet which would further tax the most credulous imagination: "The House on Fire" and "The Row in Vienna." The title "The Dream" which has become attached to No. 5 of this set would be far better applied to No. 6, for its Poco adagio is a glowing revery which dominates the whole work and erases from the lingering memory any remote suggestion of small reptiles.

STRING QUARTET No. 12, OP. 252

By DARIUS MILHAUD (1892-)

Milhaud composed this Quartet at Mills College in Oakland, California, in February 1945, and dedicated it "to the memory of Gabriel Fauré on the hundredth anniversary of his birth."

The composer wrote in his book *Notes Without Music* (1953) that he "took advantage of solitude on a visit to a southern California desert to compose his 17th and 18th quartets." He then explains how he happened to write so many: "In 1920 I had, in fact, stated in an issue of *Le Coq,* a journal published by Cocteau—'I wish to write eighteen quartets.' This paper often had a slightly pugnacious tone, at times an impertinent one. If my declaration appeared to mean 'one quartet more than Beethoven,' it was nevertheless not a young man's flippancy. I desired, in view of the aesthetic leanings of Cocteau—who was then glorifying 'music with a punch,' that of the circus and the music hall—to take up the defense (without seeming to do so) of chamber music, serious music, the music to which I have been faithful during my entire professional life. But the phrase haunted me. I often asked myself if I should ever complete my project. My 17th Quartet finished during Christmas week [1950] is dedicated to my son for his twenty-first birthday."

SECOND CONCERT OF THE CHAMBER MUSIC SERIES

The Budapest String Quartet

JOSEPH ROISMAN, *Violin* — BORIS KROYT, *Viola*
ALEXANDER SCHNEIDER, *Violin* — MISCHA SCHNEIDER, *Cello*

PROGRAM

HAYDN — Quartet in D Major, Op. 50, No. 6

I. Allegro
II. Poco Adagio
III. Menuetto: Allegretto
IV. Finale: Allegro con spirito

MILHAUD — Quartet, No. 12

I. Modéré; Animé
II. Lent
III. Avec entrain

INTERMISSION

BEETHOVEN — Quartet in C Major, Op. 59, No. 3

I. Andante con moto; Allegro vivace
II. Andante con moto quasi allegretto
III. Menuetto: Grazioso
IV. Allegro molto

CONCERTS TO FOLLOW:—

July 19 . . . . . The Beaux Arts Trio of New York
July 26 . . . . . The New York Pro Musica
August 2 . . . . . The Boston Fine Arts String Quartet (Assisted by Joseph de Pasquale, Viola)
August 9 . . . . . The Kroll String Quartet
August 16 . . . . . Claudio Arrau, Piano

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Times (e)
HARTFORD, Conn.
Circ. 124,088
JUL 13 1961

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Berkshire Eagle (e)
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SCHENECTADY GAZETTE, FRIDAY, JULY 14, 1961 GAZETTE PHONE FR 4-4141

Program by Budapest String Quartet Draws Capacity House at Tanglewood

By D. E. RITZ
Gazette Music Editor

The Budapest String Quartet drew an audience of 1,587 to Tanglewood on Wednesday evening to hear a program of Haydn, Milhaud and Beethoven quartets in the theater-concert hall.

* * *

MANY OF THE audience were seated on the lawns or listening at the exits as every seat had been sold.

The Wednesday evening programs of chamber music are a highlight of Tanglewood week and draw musicians from near and far.

The Budapest String quartet includes Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola; and Mischa Schneider, cello. The four men play and apparently think as one and their concert was outstanding.

The programs will continue through Aug. 16.

* * *

ENTHUSIASM ran so high on Wednesday night that the quartet members played an encore at the close of the program, an unprecedented idea and most enjoyable. It was the finale of the Beethoven "Opus 18, Number 2" and the perfect selection.

The quartet has a direct approach to music and the Haydn "Quartet in D major, Opus 50, Number 6," which opened the program was a delight. The opening "Allegro" and the "Finale Allegro Con Spirito" were both presented at a faster tempo than we are accustomed to but lost no clarity in the process.

The unison tone play in the final movement was presented with a fluent bow technique that would almost escape the eye if not the ear. The melody of the "Poco Adagio" was presented with warmth and the "Menuetto, Allegretto" with a delightful whimsy.

* * *

FOR THE REVIEWER the Milhaud "Quartet Number 12" was the highlight of the evening. Opportunities to hear any of the quartets of Milhaud are rare in this area and to hear one played by the Budapest Quartet, marked a milestone in our listening.

Darium Milhaud composed the quartet while at Mills College in Oakland, Calif., in February, 1945, and dedicated it "to the memory of Gabriel Faure on the 100th anniversary of his birth."

According to program notes Milhaud produced 18 quartets between 1912 and 1950, an amazing accomplishment for a modern composer.

* * *

THE MILHAUD IDIOM is melody but in a different vein and at first one needs to adjust one's thinking and hearing. The melodies are there and one can't sing them, yet they carry out and away from the present, to where? The concluding movement "Avec Entrain" had the feel of folk music and the "Lent" was particularly effective in its solo episodes.

The Beethoven "Quartet in C major, opus 59, number 3" returned one to a super idiom—at least one we all accept. In the opening "Andante Con Moto; Allegro Vivace" the melodies float and there is vigor. The mozaic effect of the "Andante Con Moto Quasi Allegretto" was produced by the solo violin episodes with the asides from the other instruments and the equally effective cello pizzicato passages. The "Menuetto Grazioso" and "Allegro Molto" movements were played without pause and the program concluded with a much-deserved ovation for the performers.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 13 1961

Music Review

The Budapest String Quartet

By JAY C. ROSENFELD

THE SECOND program in the Wednesday night chamber music series at Tanglewood was played last night by the Budapest String Quartet in the Theater-Concert Hall. Every seat in the hall was filled and all the seats on the benches outside the wide doors and a good bit of the lawn behind the building were utilized. They played Haydn, Milhaud and Beethoven.

When Haydn is portrayed in drawings of his day, he is always shown in an assembly of powdered-wigged gentlefolk, the gentlemen in silk knee-breeches, the ladies in crinoline skirts, the musicians in costumes in harmony with those of their audience. One would expect the music to be dainty and fastidious. But the Budapesters take no such view of their Haydn. It is robust and healthy, even blustering, full-throated and vivacious.

* * *

THE HAYDN D major, opus 50, no. 6, has four equally interesting movements, although we would guess that the final one is more fun to play than to hear as it is a string player's holiday to do the open strings and unisons on the contiguous ones. He may well have derived the idea from the Prelude of Bach's last violin solo sonata.

Their Beethoven was equally assured. They play with the confidence of authority, and while what they do may not be the final word for everyone, it will satisfy a great segment of music lovers. It is flexible, scrupulous in observance of composer's indications, yet free and audacious, adhering accurately to the letter of the music as well as to the spirit.

Beethoven's opus 59, no. 3, is the last of the three he wrote on commission for the Russian ambassador at Vienna, Count Rasoumoffsky. Although it came only a scant 20 years after the Haydn exhibit on last night's program, it is infinitely removed and advanced from the older man's conceptions. From Haydn's pleasant inventions Beethoven plunges into drama. One might quibble about the content of the wonderful final fugue, but the motor force inherent in the pages and the drive generated in the performance more than overbalance any analytical protests.

* * *

AN EXAMPLE of their fidelity to the music was the simple little descending scale in the Haydn minuet where the composer's orthography clearly showed he wished the figure to become a little more clipped as it proceeded but which is more often ignored and played indistinguishably than executed precisely. The Budapesters did it in stride.

The center work was Milhaud's quartet number 12, opus 252. It was written in 1945 and dedicated to the memory of Gabriel Faure on the 100th anniversary of his birth. This is one of four Milhaud wrote in this country during the first years of the French participation in World War II. His 10th had been written for Mrs. Elizabeth Sprague Coolidge and played on her birthday concert in the Library of Congress in 1940. Milhaud was guest on the composition faculty at the Berkshire Music Center at Tanglewood in 1947.

* * *

MILHAUD HAS enormous capacity for writing, but last night's quartet is bland. The performance was in the same spirit. A few forays into harmonic areas which up to the turn of the century had been uncharted does not compensate for the banality of the themes and the poverty of its development.

The audience was wildly enthusiastic at the end of Beethoven, and in spite of the busy presence of a congregation of mosquitoes which far outnumbered the audience, still persisted in staying to hear the encore the Budapesters were gracious to give: the finale of the Beethoven opus 12, number 2.

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Transcript-Telegram (e)
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JUL 13 1961

Budapest String Quartet Plays For 1,587 At Tanglewood

A finely integrated "Budapest String Quartet" showed teamwork at its best during the second of the chamber music recitals at Tanglewood Wednesday night.

This quality shone through especially in the intricate passages of Beethoven's "String Quartet in C Major, Opus 59, No. 3."

Joseph Roisman and Alexander Schneider, played the violin, Boris Kroyt the viola and Mischa Schneider the cello in the fashion of one instrument with the sweet tones of the violin developing in unbroken fashion.

Beethoven's four movements were well balanced in an interpretation which combined with technical skill to accent richly embroidered rhythms and themes for an orchestral effect.

The artists drew a standing ovation and "bravos" from the audience which applauded Haydn's "Quartet in D Major, Opus 50, No 6" and Milhaud's "Quartet, No 12".

The syncopations of Milhaud's modern work were gathered neatly by the quartet and tied into multi-colored splashes of sound and feeling.

The more formal Haydn selection received imaginative treatment, especially in the slow second movement which was given a dream-like quality.

The quartet played an encore for the audience of 1,587 which represented an increase over the attendance of 1,360 at the second in last year's series. Total attendance now amounts to more than 15,000—I. R. M.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
JUL 13 1961

Budapest Quartet Pleases 1587 at Tanglewood Hall

By WILLARD M. CLARK

LENOX—The Budapest String Quartet, pre-eminent among contemporary string quartets, gave the second of the chamber music recitals in the theater-concert hall Wednesday night and 1587 persons made known their satisfaction in no uncertain terms. The program was well devised with Haydn's jaunty "Quartet in D Major" opening proceedings and Beethoven's "Quartet in C Major, Op 59" ending it. In between was Milhaud's delightful, impressionistic "Quartet No. 12."

Magnificent Team

Long association together has molded this quartet into a magnificent team. They appear to think as one and achieve a perfect blend of tone and wonderful mutuality of understanding. Thus in the balanced and expressive treatment of the four string voices one realized Haydn's kinship with Mozart. Haydn lived to add 34 more quartets to this, his 49th.

The work was played with gusto and an earthiness which is characteristic of Haydn's works in this form. Only in the slow movement is there a break in this humor, a break which provides a deeply romantic episode.

It was good to hear the Milhaud quartet, dedicated to the memory of Gabriel Faure and written during the composer's stay at Mills College, Oakland, Cal. It is a lovely quartet with an opening movement of haunting beauty. The remaining movements are truly impressionistic, tense but with a tranquil undercurrent. It was finely played with each instrument assuming its rightful place. The final movement was perhaps the most ebullient and a fitting climax to work of many moods.

Beethoven composed his three quartets for Count Rasoumowsky during 1805 and 1806. The "Quartet in C Major, Op 59, No. 3" cont5ains for the first time an introduction before the opening movement. There is vast subtlety in his handling of the second movement, so that to one it seems a "curiously strange" while another finds in it a bitter lament.

Few performing groups understand the Beethoven quartets as well as the Budapest players and they brought to their interpretation all the skill and knowledge accumulated through the years. It seemed to us a performance fully worthy of the music. There was plenty of proof that the audience was getting what it came for, although it is possible that there were some string players in the audience who found some things not to their liking, as usual. It always happens.

The third concert next Wednesday will be given by the Beaux Arts Trio of New York, a trio which has won full approval of audiences at these concerts.

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Danny Kaye Concert-

BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH
Music Director

PENSION FUND
CONCERT

Music Shed
Tanglewood

Thursday, July 13, 1961

DANNY KAYE, *Guest Conductor*

PROGRAM

Conducted by Dr. Munch:—

BERLIOZ . . . . . Rakóczy March from "The Damnation of Faust"

Conducted by Mr. Kaye:—

BALDWIN PIANO

RCA VICTOR RECORDS

FINGER EXERCISE—A display of directorial techniques by Charles Munch, left, regular conductor at Tanglewood, and Danny Kaye, who will conduct the Boston Symphony there Thursday evening in a special Pension Fund concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
JUN 21 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
JUL 2 1961

Summer Burgeons in Varied Roles

Women Are Talking About:

By MARJORIE MILLS

Women Are Talking About: The holiday and the phantasmagoria of varied things to do depending on your interests and enthusiasms. It's beach weather at last; sailboats, all the way from handsome yachts to the small frys' catboats dot harbors and the broad Atlantic along our coast. (To realize how many boats there are, see them on a sunny day from a plane . . . sheer beauty against the blue ocean.)

Summer stock REALLY burgeons this week. In every nook and cranny of New England there's a theater. If music is your joy, it too takes over as part of summertime pleasure. Music against the elegance of Castle Hill, music this week at Newport, Storyville in Harwich, band concerts on the village green in little hamlets or string quartets in village white-spired churches.

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Judy Garland, who will do a concert tomorrow afternoon at Newport, R. I. (sold out as soon as announced) has taken a house for the summer at Hyannisport. It will be near her daughter, Lisa Minnelli, who's working at a Cape Cod Theater and near Judy's friends, the Bob Kennedys. Lisa is so like her mother it's rather startling and already she's earmarked by experts for stardom.

JUDY GARLAND

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In 1957 Danny Kaye was made an honorary member, the first and only person so honored by the 81-year-old Boston Symphony Group. This is another facet of the many-faceted Mr. Kaye and he's deadly serious about it. Already the concert is a sell-out we hear.

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(This column appears also in The Herald on Wednesday.)

94

Danny Kaye Concert-

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH
Music Director

PENSION FUND CONCERT

Music Shed
Tanglewood

Thursday, July 13, 1961

DANNY KAYE, *Guest Conductor*

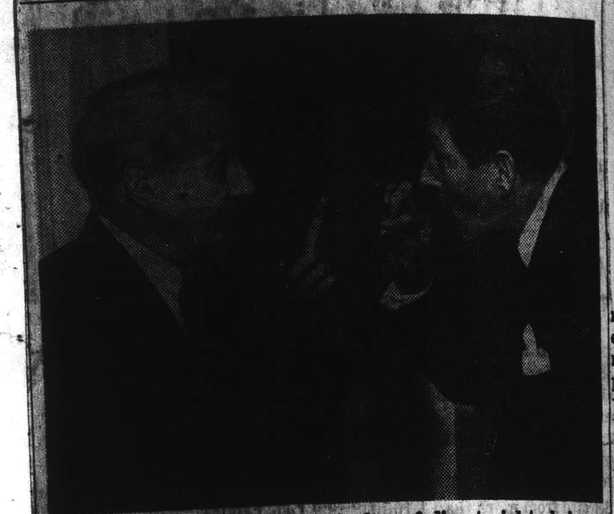
PROGRAM

Conducted by Dr. Munch:—

BERLIOZ . . . . . Rakóczy March from "The Damnation of Faust"

Conducted by Mr. Kaye:—

BALDWIN PIANO — RCA VICTOR RECORDS



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HOLLYWOOD DAILY VARIETY
HOLLYWOOD, CALIF.
D. 8,294
JUL 5 1961

Paramount sent writer Dick Carr to the "Hell Is For Heroes" Redding location for scenes for Bob Newhart who was ready to pull out of the film's opening and thassall! the $25,000 script wasn't the one Newhart okay'd for himself in the film's opening and thassall! . . . P.S. Writing his own material along with Carr's prose. While waiting for script changes, Newhart flipped into Frisco and waxed another at the heels of Bob Hope's frantic sked is Danny Kaye, who flings today from Hawaii, takes off for his Denver date Saturday at Tanglewood to conduct the Boston Symph (with D.C. and five weeks of one-man-shows sans finally clears up his packed sked, lenses Horsemen Of The Apocalypse" this week his gets a new face for Lawrence Welk — but scheduled to handle the July 21 bubbles barrage.

* * *

Cooper's last trip home" is a real tear-jerker's. "My Father Charlie Chaplin" (penned went into the Popular Library's softcover Switzerland visit to poppa . . . Arthur Deonews, celebrates 34th year with 'em, his Helen, and his 57th birthday this week. . . . The Henry Rogers' son Ronnie (20) ration. "Party Park" already in high gear — parties, eateries, any occasion. Claims his . . . Wynne Brown (widow of Hugh B.) is Hepburn on Wm. Wyler's "Infamous." Brown's laude from Stanford in same class as the Peter Sellers is amazed the way his "Best Of ing: "I never thought anyone would want to sez the modest thesp, "listening to me for a

army archerd

LOS ANGELES, CALIF.
TIMES
D. 532,079 S. 907,027
AUG 6 1961

DANNY KAYE

● When Danny Kaye guest-conducted the Boston Symphony recently at Tanglewood, Mass., it was something of a reunion, for Kaye first worked with the Boston group four years ago. Afterward he was inducted as the only non-playing member of the venerable orchestra and given a gold baton. "It is so heavy you can't lift it," Danny said, "and don't think I can't figure out what that means." He shocked Bostonians by shouting to conductor Charles Munch: "How about that, Chuck?" The latter never forgot, sent Kaye a photo autographed: "To Danny, from Chuck."

Globe 7/10/61

That Danny Boy (Kaye) to Conduct Boston Symphony

LENOX, July 9 (UPI) — Actor Danny Kaye will take matters, or rather the Boston Symphony Orchestra, into his own hands Thursday night when he will be guest conductor at Tanglewood.

Charles Munch will open the concert by directing Berlioz' "Rakoczy March," then will turn the 104 musicians over to Kaye for a special pension fund concert. Kaye last directed the Boston Symphony in Boston in 1957.

NORTHAMPTON GAZETTE

Kaye By-Passed Tradition In Festival Performance

Thursday night in the big shed at Tanglewood in Lenox Danny Kaye strode purposefully on stage. He didn't pause by the podium as tradition demands, however. Instead he continued resolutely offstage, to the roars of a delighted audience. It was the occasion of a special Pension Fund program for the Boston Symphony Orchestra, for which the comedian had donated his services.

Returning to the podium, he shook hands with Mr. Burgin, the concert master, the assistant concertmaster, the assistant conlinists. Weaving his way through the stands, he kissed Mrs. Dwyer, first flutist, shook hands with some male cellists, and "bussed" the female member. Pausing by a "balding" violist, he planted a kiss on top of his head. By this time the tradition-bound audience of over 6,000 was convulsed.

With a handful of batons Mr. Kaye finally made the podium, testing the batons one by one and handing them to various members. Raising his arms up and down several times, he evoked a chord from the players, first loud, then soft, breaking off a piece of his stick at each pause. Falling off the platform, jumping as the horns blared forth in Rossini's "Mischievous Magpie," he pirouetted and changed conducting hands.

Turning to Mr. Pasquale, first violist, Danny told him to learn his music or leave. Speaking to the audience he announced the next number as a polka by Mack Strauss, its 1700th performance. After clicking his heels demonstrating the dance, he informed the audience that he had been told to wear black and white, and showed them his white socks and black shoes. (He was wearing a grey jacket and black slacks.) With rollicking applause, he descended into the audience for some more hand-shaking.

Returning to the stage, he commenced to tune the orchestra vocally, singing and whistling the "A." Approving a prolonged "A" from the orchestra, he turned to the listeners, divided them into sections, each singing a note of a major triad. As they held the chord, he started to speak "Dearly Beloved —" in a mournful voice, which quickly broke into spontaneous laughter.

Ravel's "Bolero" was the next composition to be spoofed, talking all the while, with complete abandoned conducting. To the clarinetist he said "I love your little tune, Gino," and to the Tympani player, "Stop harping on that."

Constantly chiding the audience "I don't know about you, and I care less, but I'm having the best time," he pulled the orchestra members through Tschaikowsky's Nutcracker Suite in bits and pieces.

Declaring that conducting gives one a lot of neurotic power, the "mad director" demonstrated two types of conductors. The one "who has a penchant for pushing baby carriages," brought on gales of laughter. Then a pause to ask Mr. Burgin where his bridge was, and to tell a story about a psychiatrist which the audience didn't want to believe.

With "the emotional type," the versatile comedian commanded the orchestra members to close their eyes and think about what they were going to play. "Look intc yourselves — What a terrible sight!" Again "CLOSE YOUR EYES and talk to me" doubled up the players with laughter.

There were so many ridiculous, marvelously timed antics contrived, conducting with his feet, practicing a crescendo, stopping the musicians at unexpected moments, catching Mr. Burbin still playing, causing delighted Danny Kaye to pound on the wall of the stage. Facing the audience so they could see what goes on while one directs the orchestra, he mimed varied degrees of emotion, finally raising the listeners to their feet and announcing intermission.

With a red flyswatter the inimitable Mr. Kaye directed a thwacking "Flight of the Bumblebee." A new piece titled "What" started in silence then a wailing of violas and cellos, followed by unbelievable instrumental effects. It included signaling the drums with a foot. At its close the intrepid comic announced that the composer was now locked in a cell with four classical records.

Sitting down and starting to become serious, Mr. Kaye said that the orchestra was as fine a group outside their profession he had ever met. He does not read music or play a musical instrument, but he is "insane about conducting."

Because his presence there was helping to swell the pension fund, he was having fun. He thought that some people might feel that the orchestra was being too undignified, so the last number was chosen to demonstrate the spirit of why these people with different backgrounds were here. It was "Stars and Stripes Forever!"

Much more was said and done to make the evening one of long remembered lighthearted pleasure. Danny Kaye was a superb choice, and the disciplined orchestra reacted with surprising zeal to his off-beat blandishments. With dignified grace, Mr. Kaye responded to the insistent applause with a gentle "Good night."

TIMES-UNION*** Albany Tues., July 4, 1961 6

Kaye to Conduct

Danny Kaye, versatile comedy star of stage and screen will conduct the Boston Symphony in a benefit concert for the Musicians Fund, Thursday night, July 13, in the Tanglewood Shed. The Curtis String Quartet, assisted by Joseph Pasquale, violist, will open the series of chamber music concerts tomorrow night at 8:30 p. m.

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.
JUL 19 1961

Kaye's Revue in Tent Poses Problem Of Deadline for Boston Reviewers

Boston, July 18.

"I may have to whirl like a dervish," said Danny Kaye anent his first theatre in the round date at Carousel, 3,000-seat tune tent in Framingham, July 31-Aug. 6, which could gross $90,000 at capacity. Kaye made the reference at a press conference before conducting for the Boston Symphony Orch at Tanglewood.

Comedian has a tv spectacular set for Nov. 6 with Bud Yorkin producing. Plus a feature film, "Five Pieces of Maria" for Panama & Frank production with Sophia Loren, to be filmed in England and Italy.

Kaye also has two more tv shows for General Motors committed. The Boston Symphony-Kaye concert at Tanglewood was a sellout, 5,000 capacity attendance, with the proceeds going to the pension fund.

Kaye's manager, Herb Bonus, is setting up the show at the Carousel Theatre in the round with the usual Kaye format. The Dunhills and other acts will do the first half, and Kaye will do the second half.

This poses a bit of a problem for the Hub reviewers of the typical musical comedy fare of the tune tent. Boston reviewers are accustomed to seeing the first half, making a break at intermission, so they can get back to Boston and write their reviews for the morning editions. With Kaye's format, they'll have to make some other arrangements in advance.

One reviewer asked Kaye if he would do something in the first half, explaining the review situation. Kaye said he wouldn't come on in the first half, and advised the critic: "Phone it in."

NEWSWEEK
NEW YORK, N.Y.
W. 1,391,211
JUL 24 1961

Who's Crazy Now? At the Berkshire Music Festival in Lenox, Mass., comedian DANNY KAYE conducted the Boston Symphony Orchestra in A-OKaye fashion. At one point, he stretched out on the podium and conducted with his feet; for "The Flight of the Bumblebee," he exchanged the baton for a fly-swatter. It all seemed in keeping with the advice Kaye gave earlier in the week when he talked about hurdling the language barrier as an entertainer for the United Nations Children's Fund. How to get along with children (and music lovers): "You make faces and act like a lunatic and they understand you."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 101,456
JUL 23 1961

Music

Podium Exhibitionists Lambasted

By RAYMOND MORIN
Telegram Music Critic

It wasn't necessary for Danny Kaye to identify by name the conductors he meant with his clever spoofing the other night at Tanglewood where he appeared with the Boston Symphony Orchestra.

The "Jumping-Jacks," profile displayers and passionate baton-wielders were clearly portrayed, and denounced. It might have been embarrassing for some of Kaye's targets if they had been present.

Much the same harpooning is formally done in a new book by the eminent German conductor, Bruno Walter. The title, "Of Music and Music Making," published by W. W. Norton & Company, Inc. ($5.00). English translation of the German is by Paul Hamburger.

Echoes Kaye

When Dr. Walter refers to "egotistical tendencies of the conductor," he echoes Kaye's remarks to the audience when 104 players immediately assumed starting positions as soon as his baton was raised.

"This gives you the greatest feeling of neurotic power in the world," exclaimed Kaye.

States Dr. Walter: "Music transmits the ego of the performer more directly to the listener than any other medium of direct communication from one human being to another."

No Yardstick

He points out that the personal successes of these "virtuoso exhibitionists" are not a yardstick of true musical culture, as a misled public opinion often believes they are.

Orchestral players themselves are not fooled by this podium tomfoolery. We once asked a member of the Boston Symphony Orchestra how he felt about a certain young conductor who embellishes his work with a phony dramatic exhibition.

"I don't pay any attention to him," he replied. "I just go on playing."

Dr. Walter sums it up like this: "The egotist strives, consciously or instinctively, to conquer, to dominate, to triumph; others are for him but a means of unlimited artistic aggrandisement, of attaining his ends with ruthless energy. Under the egotist's direction, a certain sameness will descend on all works."

Dr. Walter offers solace to those who feel that they must be musically deficient or emotionally limited because they don't respond to certain types of contemporary music.

In fact, he wages war against a battalion of composers who follow like blind sheep the call of artificial modern idioms.

He bluntly states: "Atonality and dodecaphony, I fear, are threatening to cause the decay of music."

Many will undoubtedly feel that Dr. Walter is hopelessly stuffy and opinionated because he doesn't swallow whole this atonal principle whereby melody is set free to roam where it will.

States Objection

His objection is that this is a purely "intellectual" approach. He expresses it as follows: "Interesting as the vistas may be that are illumined by its cool, clear light, no true musical life and creativeness will flourish and carol and bear fruit there unless it be fostered by the warmer springs rising from deeper layers of the human soul."

The last selection of Robert Schumann's "Carnaval" describes the 19th century battle of the "Philistines against the Davidsbundler." Dr. Walter says much the same thing with these words:

"In former times, a Philistine was someone who accepted only the familiar in art and rejected anything new. However, the art-snob who accepts everything new just because it is modern and summarily refuses to bother about the art of other epochs, seems to me the same sort of Philistine."

Great Works

The book has a chapter each devoted to two great works with which Dr. Walter has been most closely associated — Bach's "St. Matthew Passion," and Mozart's "Magic Flute."

If a sequel is ever written to Nicolas Slonimsky's compilation of "boners" by musicians and writers, "Lexicon of Musical Invective," Dr. Walter's book will undoubtedly be quoted profusely.

It may be arbitrary in spots but it has the virtue of uncompromised honesty.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Circ. 37,193
JUL 5 1961

★ ★ ★

NOT ONLY WILL THE AUDIENCE have a hilarious time at Boston Symphony Orchestra's "Extraordinary Pension Fund Concert" on Thursday evening, July 13, but the musicians themselves will be worn to a frazzle with genuine laughter. Danny Kaye, the first and only person to hold honorary membership in the 81-year-old Orchestra, will be guest conductor at the top-flight event which will have its setting in the 6000-seat music shed at Tanglewood, Lenox, (the Orchestra's summer home).

Danny, the great comedian of stage, screen and TV fame, has generously contributed his services for the concert. This will be his second appearance with the Boston Symphony. In April, 1957, he also contributed his services for the pension Fund. I was in the capacity audience that evening, and watched veteran Symphony ticket-holders laughed until they cried. That was when Danny was made an honorary member.

As soon as the ticket sale was announced for Kaye's personal appearance, the response was terrific. Two thousand of the 6000 available reserved seats were sold the first two days. A few seats in the front rows of the Music Shed have been reserved for contributors of $100 or more to the Orchestra's pension fund.

TOLEDO, OHIO
BLADE
D. 182,346 S. 177,801
OCT 8 1961

That Buffoon Of A Baton, Danny Kaye, Convulsing To Both Audience And Players

By LEE STEELE

COMEDIAN DANNY KAYE confesses that holding a baton "gives you a feeling of neurotic power."

Besides, "I'm insane about conducting an orchestra," says the 46-year-old entertainer. Of course he doesn't read music and he says flippantly that he once played the "flugelhorn." (He may be right. There really was a flugelhorn.)

Once in front of a distinguished ensemble, Maestro Kaye takes command of the podium. No one, but no one, dares to give him any advice.

Danny — don't call-me-Mr.-Kaye-that's-my-father — tells about the time he was rehearsing the Philadelphia Orchestra.

The "clownductor" reminisces with great solemnity and in his usual deadpan.

★ ★ ★

"WE WERE rehearsing the Stars and Stripes. So Gene said we were playing it too fast and I hollered at him, 'Why don't you mind your own business?'."

What professional musician would have the temerity to talk like that to Eugene Ormandy, the Philadelphia's august director?

But then, Danny has his disarming side, too. This summer, he led the Boston Symphony Orchestra at a pension fund benefit concert. Charles Munch sat on the Music Shed stage at Tanglewood and watched his irrepressible substitute.

In the middle of a number Danny yelled over, "How we doin' tonight, Chuck?" His irreverence convulsed the 104-member BSO and some 6,000 persons who paid premium prices for their seats.

On Friday, Danny has a guest clownducting date at Ford Auditorium.

★ ★ ★

THIS TIME, he'll do his bit for the Detroit Symphony Orchestra players' pension fund benefit and Paul Paray will sit on the sidelines.

Hence the Detroit musicians will join the Los Angeles, New York Philharmonic, Philadelphia, Stockholm, Israel and Royal Philharmonic Orchestras as "graduates" of the Kaye course in music.

Danny, the buffoon of the baton, never discloses in advance what his program will be like, he said this summer at Tanglewood in Lenox, Mass., where we met.

Perched on a stool, Danny faced some 50 members of press, radio and television, explaining, "I don't stand there and wave a stick. I memorize the music." He has about one dozen numbers in his repertoire, all learned from recordings.

★ ★ ★

TO WATCH him cue the orchestra sections is to know that Maestro Kaye has a retentive mind and an excellent musical ear.

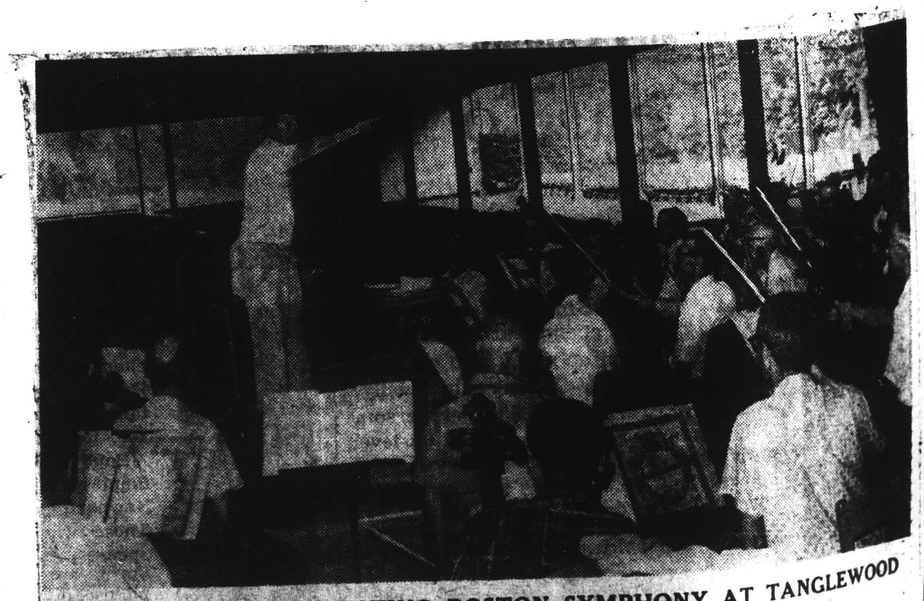
Does he ever hope to conduct opera?

"You have to play what they're singing," he said facetiously. "That's too hard to do."

He wanted to talk about his work with UNICEF—the United Nations International Children's Emergency Fund—for which he has toured many nations in Europe and Asia.

Turn to Page 4, Col. 1

'CLOWNDUCTOR' KAYE
Fly swatter used for 'Flight of Bumblebee'



DANNY KAYE CONDUCTING BOSTON SYMPHONY AT TANGLEWOOD
Comedian's 'body English' on podium rated as energetic

The World Of Music

Danny Kaye's A Rare Sight On The Podium

Continued from First Page

But the reporters wanted to talk to him about matters musical.

"Who is your favorite conductor?" I ask Danny.

"Felix Latkin," he said quickly. Then Danny continued laconically, meeting my puzzled stare with that wide-eyed look that has all the guilelessness of a cherub.

"He didn't have a very large band. As a matter of fact, there were only seven pieces."

★ ★ ★

THE MAESTRO'S expressive hands punctuated his comments. "In fact, . . . not, not in this country. He came from Latvia," and then the laughter crushed the rest of the story.

If Danny conquered us, he vanquished the concert crowd.

Mr. Munch opened the program with Berlioz' "The Rakoczy March," and then the listeners waited impatiently for the comedian to come on stage.

The players wore white jackets. So Danny appeared in a sports jacket and slacks. He centered from stage left, walked onto the podium briskly, stepped down quickly, and disappeared stage right.

The players and listeners roared and applauded.

Moments later Danny reentered from stage left. This time he shook hands with virtually all 104 players, pausing to place a kiss on the cheek of First Flutist Doriot Anthony Dwyer, a cute brunette, and then bent over to kiss the bald pate of a cellist.

"We will do a series of assorted things," he said, by way of introduction. "If there are serious music lovers here, you'd better leave."

★ ★ ★

NO ONE budged.

Danny's baton — well, he used about 10 batons through the concert — isn't the only thing moving when he conducts. He can communicate corporeally. He's a master of body English; the swivelling hip, the uplifted pinky, the bobbing head, the flexing knee, the hippety hop, and never missing a beat.

Through Rossini's "La Gazza Ladra," Ravel's "Bolero," the overture to the third act of Wagner's "Lohengrin," and Strauss waltzes, Danny was perpetual motion personified. For "The Flight of the Bumblebee," the maestro switched from baton to fly swatter. I think he kayoed a couple of insects.

He spoofed types of conductors. There's the baby-carriage pusher — and Danny's baton shoved an imaginary buggy. Then there's the get-rapport-with-the-audience leader, who keeps turning around to wink at the listeners. And the conductor with allergies who scratches himself with the hand that isn't holding the baton. Not to forget the emotional conductor who is so carried away he lands on the floor in a tantrum, kicking his legs in a bicycle-exercise drill.

★ ★ ★

ONCE DANNY turned to the audience and waved his baton over them, "so you can see what a conductor's face looks like when he's leading a number."

There was more. "This will be a first performance of a composition by a boy who was born in my parent's home. It is entitled, 'What?' "

For three or four minutes, Danny pointed his baton now to the cymbals, now to the strings, now to the brass. The result sounded very much like the contemporary compositions from the electronically-oriented musicians. The sonorities were terrific, although there wasn't much to be said for the form.

There were some serious moments when Danny pulled a chair onto the podium, sat down, and had a heart-to-heart talk with the patrons.

He admitted the proceedings were nonsensical, but always done in the spirit of let's-keep-our-ability-to-laugh-at-ourselves.

Danny wasn't kidding when he said honestly, "I get a kick out of conducting. It's as far removed for me as being shot into space."

As a conductor, he's AO-Kaye.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 43,485
JUL 1 1961

Music

Danny Kaye to Conduct Symphony at Tanglewood

By Alfred Burke

LOWELL—Danny Kaye takes over the Boston Symphony orchestra at Tanglewood Thursday evening, July 13, at 8:30 p. m., to conduct a concert for the benefit of the orchestra's pension fund. The site of the extraordinary musical adventure is the 6000-seat music shed at the orchestra's summer home in Lenox, Massachusetts.

Danny Kaye

Mr. Kaye will generously contribute his services for this occasion.

The Tanglewood encounter will be Danny's second appearance with the Boston Symphony orchestra. His first engagement as guest conductor extraordinaire, for which he also contributed his services, was in Boston's Symphony Hall on April 3, 1957, when a capacity audience watched, in high humor, the august orchestra caper through a program which ended with the "Stars and Stripes Forever."

Immediately after this first remarkable concert, the 104 tattered and laugh-weary members of the orchestra made Danny Kaye an honorary member, the first and only person ever so honored by the 81-year-old Boston Symphony orchestra.

The Pablo Casals Third International Violoncello competition will be held in Israel beginning September 23, under the auspices of the American-Israel Cultural Foundation, it was announced by Samuel Rubin, president of the Foundation.

The competition will be held in Israel as the result of Maestro Casals' acceptance of the invitation as the result of government. The first competition was held in Paris and the second in Mexico. The American-Israel Cultural Foundation is handling the details of the competition in the United States, and is serving as co-sponsor of the competition in Israel with an Israeli committee, headed by Foreign Minister Golda Meir.

The chairman of the board of judges will be Maestro Casals and he will be assisted by a panel of his own choosing. The competition will be divided into two categories: juniors, those between 16 and 25 years of age, and seniors, those from 26 and 35 years of age. However, cellists who enter the junior category may compete on the senior level, if desired.

It is expected that leading violoncellists from all over the world will be attracted to the competition in Israel. Funds for this competition were raised in New York when Maestro Casals played at a private recital at the home of Mrs. David Rockefeller.

Prizes being awarded for the competition will be broken down as follows: in both junior and senior categories, there will be a first prize of $1,000. There will be two second prizes of $800 each in both categories, and two third prizes of $600 each. The grand prize winner, to be determined by having the first prize winners of both groups compete, will be awarded an additional $1,500.

Inquiries about the competition should be directed to the Casals Competition, Israel, c-o American-Israel Cultural Foundation, 2 West 45th Street, New York 36, N. Y. Travel expenses to and from Israel will be paid by the contestant. Lodging in Israel will be covered by the Pablo Casals Third International Competition Israeli Committee.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUN 29 1961

UPI, Fitzgerald

DANNY KAYE and Dr. Charles Munch, music director of the Boston Symphony Orchestra, compare the fine points of conducting in preparation for the famed comic's appearance at Tanglewood Thursday, July 13, when he will lead the orchestra in a concert for the benefit of the BSO pension fund.

2,000 Tickets Sold to Date For Danny Kaye at Tanglewood

TANGLEWOOD — Boston Symphony Orchestra officials said today more than 2,000 of the 6,000 available reserve seats for the personal appearance of Danny Kaye with the Boston Symphony Orchestra here on July 13 have been sold in two days. Only reserved seats are being sold for the famed comic's appearance in the Music Shed with the orchestra.

The seats have been scaled from $3 to $10 and are available at the Tanglewood box office.

Danny Kaye is donating his services for the concert to the Boston Symphony Orchestra's pension fund.

OBSCURED TEXT

98

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By DICK BANKS
Observer Arts Editor

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So said comedian Danny Kaye to 6,000 jamming Tanglewood's superb music shed Thursday night for a Kaye-conducted concert for the benefit of the Boston Symphony Orchestra pension fund.

In a way, it was a sin and a shame what he did with those magnificent virtuoso musicians. Up went his hands, and they all stood up. Down, and they seated themselves halfway up — and they sort of half squatted.

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He came on stage with a whole sheaf of batons and dealt them out amongst the first chair players. He signaled for a tone and got it, then broke off two inches of his baton and got a softer tone. Two inches more — still more gentle — until he had no baton and no sound at all.

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Kaye directed with a back-handed baton. He flipped his right hand up, and a baton went sailing for the ceiling.

He had the orchestra hit the concert "A" pitch, then he made them sing it. And he topped off this bit by having the entire audience do the same thing.

The music you might call dramatic.

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"Yes, of course I know my last movie was bad," Kaye went on. "The Metropolitan Opera gives bad performances. Munch gives bad performances. So I hope my next one will be better".

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"Then, too, everybody wants to lead a band. Do you know anybody who doesn't want to lead a band?

"I only know eight or 11 pieces. I learn it by hearing.

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. . . He Enjoyed It

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"The baton in your hand gives you a sense of neurotic power.

"I started out with 'Stars and Stripes,' and Eugene Ormandy said, "Perhaps, maestro, that's a leetle too fast in tempo?

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"And when I play, there is no coughing and no sneezing. I chase them out of the auditorium. Oh, yes, I've dismissed musicians, too. Once I ended up with nobody but the first violin and the kettledrum.

"I think of myself basically as an entertainer. I wanted to be a doctor. I became what I am because people have to become what they have to become."

He spoke in most serious terms of his documentaries stressing the achievements of the United Nations children's fund.

BACH, MOZART SECTION ENDS

5008 at Sunday Event; 6 Programs Draw Total of 31,354

By WILLARD M. CLARK

LENOX — The Mozart week-end of three concerts came to an end Sunday afternoon with 5,000 persons on hand to hear a diversified melodious and not very exciting program. A

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The only novelty was the cantata Davidde [illegible] as kyrie and gloria with an Italian text. As [illegible] which went [illegible] quite charmingly through its four movements. [illegible] Piano Concerto in D Min[illegible] Seymour Lipkin as soloist and the above [illegible] cantata. [illegible] the [illegible] and Hugh Ross directed [illegible] which had been [illegible] der his direction.

Plays With Delicacy

Mr. Lipkin was [illegible] concerto [illegible] He played with delicacy and charm, also with a deal of virtuosity. The exquisite romance was cleanest and quite free from undue sentimentality. The audience reaction was enthusiastic and well deserved.

The cantata was written as the result of a commission to provide a cantata for the benefit of musicians' widows in Vienna. Time may have been short, but Mozart drew from his Mass in C Minor, transforming a mass into a cantata by the simple expedient of adapting the music of the kyrie and gloria to an Italian text. Then in order to pacify his first soprano and tenor, he wrote two new and ornate arias for them.

The sopranos were Ginetta Labianca and Gloria Ciricillo and the tenor was Howard Fried. The three singers were adequate, but hardly distinguished.

Choir Exciting

As in last week's performance of Bach's Magnificat, it was again the Tanglewood Choir which provided the excitement. It is a good choir, well balanced and quick to respond to its conductor, Hugh Ross. It has a particularly fine male section and the singing came through admirably.

Statistics available here estimate the six concerts for the two week ends drew a total of 31,354 persons. The Mozart concerts were plagued by bad weather but they drew 16,170 persons, somewhat fewer than the 19,310 of last season.

SPRINGFIELD - UNION

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

JUL 15 196

, TUESDAY, JULY 18, 1961

Seldom Played Works Of Outstanding Composer Heard At Tanglewood

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Friday evening's concert included two symphonies. The "Linz," K425 in which Mozart uses tympani with evocative restraint, was gracious and true in performance and direction. The Serenade in C minor, K388, for wind instruments, is a beautifully sonorous octet, but the melodies were not always clear, although the projection was technically perfect. A spirited and sometimes hurried reading of the G minor symphony, K550, in contrast to the almost overly slow Adagio and Fugue for strings, closed the concert.

Cold and a heavy rain should have the spirits of musicians and listeners on Saturday evening. But the first movement of the opening Bassoon Concerto in B flat major, K191 brought on a burst of "bravos" from the orchestra members for the superb artistry of the soloist Sherman Walt. This set the tone for the evening, audience applauding after every movement of this and the flute concerto in G major K313, as brilliantly produced by Doriot Anthony Dwyer. The Sinfonia Concertante in E flat, K297b, with four first-desk players, Ralph Gomberg, oboe, Gino Cioffi, clarinet, Sherman Walt, bassoon and James Stagliano, horn, received the same acclaim from a vastly appreciative audience. To a few, the evening, while not lacking in virtuousity, seemed uninspired and a little tiring.

Another symphony, in A major, K201, bespeaking the youth and inventiveness of the composer, started Sunday afternoon's program. Flowing melodies and playful runs, with a pert minuet and a lively finale were enunciated with gentle grace and attentive interpretation. Seymour Lipkin, a sensitive pianist, well-known to the audience, gave a good performance of the D minor concerto, K466. The second movement was especially felicitous, in the interplay between soloist and orchestra. The accompaniment seemed a bit distraught at times, the winds overpowering although this could be in the writing, Mozart tending to use more than his contemporaries. The strings were as usual liquid and "calando." Uncertainty in the tempi, which one expects to be strict in Mozart, with some cloudiness in the pianist's technique, marred an otherwise enjoyable performance.

Hugh Ross, head of the Berkshire Music Center's choral music, conducted the latter half of the program with his usual absorbed and agitated style. The carefully trained but diction blurred Tanglewood Choir joined the chamber orchestra and portative organ in a moving and unusual cantata, "Davidde Penitente," K469, adapted by Mozart from his C minor Mass for a pension fund concert in Vienna. With an Italian text replacing the Latin, it is oddly religious in feeling, except for two demonstrative arias for soprano and tenor. Solos were handled with marked flexibility and ease by two sopranos with totally different but pleasing timbres, Ginetta La Bianca and Gloria Ciricillo. A substitute for William Lewis was operatic tenor Howard Freed from New York, accurate and mellow voiced, with excellent diction. Full of ingenous canonic display, trills and rippling runs, interval jumps and beautiful melodies, it is a fascinating review of interweaving and unison treatment for voices and instruments, though a bit monotonous in some sections.

This weekend the 104-piece Boston Symphony will be heard in an interestingly varied program, with Isaac Stern and Adele Addison, soloist. —M.deB. B

MOZART WORKS PLAYED FOR 3491 IN TANGLEWOOD

Crowd Ignores Weather; Series Continues Tonight, Tomorrow

By WILLARD M. CLARK

LENOX—In spite of the damp and misty evening, the lure of Mozart's music drew an estimated 3491 persons to the Tanglewood Music Shed Friday night for the first of three concerts devoted to his works. Dr. Charles Munch will direct all three concerts.

Choice Program

Friday he offered a choice program which opened with the Symphony in C Major, No. 36, and concluded with the Symphony in G Minor, No. 40. Between these symphonies were two exquisite works, the Serenade for Winds and the Adagio and Fugue for Strings.

The opening "Line" symphony started in a subdued manner and really didn't get off the ground until the second movement and it was not until the finale that it livened up to any great degree.

The audience was cordial in its applause, but held its full measure of approval for the Serenade in C Minor for Eight Winds. The work calls for oboes, clarinets, horns and bassoons, two of each in eight distinct parts. It was a splendid performance, rich in texture, wonderfully clear and sparkling with color.

Significant Offering

Called by the composer Nacht Musique, it lacks the atmosphere of conviviality or the many strung out movements which were highly favored in those days, but it remains a significant offering whether or not it was first appreciated.

The Adagio and Fugue in C Minor for Strings is proof of Mozart's contrapuntal abilities, which heretofore had been best achieved in his church masses. It shows clearly that Mozart could assume with ease and acquit himself handsomely within the prescribed bounds. It held the attention of the audience and won hearty applause. One hears it less often than other works.

The G Minor Symphony, composed in Vienna, is cast in a pervasive mood and style. It is a strong, incisive work, which attains its strength through deft and subtle means rather than through massive means.

Finely Proportioned

Dr. Munch has made known his understanding and affection for this music several times at Tanglewood and Friday night he offered a finely proportioned performance, rich in inner strength and detail. The audience reaction was warm and left one looking forward to the programs to come.

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OBSCURED TEXT

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—M.deB. B.

BOSTON SYMPHONY ORCHESTRA

Friday Evening, July 14, at 8:30

CHARLES MUNCH, *Conductor*

MOZART

SYMPHONY IN C MAJOR, "LINZ," NO. 35 (K. 425)

I. Adagio; Allegro spiritoso
II. Poco adagio
III. Menuetto
IV. Presto

SERENADE IN C MINOR, FOR OBOES, TWO CLARINETS, TWO HORNS, AND TWO BASSOONS (K. 388)

I. Allegro
II. Andante
III. Menuetto in canone
IV. Allegro

Intermission

ADAGIO AND FUGUE FOR STRINGS (K. 546)

SYMPHONY IN G MINOR, NO. 40 (K. 550)

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

BALDWIN PIANO — RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Sunday Afternoon, July 16, at 2:30

CHARLES MUNCH, *Conductor*

MOZART

SYMPHONY IN A MAJOR, NO. 29 (K. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

PIANO CONCERTO IN D MINOR, NO. 20 (K. 466)

I. Allegro
II. Romance
III. Rondo: Allegro assai

Soloist: SEYMOUR LIPKIN

Intermission

CANTATA, "DAVIDDE PENITENTE" (K. 469)

I. Chorus: "Alzai le flebili voci"
II. Chorus: "Cantiam le glorie"
III. Aria: "Lungi le cure" (Soprano)
IV. Chorus: "Sii pur sempre"
V. Duet: "Sorgi, o Signore" (Two sopranos)
VI. Aria: "A te, fra tanti affanni" (Tenor)
VII. Chorus: "Se vuoi, puniscimi"
VIII. Aria: "Fra l'oscuro ombre" (Soprano)
IX. Trio: "Tutte le mie speranze"
X. Chorus: "Chi in Dio sol spera"

TANGLEWOOD CHOIR
HUGH ROSS, *conducting*

Soprano: GINETTA LA BIANCA — *Soprano:* GLORIA CIRICILLO
Tenor: WILLIAM LEWIS

Mr. Lipkin uses the Steinway Piano

BALDWIN PIANO — RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Saturday Evening, July 15, at 8:30

CHARLES MUNCH, *Conductor*

MOZART

CONCERTO FOR BASSOON, IN B-FLAT MAJOR (K. 191)

I. Allegro
II. Andante ma adagio
III. Rondo: Tempo di menuetto

Soloist: SHERMAN WALT

CONCERTO FOR FLUTE, IN G MAJOR (K. 313)

I. Allegro maestoso
II. Adagio non troppo
III. Rondeau: Tempo di menuetto

Soloist: DORIOT ANTHONY DWYER

Intermission

SINFONIA CONCERTANTE, IN E-FLAT (K. 297b)

I. Allegro
II. Adagio
III. Andantino con variazioni

Soloists

Oboe: RALPH GOMBERG — *Bassoon:* SHERMAN WALT
Clarinet: GINO CIOFFI — *Horn:* JAMES STAGLIANO

BALDWIN PIANO — RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498
JUL 20 1961

TANGLEWOOD JULY 14
By G. G. V.

Tanglewood on Friday evening was rather poorly attended, no doubt largely due to the fact that Danny Kaye had packed them in the night before. The Boston Symph , got back to the serious bus ss of making music in the fi t of three all Mozart programs.

Of the four works performed, the honors must go to the *Symphony No. 40 in G Minor*. Certainly one og the greatest Mozart works, the *G Minor* was given an immaculate yet stirring reading by Dr. Munch and his Orchestra.

The *Serenade in C Minor* gave eight members of the Orchestra's excellent woodwind choir a chance to show their wares. Messrs. Gomberg, Walt and company acquitted themselves admirably, but the thin texture of the music was hardly suited in the Shed. The *Symphony in C Major, "Linz"* and the *Adagio and Fugue for Strings* rounded out the program. The *Fugue* was given a particularly rousing performance.

We did a little seat hopping during this program to test acoustics in various parts of the Shed. It is no accident that the boxes are located where they are. If you can't afford a box, we suggest seats toward the center either just in front of or ust behind the boxes

TANGLEWOOD CONCERT, JULY 15
By E. G. B.

The Mozart program was lively and charming, touching a more serious vein only at times.

The concert began with the *Concerto for the Bassoon in B-flat major (K. 191)* with Sherman Walt as the soloist. Every facet of the instrument is called upon in this work, and Mr. Walt handled the difficulties with grace and seeming ease.

Mrs. Doriot Anthony Dwyer, justified her eminent reputation as a flutist in the *Concerto for flute in G major (K. 313)*. Her technical command of phrasing, ornaments and runs was a reliable background for her imagination and artistic subtleties.. At the finish of her inttrpretation, as well as that of Mr. Walt, the members of the orchestra uttered a "bravo" as though with one spontaneous voice.

In a work of greater breadth, the *Sinfonia Concertante in B-flat for Oboe, Clarinet, Horn and Bassoon (K. 297 b)*, Sherman Walt was again the bassoonist: the oboe was played by Ralph Gomberg; the clarinet by Gino Cioffi; and the horn by James Stagliano. Especially gratifying were the musical conversation between the various solo instruments, and the understanding with which the contrasting moods of the three movements were portrayed.

TANGLEWOOD, JULY 16
by J. W. H.

The only way to listen to Mozart in the shed at Tanglewood is with your eyes closed. Then you might be back in Salzburg two hundred years ago and the thrills and appoggiaturas could be neatly fitted into the rich baroque surroundings. Somehow they just don't belong with steel girders, sheet metal, blue jeans and sport shirts.

The first half of the program on Sunday was graciously conducted by Mr. Munch. The *A major Symphony, No. 29,* and the *D minor Piano Concerto, No. 20,* are as traditionally Mozart as anything he ever wrote. Seymour Lipkin performed with precision and clarity.

In the second half, Hugh Ross conducted the orchestra and Tanglewood Choir in a big cantata entitled *Davidde Penitente,* which has nothing at all to do with the King of Israel, and did not sound altogether penitential to me. This work is based on an earlier Mass which Mozart turned into a cantata by changing the text and adding two arias. With either text, the work is more appropriate to the opera house than to the church.

Musically, the *Davidde Penitente* is a rich and powerful composition. Ross conducted it with a fine feeling for Mozart's melodic line.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
JUL 16 1961

MOZART MUSIC HEARD BY 5000 AT TANGLEWOOD

Weather Holds Crowd Down; Dr. Munch and Orchestra Hailed

By WILLARD M. CLARK

LENOX—Another damp, misty night did little to lure people to the Music Shed and the music of Mozart, but those who were on hand, 5008 of them, heard a magnificent program played with superlative artistry by the virtuosi of the Boston Symphony Orchestra. Dr. Charles Munch was on the podium to keep things in order.

Concerto for Bassoon

First on the program came the stunning Concerto for Bassoon, in B-Flat Major with the vastly gifted Sherman Walt as soloist. This concerto was tailor-made for the virtuoso bassoonist. Its wide leaps, runs and singing passages for the solo instrument were all completely realized by Mr. Walt. On the whole, this concerto is romantic, full of intriguing melodies and it must be a joy to perform. The collaboration by the orchestra was excellent. One listened to fabulous performances of the three cadenzas. The response by his colleagues was heartwarming, as was the audience response.

Next on the program was the lovely Concerto for Flute, in G Major in which Doriot Anthony Dwyer was the soloist. Just to look at Mrs. Dwyer is a pleasure and to hear her play is in experience quite unequaled today. Although Mozart had harsh words to say about the flute, his writing for it was expert. Mrs. Dwyer plays the original slow movement with full comprehension of its worth, realizing its very personal significance, its delicacy and beauty. Her tone is always a joy to hear; her phrasing impeccable and the variety of color almost limitless. Mrs. Dwyer reaped the applause due her.

The program concluded with the glorious Sinfonia Concertante, in E Flat. The eminent soloists were Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon, and James Stagliano, horn. It has been considered by some as Mozart's "first great symphonic work." Its spirit is joyous and the deft handling of the woodwind colors could only have come from Mozart.

The solo passages of the work were played in superb style and the complete ensemble was admirably proportioned, perfect in its homogeneity under a conductor who truly likes the music of Mozart.

This afternoon Dr. Munch concludes the Mozart series. He will offer the Symphony in A Major, No. 29; the Piano Concerto in D Minor, No. 20 and, with chorus and soloists, the cantata Davidde Penitente.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
JUL 17 1961

Mozart Comes to the Berkshires

Dr. Munch Wields a Vital Baton

By Louis Chapin

Lenox, Mass.

Tanglewood is a number of things.

It is an estate in the Berkshires; a music school; the summer home of the Boston Symphony. It is, of course, a list of concerts—the Berkshire Music Festival—subject to critical estimates both before and after they actually occur.

But underlying everything else, Tanglewood is people—thousands of them, coming and going, some veterans of many seasons, plenty of others attending their first concert. They may come far distances, or they may be two girl counselors from a nearby camp spending their free evening and a good slice of their week's take.

Tanglewood, for most of its people this weekend, was Mozart; and judging by the first Boston Symphony concert, he was quite at home with it all.

* * *

Whatever preconceptions any of his audience may have brought, the Mozart who met them Friday night was in a thoughtful rather than a festive mood. As we listened to Charles Munch conducting the animated deliberations of his "Linz" Symphony (No. 35 in C), we could be properly amazed at the speed with which this pithy work had been composed. If Mozart had written it for this Tanglewood concert, instead of for his friend Count Thun during a Vienna visit, he could have arrived in Lenox the previous Sunday afternoon, started to work, and had it ready in time for parts to be copied, the orchestra rehearsed, and for us to hear just when we did.

This is fast work; and yet such is its lucid precision that we are not conscious of a composing process at all—fast or slow.

We are not so much concerned with what happened in five days as with what has appeared to happen instantaneously. Dr. Munch evidently understands this. His tempos are alive; and the immediate interest of the textured sound is such as to make "now" the all-important word. Only occasionally the drive of his gesture slightly smudged a bit of fast passage-work—an effect which can be partly visual when his beat is pulling ahead.

* * *

At the center of the program, surrounding the intermission, were two pieces written for sections of the orchestra. The C minor Serenade, for two each of oboes, clarinets, horns, and bassoons, is another deliberative work, but requires niceties of technique that were especially demanding on a damp night. The sonority and intonation of this small group came nearer to the usual high standard as the four movements progressed. Academically this may be described as "occasional music"; certainly it was Mozart's occasion.

The strings of the orchestra were then heard alone in an Adagio and Fugue (K. 546), whose stable subject emphasizes the same diminished seventh that characterizes certain fugues of Bach and Handel (such as "And With His Stripes" from "Messiah"). It is terse, commanding music, and was so played.

The final Mozart of the evening was also the most familiar—the G minor Symphony (No. 40). No amount of familiarity (and I say this advisedly) can dull the expressive persistence of his next-to-last work in this form, when it is interpreted in Dr. Munch's way.

* * *

This symphony is not an obviously restful one—in fact it does much, in its rhythms and counterpoint, to give the effect of questioning, of refusing to settle happily for its final cadences. Dr. Munch brings to it an unsurpassed awareness of the surfaces on which such authentic music rests. He offers his audience an underlying serenity without in any way denying the overlying questions. It is all, of course, the same inseparable music, and a superb affiliation between a conductor and a composer.

Mozart's audience left, reluctantly, with a great deal to think about.

Irwin D. Hoffman's portrait of Doriot Anthony Dwyer, who was soloist with the Boston Symphony Sunday at Tanglewood in Mozart's G major Flute Concerto.

NEW YORK, N.Y.
JOURNAL - AMERICAN
D. 6 8.802 S 8'2.836
JUL 17 1961

AT TANGLEWOOD

A Fine Evening of Mozart

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS. JULY 17 — RAINY WEATHER cut attendance but hardly dampened the ardor of those attending the Berkshire Festival's Mozart Weekend. A total of 16,170 people showed why these single-composer weekends have been transferred to the music shed, for audiences have grown considerably whatever the weather.

Charles Munch and Hugh Ross shared the conductoral duties of yesterday afternoon's concert: The former in the Symphony, No. 29 (K. 201) and the Piano Concerto (K. 466) with Seymour Lipkin as Soloist; the letter in the cantata "Davidde Penitente" (K. 469) with the Tanglewood Choir and Soloists. The cantata could be classified as something of a novelty here.

Based on Mass

Mozart reset his earlier Mass in C Minor to make this cantata, an unusual procedure for him. He added two ornate arias in condescension to his soloists. The superimposed Italian text offers an interesting study in using the same music for different words.

Many would prefer the original, though the "new" version is quite acceptable. The choruses, especially the translation the "Gratias and Qui Tollis" of the Mass, give the work its stature.

Mr. Ross conducted with due regard for the prayerful nature of the work. Since the florid arias have an operatic cast, they do not quite conform. The choir reflected the fine training Mr. Ross gives his singers.

Soloists Satisfactory

The soloists — Ginetta La Bianca and Gloria Ciricillo, sopranos, and Howard Fried, tenor, proved no more than satisfactory nevertheless, the performance as a whole had more color and life than the earlier ones.

Mr. Lipkin found more that was pretty than dramatic in the concerto, Mr. Munch and the orchestra saved the performance.

This work calls for much more rugged treatment than the pianist gave it; his sensitivity detracted from its essential nature. Under the circumstances Mr. Munch extended to the concerto the soft quality noticeable in his playing of the symphony, but he did not overlook the drama that makes the concerto distinctive.

The Saturday concert had an unusual program, devoted as it was to the woodwinds: Concerto for Bassoon, Concerto for Flute, and the Sinfonia Concertante (for oboe, clarinet, bassoon, and horn). Incidentally Danny Kaye sold out the music shed on Thursday night as guest conductor without portfolio and par excellence.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUL 15 1961

3,491 Attend First Of Mozart Concerts At Tanglewood

The first of three Mozart concerts scheduled for this weekend in the Tanglewood Music Shed was heard by an estimated crowd of 3,491 persons last evening.

The program included the Symphony in C major, No. 36; the Serenade for Winds, the Adagio and Fugue for Strings, and Symphony in G minor, No. 40.

Tonight's program will include Concerto for Bassoon in B-flat major, Concerto for Flute in G major, and Sinfonia Concertante in E flat. Sunday afternoon the featured work will be the cantata "Davidde Penitente," for which three solo singers, chorus and orchestra. Alson on the program are E. Symphony in A major, No. 29 and the Piano Concerto in D Minor with Seymour Lipkin as soloist.

England Newsclip Agency, Inc.
078, Boston 6 • Richmond 2-4200
Sunday Telegram
VORCESTER, Mass.
Circ. 101,456
JUL 16 1961

Music:

By RAYMOND MORIN
Telegram Music Critic

ENOX—If Charles Munch and Boston Symphony Orchestra ted on Mozart's name to p n magic at the boxoffice, it e correct to the extent that s persons came to Tanglewood night for what was strictly onnoisseur's program.

his was the second in the kend series of three all-Mozart certs. Five of the orchestra's t-desk men were soloists in the owing: Concerto for Bassoon B flat major, K.191 (Sherman lt, soloist); Concerto for Flute G Major, K.313 (Doriot Anthony Dwyer); Sinfonia Concertante E Flat, K.297B (Ralph Gomberg, oboe; Gino Cioffi, clarinet; es Stagliano, horn, and Mrs. er).

in last weekend's Bach concerts, the orchestra has been de d to 40 players for the Mozart Theoretically, this falls short with 18th Century instruments although it must come as hing of a surprise to those who xpect the full strength of the yers. The visual effect is ewhat helped by paneling that s been set up in the rear and des of the stage to make it appear smaller and more compact.

Rousing Receptions

Last night's program did not nclude Mozart's most felicitous works, at least from the standpoint of popular appeal. In fact the music was much more adaptable to intimate surroundings. Three concertos may have seemed two too many. Except for the most rabid Mozart disciples this program might have seemed hard to take, except that the bassoon and flute soloists were given rousing receptions, and bouts of "bravo" by the men after each movement.

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bassoon concerto is ng if not inspiring, performance (marred apse of memory in nent) was propelled devotion — and vousness.

Commanded Respect

fact, it was played " throughout ments, commanding hestra and audience to have the orchestra ild" placed in the disclosing its capabilities nical splurge and poetic to

Mozart gave the orchestra ty to do — probably as a tion — which collaboration to the soloist's glory. Walt the prolific runs, leaps, and filigree of the two swift ments with fine dexterity, tude of tone, polished and rich quality.

The cadenzas (by G. Gutter) carried through tent to exploit the instrument performer to the hilt. In the memory lapse by the er, the slow movement to many the revelation

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 101,456

JUL 16 1961

Music: 2nd Mozart Concert At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX—If Charles Munch and the Boston Symphony Orchestra counted on Mozart's name to perform magic at the boxoffice, they were correct to the extent that 5,008 persons came to Tanglewood last night for what was strictly a connoisseur's program.

This was the second in the weekend series of three all-Mozart concerts. Five of the orchestra's first-desk men were soloists in the following: Concerto for Bassoon in B flat major, K.191 (Sherman Walt, soloist); Concerto for Flute in G Major, K.313 (Doriot Anthony Dwyer); Sinfonia Concertante in E Flat, K.297B (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Mrs. Dwyer).

As in last weekend's Bach concerts, the orchestra has been depleated to 40 players for the Mozart. Theoretically, this falls in line with 18th Century instrumentation, although it must come as something of a surprise to those who expect the full strength of 104 players. The visual effect is somewhat helped by paneling that has been set up in the rear and sides of the stage to make it appear smaller and more compact.

Rousing Receptions

Last night's program did not include Mozart's most felicitous works, at least from the standpoint of popular appeal. In fact, the music was much more adaptable to intimate surroundings. Three concertos may have seemed two too many. Except for the most rabid Mozart disciples, this program might have seemed hard to take, except that the bassoon and flute soloists were given rousing receptions, set off by shouts of "bravo" by the orchestra men after each movement.

We're not suggesting that three Mozart symphonies were the solution. But last night's material was in the nature of selective research. None of which has any bearing on the quality of the orchestral or solo performances on the music itself for that matter.

The bassoon concerto is an interesting if not inspiring curiosity. Walt's performance (marred only by a lapse of memory in the slow movement) was propelled by obvious devotion — and a degree of nervousness.

Commanded Respect

In fact, it was played "con amore" throughout its three movements, commanding respect of orchestra and audience. It was good to have the orchestra's "step child" placed in the limelight, disclosing its capabilities for technical splurge and poetic tone.

Mozart gave the orchestra plenty to do — probably as a precaution — which collaboration added to the soloist's glory. Walt played the prolific runs, leaps, trills and filigree of the two swift movements with fine dexterity, amplitude of tone, polished phrasing and r[illegible] quality.

The cadenzas (by G. Walter Gutter) carried through their intent to exploit the instrument and performer to the hilt. In spite of the memory lapse by the performer, the slow movement brought to many the revelation that the bassoon is an ardent poet of the woodwinds and not restricted to the orchestra's clowning.

Purest Sound

Mrs. Dwyer's flute makes just about the purest sound in the Boston Symphony. This is demonstrated at virtually every concert and last weekend was brought out into the light with Bach's Suite No. 2 in B Minor for Flute and Strings.

The Mozart concerto fully exposed this fine artist's talents. The opening "Allegro Maestoso" and concluding "Rondo" (in the style of a minuet) were played with a gusto and polish that didn't impair the delight of a limpid tone.

Full Recognition

Munch took full recognition of the solo instrument's light tone and balanced backgrounds that supported rather than intruded.

Customarily, the "Adagio" from another of Mozart's flute concertos is used with the one in G major. It seems that the original did not please the flutist who commissioned the work.

Last night, Mrs. Dwyer played the original, making it into highly personal music. The orchestra reflected beautifully muted sounds against the solo passages.

This afternoon ends the Mozart series. Munch will conduct the orchestra in Symphony in A Major, No. 29, K.201. Seymour Lipkin will be soloist in Piano Concerto in D Minor, No. 20, K.466. Hugh Ross will conduct the Tanglewood Choir and Orchestra in the cantata, "Daviddle Penitente," K.469. Soloists will be Ginetta La Bianca and Gloria Ciricillo, sopranos; William Lewis, tenor.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

JUL 31 1961

Tanglewood Draws 26,914 on Weekend; Mozert Wednesday

With 8,747 persons present yesterday afternoon and 8,213 Saturday night, the total weekend attendance at Tanglewood came to 26,914.

Yesterday Byron Janis was piano soloist and Saturday night Eugere Ormany of the Philadelphia Orchestra made his first appearance as guest conductor of the Boston Symphony Orchestra.

The Boston Fine Arts Quartet will offer a program of Mozart Wednesday night and on Thursday night Arthur Fiedler will conduct the Boston Pops.

Pierre Monteux will make his second of three appearances conducting the Boston Symphony Friday night. Saturday night and Sunday afternoon Charles Munch will return to the podium.

Friday's program will consist of Beethhoven, Schumann, Strauss and Sibelius and Saturday's of Brahms, Prokofiev and Franck. Sunday the weekend will round out with Beethoven again, Bartok, and Respighi.

Mozart Featured In Berkshires

By JOHN F. KYES
Gazette Music Critic

LENOX — With rain on Saturday and cool or overcast weather on Friday and Sunday, the second weekend of the Berkshire Festival at Tanglewood set no new records but held up well. The Mozart concerts performed by the Boston Symphony ensemble of 40 drew slightly over 5,000 on Saturday night and again on Sunday afternoon.

Charles Munch took advantage of opportunities the varied music of Mozart afforded, to reveal the wealth of talent within the orchestra. Friday's concert, though it featured no soloists and concentrated on two symphonies, No. 35 and No. 40, also gave prominence to the famout string section in the Adagio and Fugue (K. 546) and to pairs of oboes, clarinets, horns and bassoons in the Serenade in C minor (K. 388).

Concerto for Bassoon

Saturday's concert brought forward Sherman Walt in the Concerto for Bassoon in B flat major (K. 191) and Mrs. Doriot Anthony Dwyer in the Concerto for Flute in G major (K. 313). The "Sinfonia Concertante" in E flat (K. 397b) featured four first-desk wind players, Ralph Gomberg, oboe, Gino Cioffi, clarinet, James Stagliano, horn, and Walt, bassoon. The bassoon and flute concertos found the soloists playing entirely from memory, and the "bravos" heard all over the orchestra at the conclusion of each work expressed the same admiration as prolonged ovations from the audience.

Sunday again sought great variety, opening with the Symphony No. 29, in A major, presenting Seymour Lipkin in the Piano Concerto in D minor, No. 20 (K. 466) and bringing Hugh Ross to the podium in the first Tanglewood performance of the Cantata, "'Davidde Penitente" (K. 469). The soloists for the latter were Ginetta La Bianca and Gloria Ciricillo, sopranos, and Howard Fried, tenor.

Wind Soloists

Out of all these aspects of Mozart and Tanglewood, I chose to hear the Saturday compositions for wind soloists. Though the concert was in the big Music Shed, no effort was made to achieve exaggerated volume of tone for its own sake. The quality of Walt's playing was smooth and ingratiating, and Dr. Munch kept a knowing restraint on the orchestra to achieve fine balances. The agility and expressiveness of the instrument were at their best in cadenzas devised by J. Walter Gutter.

Mrs. Doriot's skill was productive of pure and elegant phrases, the notes being delightfully even and effortless. In the "Adagio non troppo," especially, there was opportunity for delicious repartee between the flute and ensemble, with subtle blendings of great beauty.

5-Pronged Problem

The "Sinfonia Concertante" found the four featured players using scores. There were a few moments when one remembered that balances were a five-pronged problem. Nevertheless, the total effect was dazzling, without undue stress or strain. The quartet of players was not always conspicuously scored in the opening movement. The "Adagio" brought moments of lovely repose and shimmering tone. The final "Andantino con variazioni" chose the oboe and clarinet as leaders in the elaborate phrases. Dr. Munch revealed his pride in his first-desk players at the conclusion of each work.

Next weekend brings the full 104-piece orchestra under Charles Munch on Friday and Saturday, and the amazing 85-year-old Pierre Monteux on Sunday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 15 1961

Music Review

Mozart at Tanglewood

By JAY C. ROSENFELD

THIS IS the Mozart weekend at Tanglewood. As has been the plan established by Koussevitzky early after the war, the second week's series has been devoted entirely to the music of Mozart. Charles Munch led the small ensemble of first-chair men of the Boston Symphony Orchestra in a program of two of the symphonies enclosing a work for wind instruments alone and one for strings only.

The size of this group was about that which Mozart was accustomed to write for and participate with in his day. He wrote from Paris that his first violins numbered about 10, but the other voices at his disposal were not as strong numerically as Munch uses in these concerts.

* * *

THE EVENING started with the "Linz" symphony (K.425) in C major. The conductor was at his most relaxed ease, and the performance came off with happy fidelity. The introduction was impressively proportioned. Mozart wrote no two consecutive symphonies for the same orchestration. This "Linz" was the only work of the evening which utilized tympani, yet it was not explosive nor offensively vehement.

This benign mood was not maintained for the rest of the evening. The C minor "Serenade" is an octet for oboes, clarinets, bassoons and horns. The sonority was lovely. It produces a beautiful timbre, but Munch neither inspired nor did the performers generate mood proper to the music. We had the opinion that the Shed is not suitable for this small ensemble. We missed some of the tonal contrasts strings give this music when it is played in the quintet version the composer himself adapted. Nor did the themes receive their proper distinction in our ears. The performance, however, was without flaws.

* * *

THIS SERENADE gives the performers opportunities to display their virtuosity without destroying the musical interest of the work. The menuetto has a trio "al rovescio," at the reverse, in which every descending interval is imitated by an ascendin gone, or vice versa.

The adagio and fugue for strings (K.546) was not more convincing. Munch dragged out the ritard of the adagio beyond the potentials of the bows and then took an unpardonable pause before plunging into the fugue. And then he did not ask the cellos to blast out the first three notes with adequately stentorian power nor allow the following ascending scale to be articulated distinctly.

* * *

THE G MINOR symphony (K.550) closed the evening. This is one of Mozart's more endearing utterances. The Bostonians caught its spirit, in spite of the conductor's exhortations to inject some frenzy into it. Munch got off to a hurried start in the andante with the violas and the second violins and the progress got back to repose and sense only when the first violins took over. In the final allegro, there is no call for such a furious answer to the initial dainty, piquant arpeggio. All this kind of playing does have the attribute or merit of animation, but we doubt if that alone is a worthy objective.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Republican (m)
WATERBURY, Conn.
Circ. 22,546

JUL 18 1961

16,170 Hear Tanglewood Mozart Series

(Special to The Republican)

LENOX, MASS. — Despite two days of rain the Mozart series at Tanglewood drew more than 16,170 listeners, some 3,000 less than last season, when conditions were excellent for listening from the lawns. This week end the major concert series begins at the Berkshire Symphonic Festival with Charles Munch conducting Friday and Saturday nights and the venerable Pierre Monteux Sunday afternoon.

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S.M.

MISSION PLANNED

OBSCURED TEXT

102

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Gifted Bassoonist Shows Limitless Technical Prowess in Notable Tanglewood Performance

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Mozart Mastery

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
JUL 23 1961

WORCESTER TELEGRAM

Music: Lipkin Solo Pianist In Mozart Concerto

By RAYMOND MORIN
Telegram Music Critic

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Charles Munch conducted 40 players of the Boston Symphony [illegible] yesterday in the following program: Symphony in A-major, [illegible] Piano Concerto in D-minor, No. 20, K. 466, with Seymour Lipkin as soloist.

Cantata Impressive

Hugh Ross conducted the Tanglewood Choir and Orchestra in "Davidde Penitenti," K. 469. Soloists were Ginetta la Bianca and Gloria Ciricillo, sopranos, and Howard Fried, tenor, substituting for William Lewis.

Most impressive portions of the program were the A-major symphony and the chorus' participation in the cantata. The symphony [illegible] mood of joy. Even in the slow movement [illegible] contentment.

Yesterday's performance was inspired in that orchestra and conductor seemed infused with its joyful spirit. In the opening and closing movements changes of volume were wide and instantaneous. Ornaments were sensitively placed in the setting executed with the precision of a strong quartet. The finale was an outburst of happiness, with especially fine commentaries from strings and horns.

Expressive, hushed sound abounded in the slow movement addressed with devotion and care and notable repartee between strings and woodwinds. The minuet was as debonnair as anything heard over the weekend. Munch presented it as a comparatively slow dance, alive with prevailing melody and constanty active dynamics.

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The orchestral introduction to the concerto set the stage for what could and should have been an exciting performance. This is a work of serious men, and the last thing Mozart wanted was that it be infested with "tinkle-tinkle" piano passages.

From the first entrance by the solo instrument, one sensed a conflict of tempo and style with the orchestra. Lipkin's technique was agile enough, though spotted here and there with inaccuracies. Scale passages had much of their necessary satiny smoothness, but some of the pianist's attempts to get an exaggerated pianissimo came out as a thin or inaudible tone. Certainly this was the case in the first movement's cadenza.

Seemingly obsessed with emotion, the pianist tried to infuse the romance with something extra that nearly turned into slush and sugar. The orchestra fortunately succeeded in alleviating the situation because the movement threatened to drown itself in its own tears.

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Box 2078, Boston 6 • RIchmond 2-4200
American (e)
WATERBURY, Conn.
Circ. 40,709
JUL 17 1961

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(Special To The American)

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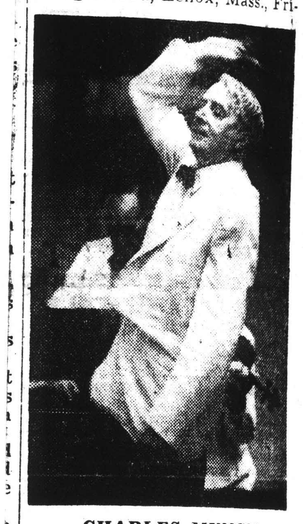

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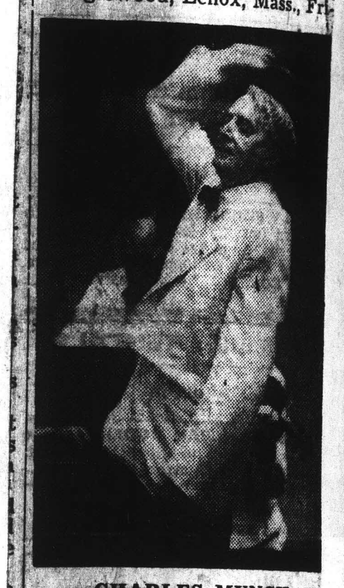

CHARLES MUNCH

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Life Book Review

Third Week - July 17 - 23

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618 802 S. 812,830
JUN 23 1961

Academy Charts Tanglewood Trip

The Brooklyn Academy of Music will run its fifth annual "Sunday at Tanglewood" excursion on July 23. The all-inclusive ticket includes round trip transportation, a box lunch on the Tanglewood grounds and a reserved seat inside the music shed for the concert of the Boston Symphony Orchestra.

Pierre Monteux, the beloved octogenarian conductor who has had a busy European Spring season, and who opened the Lewisohn Stadium last Tuesday night, will conduct.

The soloist will be Isaac Stern, world-renowned American violin virtuoso, who will play Concerto No. 22 by Giovanni Viotti, an 18th century Italian violinist and composer, and Bela Bartok's Violin Rhapsody.

The orchestra will be heard in Respighi's Ancient Dances and Airs, DeFalla's Three-Cornered Hat dances and the Suite from Strauss' opera, "Der Rosenkavalier."

MANY ATTEND

Mrs. Monroe D. Stein, of the Women's Committee for the Boston Symphony Orchestra concerts in Brooklyn, is the chairman of the "Sunday at Tanglewood" committee this year.

Nearly a thousand persons have participated in the four excursions sponsored by the Academy.

The excursionists will travel by air-conditioned buses leaving Vanderbilt ave. between 44th and 45th sts., Manhattan, at 8:30 a.m.

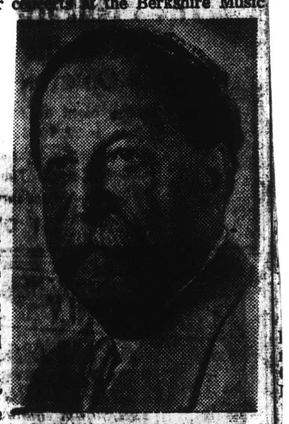
Tuesday, **July 18, at 5 p.m.** is the reservation deadline for tickets.

Box 2078, Boston 6 • RIchmond 2-4200

Sunday Register
NEW HAVEN, Conn.
Circ. 105,695
JUL 16 1961

BERKSHIRE MUSIC FESTIVAL IS ACTIVE

Charles Munch and guest conductor Pierre Monteux will divide podium honors in the three major concerts at the Berkshire Music Festival this coming weekend. Dr. Munch will conduct the programs on Friday and Saturday evenings and Monteux will make his first appearance in the current festival next Sunday afternoon.



PIERRE MONTEUX

Friday's concert will highlight a performance of Poulenc's "Gloria" which received its world premiere by the orchestra last winter and subsequently won the New York Music Critics Circle Award. Soprano Adele Addison, who participated in the work's premiere, will again be featured in this festival presentation, and the Festival Chorus will have the choral role. Beethoven's "Coriolan" Overture and Brahms' Symphony No. 1 will complete the program.

Violinist Isaac Stern is to have guest roles in the other two concerts. On Saturday evening he will perform Beethoven's Violin Concerto. The orchestral offerings list the Overture to "Genoveva," by Robert Schumann, and William Schuman's Symphony No. 7. The latter was commissioned by the Koussevitzky Music Foundation and first performed by the Boston Symphony.

In next Sunday afternoon's concert, Stern will be heard as soloist in two works — Viotti's Violin Concerto No. 22 and the Rhapsody No. 1 for Violin and Orchestra, by Bartok. The program will include the following works: "Antique Dances and Airs," by Respighi; Dances from the "Three-Cornered Hat," by de Falla; Suite from "Rosenkavalier," by Strauss.

The Beaux Arts Trio will give the program in the regular weekly chamber music concerts on Wednesday evening. The program: Chausson's Trio in G minor, Op. 3; Beethoven's Trio in G major, Op. 1, No. 2; Schubert's Trio in B flat major, Op. 99.

FIFTH EVENT AT NORFOLK

Friday evening's fifth event in the Norfolk series at the Yale Summer School of Music and Art (8:15) again lists an interesting program. The performers in these concerts are, of course, principally drawn from the resident faculty at the school.

Friday's program follows: Sonata in G major for viola and piano —Bach; Fantasy for violin and piano (Op. 47)—Schoenberg; Five Pieces for small orchestra (1959)—Peter Westergaard; Sinfonia Concertante for violin, viola, and orchestra (K. 364)—Mozart. Gustav Meier will conduct the latter two works.

FOOT GUARDSMEN IN CONCERT

The West Haven Green is to be the scene on Tuesday evening (8 p.m.) of the third concert of a series being given there by the Second Company Band of the Governor's Foot Guard. Capt. Anthony R. Teta will conduct a "Music of Connecticut" program in which the guest soloists will be singers Connie Cacopardo and Sal DeLise. In the event of rain, the concert will be given in the West Haven High School auditorium.

Briefs . . . The Young Artists Group of the Connecticut Experimental Theater will present a benefit program under the direction of Mrs. Hilda Riggio this afternoon at 4 in the Seacliff Ballroom, Morris Cove.

8 The Evening Gazette Worcester, Mon., July 24, 1961

Tanglewood Swings Into High

By JOHN F. KYES
Gazette Music Critic

LENOX—The Berkshire Festival swung into high gear this weekend, at Tanglewood, with the full 104 players of the Boston Symphony Orchestra. Saturday's attendance of 10,949 was only 50 short of being an all-time record for this weekend, but other concerts trailed last year. Increased interest was shown in the open rehearsal at 10 a.m. Saturday, at which 5,302 listeners contributed some $7,500 in gate admissions to swell the orchestra's pension fund.

Charles Munch conducted the first two concerts. Friday, the management honored Miss Gertrude Robinson Smith, 80, a leading spirit in establishing these concerts in 1934. The Beethoven "Coriolan" Overture and Brahms Symphony No. 1 were in strong contrast to the modern Poulenc's "Gloria," with Adele Addison, soprano, and the Festival Chorus, prepared by Alfred Nash Patterson. This exciting work I had the privilege of reviewing at Boston at its première last January.

Saturday evening brought opposite composers of somewhat similar names, with Robert Schumann's Overture to "Genoveva," and the American William Schuman's Symphony No. 7.

Isaac Stern aroused strong enthusiasm in the Beethoven Violin Concerto in D major.

Sunday's concert offered two attractions: Stern and that remarkable personality, turned 86 in April, Pierre Monteux. The orchestra greeted Monteux with a standing ovation, and played for him with superb zeal.

The afternoon was a charming parade of colors and styles, turning gradually from older Italian forms to modern treatment of Spanish and Hungarian national materials, and the rich scoring of Richard Strauss.

Clear Tone

Utterly delightful was Respighi's Suite No. 1 of "Old Airs and Dances for the Lute." The "Gagliarda" was frank, brisk, well-accented music, alternating with lingering phrases. The "Villanella" was slow and sweet, tenderly mournful. The "Passo mezzo e mascherada" returned to an exuberant mood, its rapid phrases bringing some of the few moments of raggedness heard during the afternoon.

Stern, playing Viotti's Concerto in A minor with an orchestra of reduced size, brought not only dazzling technique but a tone which, while not the largest, was of great clarity. Some of his most eloquent messages were delivered in mezzo voice, and the elaborate ornaments were handled as a part of a gentle picture, rather than as bold feats. The closing movement was a beehive of busy accuracy.

Bartok's Rhapsody No. 1 had a wealth of opportunities for the violinist and orchestra. Its slow "lassu" assigned many colorful exclamations to the violin, and an interesting cadenza played principally against a taut piano score. Here and in the rapid "friss" the entire orchestra was displayed in interesting hues and rhythms. Monteux's ability to secure neat results without loss of verve shone as always.

The conductor roused the audience to "bravos" with his handling of three dances from Falla's ballet, "The Three-Cornered Hat." Starting in the program's established gentle mood, these dances worked up to ever more varied and explosive effects, the final one alternating the grandiose with wry phrases full of robust humor.

The Suite from Richard Strauss' "Der Rosenkavalier" was a joy throughout. It burst immediately into glittering and irresistibly flowing rhapsody, and continued as a vibrant and engrossing experience. A brilliant waltz brought amid its extravagant variations a fine solo by concert master Richard Burgin. The suite abounds in tender scenes not heard in the familiar collection of waltzes from this opera.

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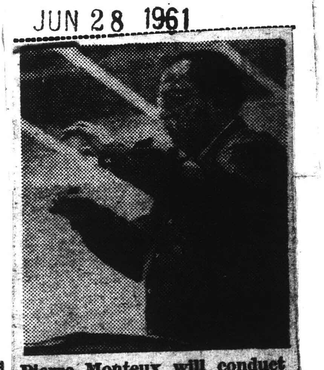
Benefactor Honored

Miss Gertrude Robinson Smith, a leader in founding the original Berkshire Festival concerts, was honored at last Friday night's intermission in the Tanglewood Shed. On the occasion of her 80th birthday Miss Robinson Smith was presented with a scroll and a unique recording of Poulenc's "Gloria" as it was sung at last January's Symphony Hall première.

The first conductor, in 1934, was Henry Hadley. The Boston Symphony, under Serge Koussevitzky, gave its first Tanglewood performances in 1936. The Music Shed was dedicated, largely in response to Miss Robinson Smith's efforts, in August, 1938.

NEW YORK, N.Y.
POST
D. 317,264 S. 257,590
JUN 28 1961



Pierre Monteux will conduct the Boston Symphony Orchestra at Tanglewood July 23. The Brooklyn Academy of Music has selected that day for its fifth annual excursion.

Charles Munch, music director of the Boston Symphony Orchestra, left, and Isaac Stern discuss some details surrounding Mr. Stern's appearance at the Berkshire Festival on July 22 and 23. Munch will conduct on the former date and Pierre Monteux on the latter.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,353

JUL 22 1961

Music Will Fill Tomorrow's Air

Tanglewood, Berkshire Quartet Among Those Planning Concerts

Tomorrow is a great big day for music in the near and medium - far country side surrounding Albany.

The biggest concentration is over Massachusetts way. There, at Tanglewood, the Boston Symphony plays at 2:30 p.m., with Isaac Stern as soloist in not one but two works—the Viotti concerto No. 22 and the Bartok violin rhapsody, the latter a Tanglewood first.

Pieere Monteux will be conducting his first Tanglewood concert of the season Sunday.

Manwhile, east of Pittsfield, Cummington School of the Arts offers a piano concert at 3:30 p.m. Gordon Myers is the soloist. He will be heard in works by Bach, Beethoven, Weber, Schubert and Schumann.

Quartet to Play

At 4 p.m. just over the Connecticut border in Falls Village, The Berkshire Quartet with the help of Keith Wilson, head of the Yale Summer School of Music in Norfolk, Conn., and a regular Friday night concerteer on his home grounds, will join his neighbors in the Brahms quartet. Otherwise, the Berkshire group will give works of Mozart and Malipiero.

And now back to Lee, Mass., at 8:30 p.m. for a dance event at Jacob's Pillow. Pauline Koner, featured at regular Jacob's Pillow events later next week, will dance her way through a special lecture.

If you like jazz, too you'll end up with a case of split personality. Also at 8:30 p.m. at the Music Barn, in Lenox, none other than Cannonball Adderley and his quartet are going to hold forth, which go to?

Art and Music

Some of this pleasant mental anguish can be avoided by travelling to Woodstock in the Catskills tomorrow at 3 p.m. to take in the Maverick Chamber Music concert there. If you linger and look at Woodstock's are shows, you might be too late to be able to make the Lenox—Pillow decision.

Exactly the same reasoning may bring you to 3:30 p.m. music tomorrow. Then paintings at the Southern Vermont Arts Center in Manchester.

As for the rest of the week, there's tonight at Tanglewood, with Mr. Stern playing the Beethoven violin concerto and Charles Munch conducting him in it and in the same composer's Seventh Symphony and Schumann's Genoveva overture.

At the exact instant a little south in New Marlboro, Mass., Rameau, Beethoven, Martinu and Kent Kennan are the featured composers in an evening of solo and chamber music.

Five Programs

For members of the Friends of the Berkshire Music Festival, there are five open events this week. Tomorrow morning at 10, a chamber music concert; Monday at 8:30 p.m., a composer's forum; Tuesday at 8:30. opera scenes; Thursday at 8:30, the Berkshire Music Center orchestra and Friday at 3:15 p.m., a seminar in contemporary music.

Meanwhile, there's an open-to-the-public rehearsal of the Boston Symphony on Saturday and a chamber music concert at 8:30 p.m. Wednesday in which the New York Pro Musica Antiqua group makes what one hopes will continue to be an annual apperance. This time the group offers early Renaissance music.

The regular Boston Symphony program at Tanglewood Friday night has Charles Munch releasing the baton to Aaron Copland so that the latter can conduct his own "Appalachian Spring" and "Preamble." Dr. Munich then takes over for the second half—Ravel's "Daphnis and Chloe," complete, with the Berkshire Festival chorus.

BATONEER — French conductor Pierre Moteux will conduct the Boston Symphony Orchestra Sunday at Tanglewood.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691

JUN 23 1961

Footlights and Spotlights

Academy Goes to the Symphony To Break Summer Lull in Music

By JACQUELINE RADIN,
World-Telegram Staff Writer.

In the summer the Boston Symphony Orchestra does not come to the Brooklyn Academy of Music so the Brooklyn Academy goes to the Boston Symphony.

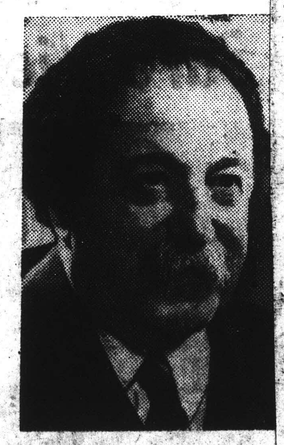
For many years the world-famous symphony orchestra has stopped in Brooklyn five times during the winter season under the auspices of the Women's Committee for the Boston Symphony Orchestra in Brooklyn.

For the past four years, to provide musical activity during the summer lull, the academy has run an annual "Sunday at Tanglewood," providing transportation, admission and lunch for Brooklynites eager to hear the Boston Symphony during its summer season in the Berkshires.

Some 1000 people have taken the trip since its inception. Until this year the New Haven Railroad was the mode of transportation. This year, for greater flexibility (a dinner stop on the way home has been added) and for insured air-conditioning, the trip will be made by bus on Sunday, July 23.

Pierre Monteux will conduct the orchestra in Respighi's Ancient Dances and Airs, DeFalla's Three-Cornerend Hat Dances and the Suite from Strauss' "Der Rosenkavalier." Violinist Isaac Stern will be guest soloist. He will play Giovanni Viotti's Concerto No. 22 and Bela Bartok's Violin Rhapsody.

ISAAC STERN



PIERRE MONTEAUX

Times 7/20/61

ISAAC STERN, WORLD RENOWNED VIOLINIST, will be soloist in a performance of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., on Sunday, July 23, at 2:30 p.m. Pierre Monteux will conduct the orchestra as Mr. Stern plays the Viotti Concerto, No. 22, and the Bartok Violin Rhapsody.

First Tanglewood Performance Of "Gloria" Slated

Charles Munch conducts the 104-piece Boston Symphony Orchestra at Tanglewood, Lenox, Mass., Friday, July 21, at 8:30 p.m., and Saturday, July 22, at 8:30 p.m., and Pierre Monteux makes his first appearance at the 1961 Berkshire Festival to conduct the Orchestra Sunday afternoon, July 23, at 2:30.

Dr. Munch has designated the Friday concert to be given in honor of Gertrude Robinson Smith's 80th birthday. Miss Robinson Smith, who was instrumental in the formation of the Berkshire Festival and in the building of the Music Shed at Tanglewood, will attend the concert and will be presented with a specially made recording of the "Gloria" by Francis Poulenc.

The Poulenc "Gloria", — which won the New York Music Critics Circle Award, — was given its world premiere by Charles Munch and the Boston Symphony Orchestra, with Miss Addison, this winter. It will receive its first Berkshire Festival performance at Friday's concert. The Friday program will also include the "Coriolan" Overture by Beethoven and Brahms' Symphony No. 1.

Violinist Isaac Stern will be soloist at the Saturday evening and Sunday afternoon concerts. On Saturday evening he will be heard in a performance of Beethoven's Violin Concerto. At this concert Charles Munch will also conduct William Schuman's Symphony No. 7 — commissioned by the Koussevitzky Music Foundation and first performed by the Boston Symphony Orchestra — and the Overture to "Genoveva" by Robert Schumann.

At Sunday's concert, conducted by Pierre Monteux, Mr. Stern will perform two concerti: Viotti's Violin Concerto No. 22 and the Rhapsody No. 1 for Violin and Orchestra by Bartok. The concert will include "Antique Dances and Airs" by Respighi, the Dances from the "Three-Cornered Hat" by de Falla and the Suite from "Rosenkavalier" by Richard Strauss.

Friends of the Berkshire Music Center are invited to these events this week at Tanglewood: The Berkshire Music Center Orchestra Thursday July 20, 8:30, in the Mucis Shed; Seminar in Contemporary Music Friday, July 21,

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Press (e)
MIDDLETOWN, Conn.
Circ. 17,729
JUL 19 1961

These Days

Some Birthday Parties

By GEORGE E. SOKOLSKY

Up here in the Berkshires, at Tanglewood, in a couple of days, the 80th birthday of Gertrude Robinson Smith will be celebrated by the Boston Symphony Orchestra and several thousand people. Gertrude Robinson Smith created Tanglewood, an altogether new concept in musical festivals. Her basic idea was that a musical festival in this country could maintain the highest standard, not compromising to bring crowds, and at no point reducing it to a bandstand in a park. On the whole, with rare exceptions, Tanglewood has been able to maintain its high quality. There is one night when all hell breaks loose and Arthur Fiedler does a Boston Pops concert but generally there has been no compromise.

Gertrude Robinson Smith will be 80 years old, which is ripe enough for these parts where the aged are numerous. However, there is very little age about Gertrude who has just flipped in from Paris and will undoubtedly spend a very busy summer entertaining and being entertained by the very many who love her and who recognize her devotion to music in its noblest forms. Tanglewood will ever be a monument to her organizational talents which age has not lessened.

Unfortunately I shall not be at her birthday party because I have promised to go to another that very night. And this one is for Lewis Rosenstiel who built the Schenley Corporation which sells whiskey and such matters. But he is perhaps more concerned with the economics of the world and the movement of gold and the perils of mankind in fiat money. Often a man's hobbies are more significant than what one does for his daily bread. And this is true of Rosenstiel although he likes to give the impression that his major concern is bottles and what goes into them.

Then next month in August I shall be celebrating the birthdays of two men whom I have come to love over the years. One is Herbert Hoover who will be 87 on August 10. I have known Herbert Hoover with some degree of intimacy for close to 30 years and during recent years I have lunched with him once a week, gathering from him such knowledge and wisdom as only such an encyclodepic mind and broad experience as his can possess.

Back in such years as 1933 and 1934, Hoover was deeply depressed. He was sensitive to the bitter and unjust attacks on him and perhaps by the fact that so many who owed their careers and perhaps fortunes to him, cut themselves off from him. However, time passed and Herbert Hoover went to work, turning out book after book, studying current conditions, travelling about the world on food problems, heading two commissions for the organization of the Executive branch of government and finally undertaking the massive research in the foreign policy of the United States since 1933—a task that will probably take him another year or two.

Buoyant, gay, full of the zest of life, Herbert Hoover is today a more exciting personality than he was when he was President. He has grown into a philosophic historian whose wisdom is above and beyond party. He is today the prototype of the American, born in poverty, on a farm in Iowa, working his way through college, becoming one of the country's leading engineers, and, having made his fortune and given the recognition and opportunity, devoted the rest of his life to public service.

Everyone says that it is so remarkable that Herbert Hoover has lived long enough to see the day when he is again recognized by his people as a beloved figure. But it does not matter to Herbert Hoover how long he has lived. What concerns him most is that there is so much left to do.

And then a few days later, many will recall kindly the birthday of that amazing personality, Bernard Baruch, who at 91 sits about discussing the affairs of the world in intimate detail, whose colossal memory is always a shock to younger men who remember so little. Bernard Baruch has lived long and he has served his country well.

His father, a Polish Jew, settled in Charleston, South Carolina where, as a physician, he served in the Confederate Army. Bernie's mother came of a family that had been in the United States several centuries. After the Civil War, the family moved to New York City where Dr. Baruch did the best he could to eke out a living for a large family. Bernard went to what is now the City College which made no charges. He has repaid the city a thousand-fold for his education. He became a stockbroker, earned a large fortune and when opportunity came in 1917, he entered upon a career of devotion to his country.

Baruch is often called "advisor to Presidents"—a meaningless title. His true greatness is that he has served his country men honorably and truthfully and has given the people sound economic advice.

HACKENSACK, N.J.
RECORD
D. 96,806
AUG 5 1961

Tanglewood Founder

Henry B. Cabot, president of the Boston Symphony Orchestra trustees, and Charles Munch, conductor of the orchestra, were joined by the public in an appropriate tribute lately at their Tanglewood summer headquarters in Lenox, Mass. Honored on her eightieth birthday was Miss Gertrude Robinson Smith, at whose home in nearby Stockbridge plans for a summer festival were drawn in the mid-'30s, even before the Boston Symphony was part of the project. It was through the vigor, foresight, and generosity of Miss Robinson Smith, that the marks of permanence were put on Tanglewood—first by persuading the Boston Symphony Orchestra to become a part of the enterprise, then by leading a campaign to provide a permanent shed for its use.

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, M

Famous Guests at Tanglewood

EUGENE ORMANDY

AARON COPLAND

BYRON JANIS

Dr. Charles Munch has invited Eugene Ormandy, music director of the Philadelphia Orchestra; Aaron Copland, faculty chairman of the Berkshire Music Center; and Byron Janis, noted pianist, to be guests at Tanglewood Saturday, Friday and next Sunday, respectively.

Tanglewood Artists

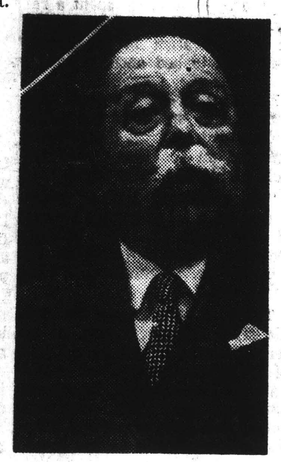
The Lenox Quartet will present a concert of contemporary music in the theater at Tanglewood Saturday afternoon at 3. From the left the former Berkshire Music Center students are Donald McCall, violincello, Theodora Mantz, violin, Paul Hersh, viola, and Peter Marsh, violin. The program will include works by Kirchner, Schoenberg and Carter.

Music

Pierre Monteux to Be Guest Conductor

By Alfred Burke

LOWELL—This evening's program at the Berkshire Festival in Lenox will be conducted by Dr. Charles Munch and will include Schumann's "Genoveva" Overture, Schuman's Symphony No. 7 and Beethoven's Violin Concerto with Isaac Stern as soloist.



Pierre Monteux

Tomorrow at 2:30 o'clock, the celebrated veteran of symphony and opera, Pierre Monteux will be the guest of Dr. Munch as conductor. Mr. Monteux has chosen Respighi's Antique Dances and Airs; the Violin Concerto No. 22 by Viotti, Three-Cornered Hat Dances, Bartok's Violin Rhapsody and the "Rosenkavalier" Suite by Strauss. Mr. Stern will be the violin soloist in the Viotti and Bartok compositions.

There will be a composer's forum in the Chamber Music hall Monday evening, and this will be followed by a program of one act operas on Tuesday. These will be in the Theater. A seminar in Contemporary music will be in session on Friday afternoon at 3:15 o'clock to be followed in the evening by a concert by the Boston Symphony orchestra, Dr. Charles Munch, conductor. The Festival chorus will assist and music by Copland and Ravel will be performed.

Word comes from Tel Aviv that an operatic program featuring Mozart's "Cosi fan Tutte" scored a tremendous success recently. It seems that the affair was conducted in as informal style as one could wish for. There was a crudely constructed stage, no scenery, only hats and makeup for props, but surrounding the platform were members of the Israel Philharmonic orchestra with Thomas Schippers serving as conductor. In the cast which included Rosalind Elias of this city, were other singers from the Met, among whom were, Gloria Davy, soprano; Laurel Hurley, soprano and Cesare Valletti, tenor. They were joined by non-Met singers, Armand McLane, baritone and Gimi Beni, bass.

Pablo Casals, Pierre Monteux, Dr. Charles Munch and Bruno Walter are the honorary chairmen for the Dimitri Mitropoulos International Music competition which will be held from Dec. 1 through Dec. 17, 1961, in New York City.

The 1961 competition will be for men and women pianists up to and through the age of 30. Those who will Not have attained their 31st birthday by Dec. 17, 1961, are eligible.

It has been said by countless people that when Dimitri Mitropoulos died, the world lost a great talent—and young musicians lost a great friend.

As countless young artists can testify, Mitropoulos, in spite of the most taxing schedule, always found time for kindness, advice, and an open purse.

To honor him, the Federation of Jewish Philanthropies has announced the establishment of the Dimitri Mitropoulos International Music competition for young artists.

Tangelwood Topics

Eugene Ormandy, famed conductor of the Philadelphia Orchestra for the past 25 years and inveterate world traveler, has refused many requests for his services this summer, in order to have an extended vacation with Mrs. Ormandy at their Berkshire County estate. Mr. Ormandy has accepted only one summer engagement and that is to conduct the Boston Symphony Orchestra at Tanglewood next Saturday evening.

Charles Munch has invited Mr. Ormandy to conduct at the Berkshire Festival not only because of Mr. Ormandy's international fame but because of the personal admiration which exists between the two gentlemen; Mr. Ormandy has made exception to this decision of no summer concerts in order to accept his friend's invitation. In the past Mr. Ormandy has conducted the Boston Symphony Orchestra several times in Boston—and Dr. Munch has been guest conductor of the Phildelphia Orchestra in Philadelphia — but the Tanglewood concert Saturday will mark Mr. Ormandy's first appearance at the Berkshire Festival.

* * *

Noah Greenberg and his New York Pro Musica return to Tanglewood Wednesday evening to give a program of early Renaissance music for vocal and instrumental ensembles as the fourth concert of the 1961 Berkshire Festival's chamber music series.

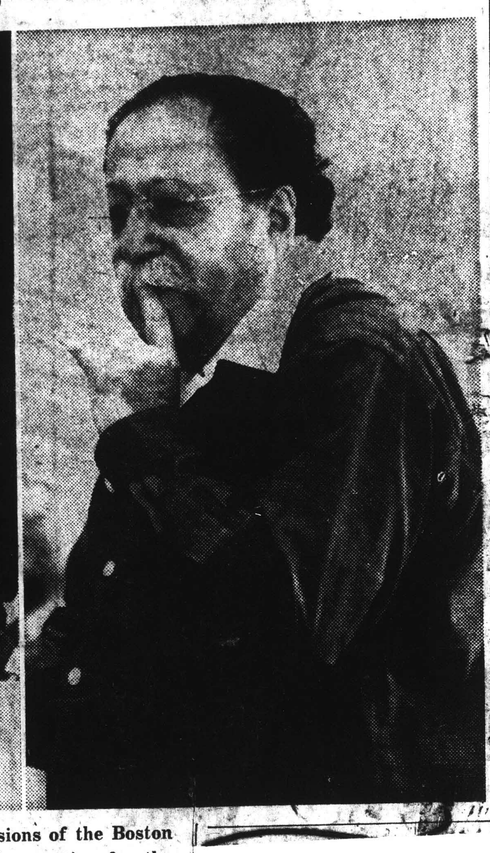
For their Tanglewood concert the New York Pro Musica—consisting of six vocalists and four instrumentalists—will perform works by Heinrich Isaac, Ludwig Senfl and Orlando Lassus, and from the Glogauer Liederbuch.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

JUL 16 1961

106

Artists Rehearse for Tanglewood Concerts



These scenes were taken at rehearsal sessions of the Boston Symphony Orchestra at Tanglewood in preparation for the concerts to be presented on Saturday and Sunday. At left, Violinist Isaac Stern rehearses with Conductor Dr. Charles Munch. At right, Pierre Monteux, guest conductor, holds up rehearsals for a moment of reflection. Mr. Stern will be soloist both Saturday and Sunday with the orchestra at Tanglewood. Dr. Munch will conduct Friday and Saturday evening performances and M. Monteux will conduct the Sunday matinee concert.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 17 1961

Her 80th Birthday

BSO Concert in Shed Friday To Honor Miss Robinson Smith

TANGLEWOOD — The major concerts of the Boston Symphony Orchestra in the Music Shed will open Friday night. Dr. Charles Munch, musical director of the BSO, has designated that concert in honor of Miss Gertrude Robinson Smith's 80th birthday.

Miss Robinson Smith, founder of the Berkshire Symphonic Festival and its only president since its establishment in 1934 until the organization dissolved in 1955, is responsible for spearheading the drive for $100,000 to build the Music Shed where the Boston Symphony Orchestra has performed since 1937 when Mrs. Gorham Brooks made a gift of the Tanglewood property to the late Dr. Serge Koussevitzky and the BSO.

Although her birthday was July 13, Dr. Munch and BSO officials delayed making formal recognition of it until Friday, the first of the so-called big concerts in the Shed and the first of the Friday Berkshire Nights series.

Miss Robinson Smith, who is now at her summer home, the Residence, in Glendale, spent the winter in Paris.

Special Recording

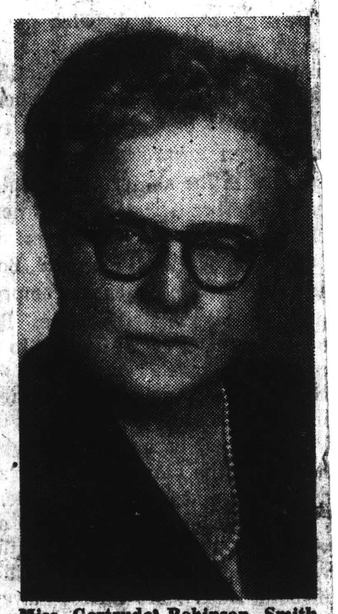
At Friday night's concert, she will be presented a specially made recording of Francis Poulenc's "Gloria."

The composition, which won the New York Music Critics Circle Award, was given its world premiere by Dr. Munch and the BSO with Miss Adele Addison as soloist, last winter at Carnegie Hall in New York. It will receive its first Berkshire Festival performance at Friday's concert. The Friday program will also include the "Coriolan" Overture by Beethoven and Brahms' Symphony No. 1.

Stern Soloist Saturday

Violinist Isaac Stern will be soloist at the Saturday evening and Sunday afternoon concerts. On Saturday evening he will be heard in a performance of Beethoven's Violin Concerto. At this concert Dr. Munch will also conduct William Schuman's Symphony No. 7—commissioned by the Koussevitzky Music Foundation and first performed by the Boston Symphony Orchestra—and the overture to "Genoveva" by Robert Schumann.

At Sunday's concert, conducted by Pierre Monteux, Mr. Stern will perform two concerti: Viotti's Violin Concerto No. 22 and the Rhapsody No. 1 for Violin and Orchestra by Bartok. The concert will include "Antique Dances and Airs" by Respighi, the dances from the "Three-Cornered Hat" by de Falla and the suite from "Rosenkavalier" by Richard Strauss.



Miss Gertrude Robinson Smith

The third concert of the annual Tanglewood chamber music series will be given by the Beaux Arts Trio of New York in the Theater Wednesday evening at 8:30. The trio will perform Chausson's Trio in G minor, Op. 3, instead of the originally announced Trio by Roussel, plus Beethoven's Trio in G major, Op. 1, No. 2, and the Trio in B-flat major, Op. 99, by Schubert.

Friends of the Berkshire Music Center are invited to five events this week at Tanglewood: composer's forum, tonight at 8:30, in the Chamber Music Hall; the Tanglewood choir, tomorrow at 8:30, in the Theater; the Berkshire Music Center orchestra Thursday at 8:30, in the Music Shed; seminar in contemporary music Friday, 3:15, in the Chamber Music Hall; and Berkshire Music Center chamber music Sunday morning at 10 in the Chamber Music Hall.

Pierre Monteux Makes Season Debut at Festival

Noted Conducter Returns to Tanglewood for Matinee Performance Next Sunday

LENOX—Charles Munch conducts the 104-piece Boston Symphony Orchestra at Tanglewood Friday and Saturday evenings at 8.30 and Pierre Monteux makes his first appearance at the 1961 Berkshire Festival to conduct the orchestra Sunday afternoon at 2.30 p. m. Dr. Munch has designated the Friday concert to be given in honor of Gertrude Robinson Smith's 80th birthday. Miss Robinson Smith, who was instrumental in the formation of the Berkshire Festival and in the building of the Music Shed at Tanglewood, will attend the concert and will be presented with a specially made recording of the "Gloria" by Francis Poulenc.

"Gloria" Performed

The Poulenc "Gloria" — which won the New York Music Critics Circle Award — was given its world premiere by Charles Munch and the Boston Symphony Orchestra, with Miss Addison, this winter; it will receive its first Berkshire Festival performance at Friday's concert. The Friday program will also include the "Coriolan" Overture by Beethoven and Brahms' Symphony No. 1.

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Beaux Arts Trio

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Friends of the Berkshire Music Center are invited to five events this week at Tanglewood: Composer's Forum, Monday, 8.30 p. m. in the Chamber Music Hall; the Tanglewood Choir, Tuesday, 8.30 p. m. in the theater; the Berkshire Music Center Orchestra Thursday at 8.30 p. m. in the Music Shed; Seminar in Contemporary Music Friday at 3.15 p. m. in the Chamber Music Hall; and Berkshire Music Center Chamber Music Sunday morning, the 23d, 10 a. m., in the Chamber Music Hall.

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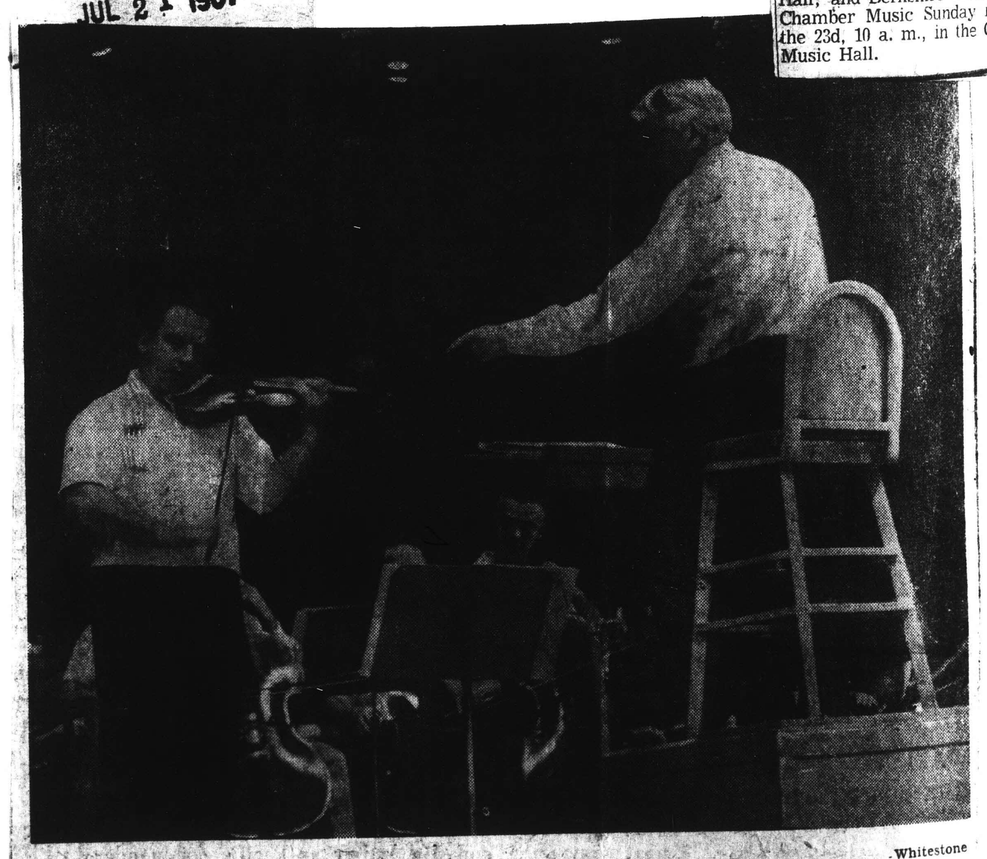
JUL 21 1961



Whitestone

ISAAC STERN, violin soloist with the Boston Symphony Orchestra in the Music Shed at Tanglewood tomorrow night and Sunday afternoon, rehearses tomorrow's program with Charles Munch conducting. Sunday afternoon Pierre Monteux will conduct at BSO concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700
JUL 20 1961

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PIERRE MONTEUX

HACKENSACK, N.J.
RECORD
D. 96,806
JUL 15 1961

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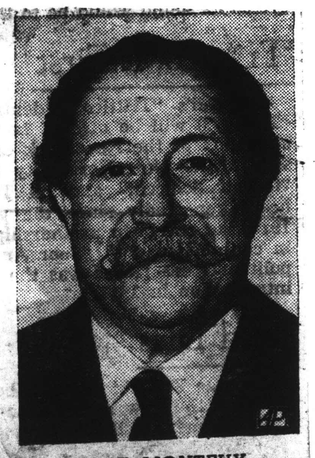

PIERRE MONTEUX

Sunday Courant
HARTFORD, Conn.
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JUL 16 1961

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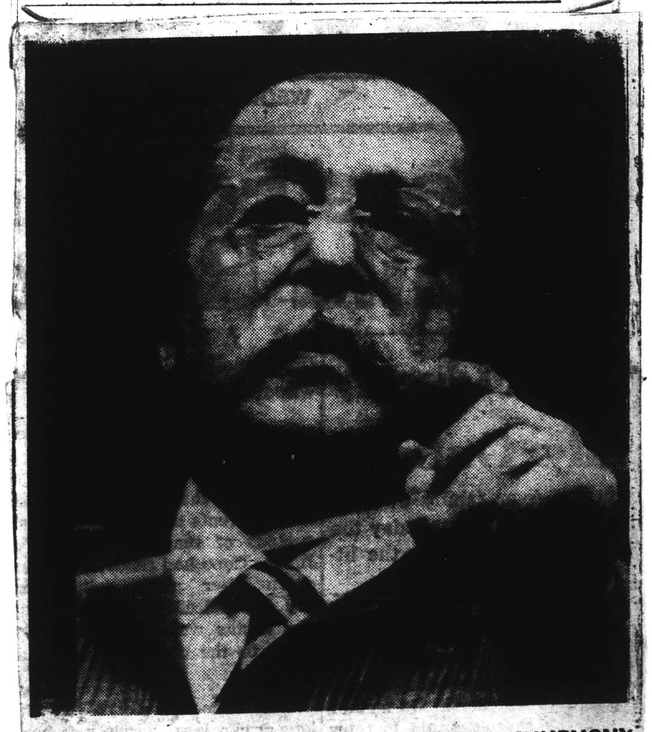

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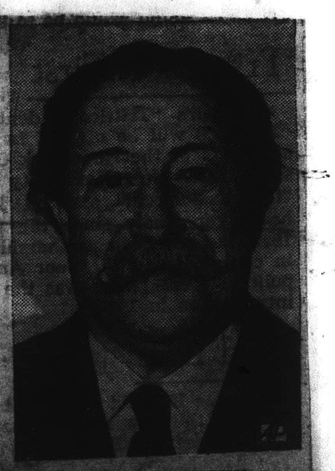

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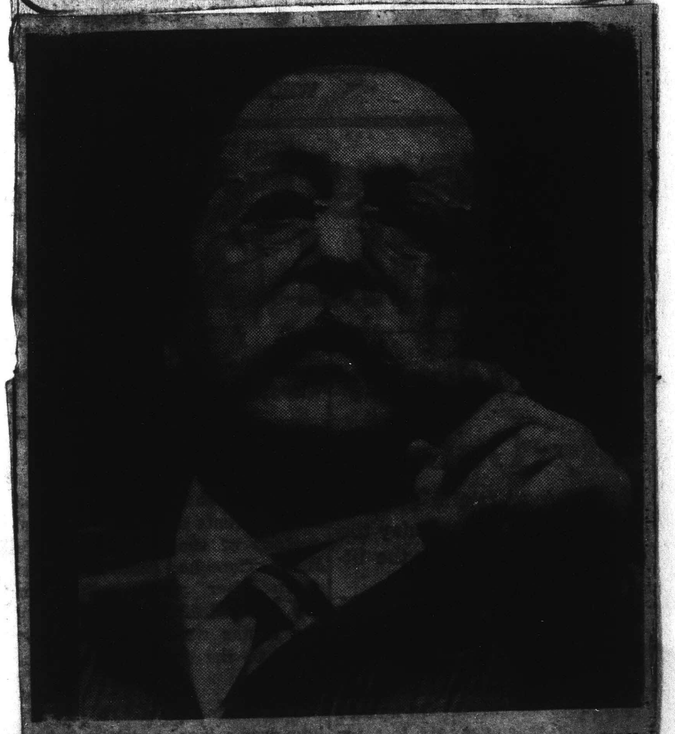

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Berkshire Eagle (e)
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Circ. 28,931
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Circ. 13,127
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Roland Chagnon of Paris, France, will be the conductor in the orchestra's presentation of the Mother Goose Suite by Ravel. The orchestra will conclude with a complete reading of Dvorak's Symphony No. 5, Op. 95, "From the New World." Abraham Kaplan of New York City, a member of the Berkshire Music Center's active conducting class, is to lead the students in the first movement of the Dvorak work. Eleazar de Carvalho, head of the Music Center's Department of Instrumental Music, will direct the students in the final three movements of the symphony.

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Opera Scenes At Tanglewood Thursday at 4

TANGLEWOOD — Boris Goldovsky, head of the Berkshire Music Center's opera department, has announced a special program of opera scenes to be given in the theater on Thursday at 4 p.m. This will be the first performance by members of the opera department this season.

Mr. Goldovsky has stated that the program is subject to change but he has tentatively scheduled scenes from Mozart's Cosi Fan Tutte and the Marcellina-Susanna Duet and the Letter Duet from Figaro.

Also included in this special program will be the Septet from Don Giovanni, the Duet from Act II of La Traviata, and scenes from Aida and Carmen.

This event will be presented under the auspices of the Friends of the Berkshire Music Center. Voluntary donations made to the Friends augment the scholarship funds of the Music Center.

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Tanglewood Choir To Present First Concert Tonight

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The program will begin with the Jubilate Deo by Gabrieli conducted by David Fox of Newton, Massachusetts. Christe, qui Lux by Byrde and "Wer sind diese" by Melchior Franck will be conducted by Bennet Penn who is from Louisville, Kentucky. Mr. Patterson will direct Monteverdi's group of madrigals: "Ere yet the dawn had come," "Then the first one spoke," and "Cruel Amaryllis."

Stewart Raleigh, Syracuse, New York will be the conductor of Jan Meyerowitz' Eternitie scored for chorus, wind and brass instruments. Mr. Meyerowitz wrote the music for the opera "Port Town" which received its premiere performance at Tanglewood in 1960.

Hugh Ross, head of the Choral Department, will conduct his students in Rubbra's Missa in Honorem Sancti Dominici. Talmon Herz, who is from Tel-Aviv, Israel will direct two works by William Schuman: Four Rounds on Famous Words and Carols of Death. Mr. Schuman is President of the Julliard School of Music, and will be at Tanglewood this week for the performance of his Symphony No. 7 by the Boston Symphony Orchestra at its regular concert on Saturday, July 22.

Two works to be conducted by Seymour Schonberg of New York City will conclude the Choir's initial program. Mr. Schonberg will direct Borowski's Elegy and Ralph Vaughan Williams' O Clap Your Hands.

This concert is another in the series presented by the Friends of the Berkshire Music Center.

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GT. BARRINGTON, Mass.
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LENOX QUARTET TO PERFORM JULY 29

Special Concert at Tanglewood Will Be Open to Public

The Lenox Quartet will present a special concert of contemporary music at Tanglewood on Saturday, July 29, at 5:00 p.m. The Berkshire Music Center has stated that this concert will be open to the public.

Brought together three years ago as the string contingent of the Fromm Players at Tanglewood, the Lenox Quartet has received wide critical acclaim for its performances of contemporary music. Aaron Copland, head of the Department of Composition at the Berkshire Music Center, described the group as "one of the leading groups in the profession." Following its New York concert last December, the quartet received excellent notices from the press.

Members of the Lenox Quartet are: Peter Marsh and Theodora Mantz, violins; Paul Harsh, viola; and Donald McCall, violincello. Their program will include the Quartet No. 1 (1949) by Leon Kirchner, who was composer in residence during the 1959 and 1960 sessions of the Berkshire Music Center. Also to be heard is Arnold Schoenberg's String Trio Op. 45, and following intermission the concert will close with Elliot Carter's Quartet No. 2 (1959).

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3 Works Sunday In Student Concert

Three works are to be performed at the Sunday morning student chamber music concert. This program will be presented at 10 a.m. in the Chamber Music Hall at Tanglewood.

Opening the concert will be the Beethoven Trio, Op. 11 which has been coached by Samuel Mayes, principal cellist of the Boston Symphony Orchestra. Roger Voisin, principal trumpet of the Boston Symphony, has coached the Wind Quintet of Ingolf Dahl. For many years Mr. Dahl was head of the Tanglewood Study Group, the predecessor of the current Listening and Analysis Department. Following the Dahl work will be Cesar Franck's Piano Quintet which has been prepared under the direction of William Kroll, Associate Head of the Chamber Music Department.

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Roland Chagnon of Paris, France, will be the conductor in the orchestra's presentation of the Mother Goose Suite by Ravel. The orchestra will conclude with a complete reading of Dvorak's Symphony No. 5, Op. 95, "From the New World." Abraham Kaplan of New York City, a member of the Berkshire Music Center's active conducting class, is to lead the students in the first movement of the Dvorak work. Eleazar de Carvalho, head of the Music Center's Department of Instrumental Music, will direct the students in the final three movements of the symphony.

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Berkshire Eagle (e)
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JUL 18 1961

Opera Scenes At Tanglewood Thursday at 4

TANGLEWOOD — Boris Goldovsky, head of the Berkshire Music Center's opera department, has announced a special program of opera scenes to be given in the theater on Thursday at 4 p.m. This will be the first performance by members of the opera department this season.

Mr. Goldovsky has stated that the program is subject to change but he has tentatively scheduled scenes from Mozart's Cost fan Tutte and the Marcellina-Susanna Duet and the Letter Duet from Figaro.

Also included in this special program will be the Septet from Don Giovanni, the Duet from Act II of La Traviata, and scenes from Aida and Carmen.

This event will be presented under the auspices of the Friends of the Berkshire Music Center. Voluntary donations made to the Friends augment the scholarship funds of the Music Center.

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Transcript (e)
NORTH ADAMS, Mass.
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JUL 18 1961

Tanglewood Choir To Present First Concert Tonight

The Tanglewood Choir will present its first concert of the season on tonight at 8:30 o'clock in the theater. The choir, under the general direction of Alfred Nash Patterson of the Berkshire Music Center Choral Department, will sing works which range from the early Renaissance to contemporary music.

The program will begin with the Jubilate Deo by Gabrieli conducted by David Fox of Newton, Massachusetts. Christe, qui Lux by Byrde and "Wer sind diese" by Melchior Franck will be conducted by Bennet Penn who is from Louisville, Kentucky. Mr. Patterson will direct Monteverdi's group of madrigals: "Ere yet the dawn had come," "Then the first one spoke," and "Cruel Amaryllis."

Stewart Raleigh, Syracuse, New York will be the conductor of Jan Meyerowitz' Eternitie scored for chorus, wind and brass instruments. Mr. Meyerowitz wrote the music for the opera "Port Town" which received its premiere performance at Tanglewood in 1960.

Hugh Ross, head of the Choral Department, will conduct his students in Rubbra's Missa in Honorem Sancti Dominici. Talmon Herz, who is from Tel-Aviv, Israel will direct two works by William Schuman: Four Rounds on Famous Words and Carols of Death. Mr. Schuman is President of the Julliard School of Music, and will be at Tanglewood this week for the performance of his Symphony No. 7 by the Boston Symphony Orchestra at its regular concert on Saturday, July 22.

Two works to be conducted by Seymour Schonberg of New York City will conclude the Choir's initial program. Mr. Schonberg will direct Borowski's Elegy and Ralph Vaughan Williams' O Clap Your Hands.

This concert is another in the series presented by the Friends of the Berkshire Music Center.

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3 Works Sunday In Student Concert

Three works are to be performed at the Sunday morning student chamber music concert. This program will be presented at 10 a.m. in the Chamber Music Hall at Tanglewood.

Opening the concert will be the Beethoven Trio, Op. 11 which has been coached by Samuel Mayes, principal cellist of the Boston Symphony Orchestra. Roger Voisin, principal trumpet of the Boston Symphony, has coached the Wind Quintet of Ingolf Dahl. For many years Mr. Dahl was head of the Tanglewood Study Group, the predecessor of the current Listening and Analysis Department. Following the Dahl work will be Cesar Franck's Piano Quintet which has been prepared under the direction of William Kroll, Associate Head of the Chamber Music Department.

This concert and that of the Berkshire Music Center Orchestra are presented by the Friends of the Berkshire Music Center.

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
JUL 20 1961

LENOX QUARTET TO PERFORM JULY 29

Special Concert at Tanglewood Will Be Open to Public

The Lenox Quartet will present a special concert of contemporary music at Tanglewood on Saturday, July 29, at 5:00 p.m. The Berkshire Music Center has stated that this concert will be open to the public.

Brought together three years ago as the string contingent of the Fromm Players at Tanglewood, the Lenox Quartet has received wide critical acclaim for its performances of contemporary music. Aaron Copland, head of the Department of Composition at the Berkshire Music Center, described the group as "one of the leading groups in the profession." Following its New York concert last December, the quartet received excellent notices from the press.

Members of the Lenox Quartet are: Peter Marsh and Theodora Mantz, violins; Paul Harsh, viola; and Donald McCall, violincello. Their program will include the Quartet No. 1 (1949) by Leon Kirchner, who was composer in residence during the 1959 and 1960 sessions of the Berkshire Music Center. Also to be heard is Arnold Schoenberg's String Trio Op. 45, and following intermission the concert will close with Elliot Carter's Quartet No. 2 (1959).

Theatre - Concert Hall Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Wednesday Evenings at 8:30

July 19

The Beaux Arts Trio of New York

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH
Music Director

BERKSHIRE FESTIVAL 1961

Beaux Arts Trio

The Beaux Arts Trio of New York will present a concert of chamber music at Tanglewood Wednesday at 8.30 p. m. in the theater. The program will include works by Beethoven, Chausson and Schubert.

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JUL 20 1961

BEAUX ARTS TRIO SCORES AT FESTIVAL

1313 at Tanglewood Hall Performance by New York Group

By WILLARD M. CLARK

LENOX — There was excitement for all as the Beaux Arts Trio of New York played the third concert in the chamber music series Wednesday night before 1313 people. The trio has appeared here several times and always with great personal success. Its membership includes pianist Menahem Pressler, violinist Daniel Guilet and cellist Bernard Greenhouse.

Finely Moulded

Several years of association has moulded the group into a fine ensemble. Even Mr. Pressler, who in the early days was practically a trio in himself, has calmed down. But his intense feeling for the music is evident through his facial expressions. The trio is a fabulous technical group, each member a master of his instrument.

The recital opened with the Trio in G Major, Op. 3, No. 2, by Beethoven. It was given a highly sophisticated performance, a little too much so for Beethoven. Dynamically and expressively the performance was a gem, but some of the reality within the music seems lacking.

Chausson's Trio in G Minor, Op. 3, was a vehicle tailor-made for this group. While it lacks the bravura and solidity of the concerto for quartet, solo violin and piano, it does have some stunning dramatic moments, swift changes of mood and flashes of brilliance. It was performed with consumate artistry, so much so that one was inclined to wish that the music had been more worthy of the performance.

Schubert Work Cheered

The final work on the program was Schubert's Trio in B Flat Major, Op. 99. This is quite possibly the best known trio as far as the general public is concerned. The trio contains some of the loveliest music Schubert ever wrote, ranging from the bouyant theme of the first movement through the beauty of the berceuse-like theme of the andante and the charm of the scherzo to the jollification of the final rondo.

Again one could admire the brilliance of the playing, the suave charm of the interpretation and the inclusion of the inherent feeling of earthiness which is in this music. All this was clearly revealed as the sweep of melody poured forth in an unobstructed stream.

The audience reaction was eloquent proof of the splendor of the performances. The famed New York Pro Musica will be heard July 26.

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PIANO TRIO IN G MAJOR, OP. 1, No. 2

By LUDWIG VAN BEETHOVEN (1770-1827)

It was in 1793, the year after Beethoven had established himself in Vienna, that he submitted the manuscripts of three trios for private performance at the house of his patron Prince Lichnowsky. Haydn was present, and the gathering of friends looked to him for his opinion. The old man approved the first two but had reservations about the third, in C minor, reservations which Beethoven did not take in good part. When Haydn, according to Ferdinand Ries, asked that Beethoven's name be published in the scores as "pupil of Haydn," Beethoven was quoted as refusing on the grounds that "although he had had some instruction from Haydn, he had never learned anything from him." This seems to have been true so far as lessons were concerned; that Beethoven was much indebted to the music of Haydn is evident in these trios and in many later works. It was two years afterwards that he gave the three trios (revised) to Artaria to be published as his Opus 1. He had undoubtedly brought a number of his manuscripts from Bonn, perhaps including sketches for these. Their publication was a wise choice for they at once proved popular.

The Second, unlike its mates, has a slow introduction. Here and in the Allegro of the first movement, the piano has the traditional forefront of attention. Only in the sustained song of the Largo con espressione does the violin carry the main burden of the melody, while the cello has an echoing voice. The swift Finale, in sonata form, brings full play for all.

PIANO TRIO IN G MINOR, OP. 3

By ERNEST CHAUSSON (1855-1899)

Like the other pupils of César Franck, Ernest Chausson's music was inevitably colored by the characteristic fervor and chromaticism of that master. And yet this Trio is less Franckian than Chausson's later works. He composed it in 1881, the year when he first took lessons from Franck, having studied briefly at the *Conservatoire* under Massenet. It was his first chamber work, having been preceded only by a group of piano pieces (destroyed) and a group of songs. Chausson was for a long time little noticed even by his colleagues, for he was a modest man, unwilling to push his cause. Possessing independent means, he would not pay for the publication of his own scores, avoiding the stigma of the wealthy amateur. Since he started his musical study at the age of twenty-five and died at the age of forty-four (as the result of a bicycle accident), he left but few works.

Vincent d'Indy, who was four years older, and a fellow member of the *Société Nationale de Musique,* has written about him in Cobbett's *Cyclopedic Survey of Chamber Music:*

"If the well-known adage, 'The style is the man,' expresses a truth, no artist's career could offer a better illustration of it than that of Ernest Chausson. Sincerity, good-heartedness, modesty—sometimes exaggerated to the point of a lack of faith in himself—such were the characteristic qualities of this fine musician, whose early death—the result of a wretched accident—was universally deplored, for he was loved by all who knew him. And these qualities are seen clearly throughout his works, written with a care

THIRD CONCERT OF THE CHAMBER MUSIC SERIES

The Beaux Arts Trio of New York

MENAHEM PRESSLER, *Piano*
DANIEL GUILET, *Violin*
BERNARD GREENHOUSE, *Cello*

•

PROGRAM

BEETHOVEN Trio in G Major, Op. 1, No. 2

I. Adagio; Allegro vivace
II. Largo con espressione
III. Scherzo: Allegro
IV. Finale: Presto

CHAUSSON Trio in G minor, Op. 3

I. Pas trop lent; Animé
II. Vite
III. Assez lent
IV. Animé

INTERMISSION

SCHUBERT Trio in B-flat Major, Op. 99

I. Allegro moderato
II. Andante un poco mosso
III. Scherzo: Allegro
IV. Rondo: Allegro vivace

Mr. Pressler uses the Steinway Piano

CONCERTS TO FOLLOW:—

July 26 . . . . . The New York Pro Musica
August 2 . . . . . The Boston Fine Arts String Quartet (Assisted by Joseph de Pasquale, Viola)
August 9 . . . . . The Kroll String Quartet
August 16 . . . . . Claudio Arrau, Piano

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Sunday Telegram
WORCESTER, Mass.
Circ. 101,456

JUL 23 1961

Music:

Isaac Stern Plays Beethoven Concerto

By RAYMOND MORIN
Telegram Music Critic

LENOX — The welcome change of perfect weather attracted 10,949 persons to Tanglewood last night for a program of widespread contrasts played by the Boston Symphony Orchestra conducted by Charles Munch.

Isaac Stern was soloist in Beethoven's Violin Concerto in D Major, Opus 61.

The orchestral works: Overture to "Genoveva" by Robert Schumann, and William Schuman's Symphony No. 7.

Yesterday's most interesting and absorbing event, however, was the open rehearsal in the morning, attended by 5,302. Perennial youth Pierre Monteux (in his middle 80s) worked tirelessly for nearly three hours on this afternoon's program.

The only justification for admitting the public to these Saturday morning rehearsals is to benefit the orchestra's pension fund. Admission is $1.50 for adults and 50 cents for children.

Trouble With Bartok

When Monteux wabbled on stage he was given an ovation by audience and orchestra. His new podium has an extra step and railing. The rotund old gentleman lost no time getting things under way once he got settled on his high stool.

Wailing babies, applause at the wrong time and mass murmuring didn't seem to bother Monteux as much as the orchestra and Stern, who ran into constant trouble with the Bartok Violin Rhapsody.

In De Falla's "Three-Cornered Hat" dances, Monteux dictated a rhythm in his diapason voice and that had to be applauded, too. He moistened his fingers to turn pages, covered his ears when there was too much timpani—had some phases repeated, repeated and repeated.

Everything seemed to go wrong with the Bartok rhapsody. Stern and the orchestra finally got together on style—after repeated conferences with Monteux.

Pop Goes the Weasel

Came the hectic passages at the end and a string broke on Stern's fiddle. He made a quick exchange with concertmaster Richard Burgin. When Burgin returned from backstage after repairing the damage and handed Stern his instrument, more applause.

None of which deterred Stern from giving a glowing performance of the Beethoven concerto last night under Munch's direction —equal in verve and musicianship to his playing of the same work during previous summers at the Berkshire Music Festival.

A few years ago, in an address before a music critics' symposium in Hartford, William Schuman deplored that critics don't obtain a lot of advance information from a composer before writing about his music.

Last night's program book had a vague commentary about Symphony No. 7, not by the composer, but by the Boston Symphony's music administrator.

Glowing String Material

The audience was supplied with such bonanzas as "The Seventh Symphony is a kind of choral writing for the orchestra." And later on, "The composer would perhaps not agree. . ."

Dedicated to the memory of Serge and Natalie Koussevitzky, the Schuman Seventh was first played by the Boston Symphony last October. The first two movements are far too irritating to sub-title the complete symphony "much ado about nothing." Furthermore, the slow third movement presents glowing material to the strings and the finale is a shocker, designed to dispell any possible boredom.

Thy symphony opens with murky chords, deeply rooted in the bass. From this emerge solos for strings, bassoon and trumpet, instituting a mood without giving the listener very much to grasp and hold.

As with other sections of the remainder, the first movement rests its case on a succession of startling orchestral devices that provoke, rather than invite interest.

Oasis of Repose

The second movement specializes in brass ravings in the form of elaborate fanfares, abetted by percussion. By comparison, the third movement is an oasis of rest. The "scherzando brioso" is what it says — a crashing dance generated by a powerful, complex rhythm. The orchestra gave the entire work the benefit of some dazzling playing, employing every resource including a full array of percussion appurtenances with prominent roles for piano, chimes and xylophone.

Munch's interpretation of the Schumann "Genoveva" had drive. It highlighted brilliant execution by the string section and a generally purposeful plan of action by the conductor that ended in a blaze of glory.

This afternoon's program, conducted by Monteux, includes Respighi's "Old Dances and Airs for the Lute," Suite No. 1;

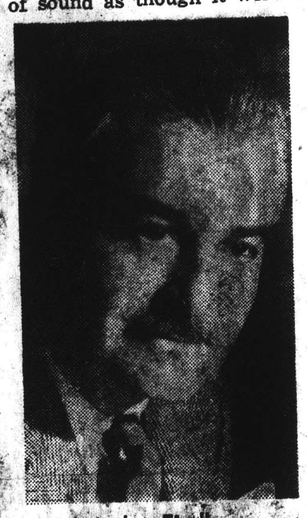
Falla's Dances from "The suite from the opera, "Der Rosenkavalier." Stern is soloist in Viotti's Violin Concerto in A Minor, Opus 22, and Bartok's Rhapsody No. 1 for Violin and Orchestra.

Music

Monteaux One of Great Conductors of Our Time

By Alfred Burke

LOWELL.—Pierre Monteaux continues not only to prove himself one of the great conductors of our time, but also, the first choice of concert-goers everywhere. At last week-end's program at Tanglewood, the eminent and personable director mounted the podium amid a wave of sound as though it were a multitude of curtain calls all rolled into one.



Arthur Fiedler

He was tremendously moved by the reception as the performance that followed easily showed. His work was such that the entire orchestra seemed to take on a newly found responsibility and proceeded to display their vaunted genius by providing a superb reading of the Respighi "Antique Dances and Airs."

Maestro Monteaux has long thrilled audiences with his readings of almost any score he touches, but in our case, we finally found out just what makes this man musically great. Not only has he an interpretative touch of his own, but is perfect with the basic theory of it all. He has the ability the best example of what happens when one is letter-perfect with the basic theory of it all. He has the ability to sustain both rhythm and color to the final degree in whatever pace that it is called for.

The pieces for orchestra and violin soloist, namely, the Viotti "Violin Concerto" and the Bartok "Violin Rhapsody," during which time Isaac Stern provided his usual fine performance, the conductor gained every music necessity written on the pages before him.

Needless to say, DeFall's "Three-Cornered Hat" Dances and Strauss' "Rosenkavallier" Suite went off with musical excellence.

The proper Bostonian who sees and hears Arthur Fiedler only in Boston will often ask how he occupies his time the nine months of the year when he isn't conducting in Boston.

At the moment he is in San Francisco for his 11th season of pops concerts with the San Francisco Symphony orchestra. He will come east just in time to conduct the Boston Pops at Tanglewood next Thursday evening, Aug. 3, the occasion marking the now firmly established and exciting Boston Pops at Tanglewood.

After the concert Mr. Fiedler will head for California to close the San Francisco season, but on the way he will stop off at Miami and the Red Rocks Festival in Denver. Before Christmas he will have circled the globe to fulfill engagements from Buffalo to San Diego; the Hastings Festival in England, radio and TV engagements, a London Festival hall appearance, concerts in Dublin and finally, three weeks of concerts in Tokyo.

Such a schedule is nothing new to Mr. Fiedler, he has conducted from Norway to Argentina and from Israel to Chile. In North America he has conducted the Orchestra Symphonique de Montreal and the Honolulu Symphony orchestra. In this country he has conducted from Portland, Me., to Portland, Ore.

Among his guest appearances with top orchestras have been those at Atlanta, Buffalo, Cleveland, Dallas, Houston, Minneapolis, Pittsburgh, Chicago, Seattle, and Milwaukee.

Whitestone

HEADLINERS over the weekend at Tanglewood for the first of five weekends of major concerts of the Boston Symphony Orchestra in Muic Shed were at left, Isaac Stern, violin soloist Saturday night and yesterday afternoon, and Pierre Monteux, who conducted concert Sunday.

New England Newsclip Agency, Inc.
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American (e)
WATERBURY, Conn.
Circ. 40,709

JUL 24 1961

31,000 Hear Concerts At Tanglewood

(Special ot The American)

LENOX, MASS. — Violinist Isaac Stern, conductors Charles Munch and Pierre Monteux, the Boston Symphony Orchestra, and the weatherman collaborated to make the first week end of the major Berkshire Symphonic Festival at Tanglewood a series of memorable experiences for almost 31,000 listeners. An additional bonus was the singing of Adele Addison in Poulenc's "Gloria" Friday evening when she repeated her triumphs of the earlier season.

There was splendor upon splendor at these three concerts with both Munch and Monteux conducting an orchestra that gave full color and richness to everything it played. Isaac Stern performed Saturday night and again yesterday afternoon with richness and clarity of tone, giving the whole an aura of magnificence. The audiences were enthusiastic and expansive as well they might be for the musicians gave them opportunity to be so. Sunday's concert was played under such heat that for the first time in a long while the musicians of the Boston performed without jackets.

Stern's performance of the Beethoven "Violin Concerto in D Major, Op. 61" Saturday night showed such clarity and pureness of tone on a singing violin that it was followed by an explosion of applause and even whistles from an audience of 10,949. The same ovation followed his performance Sunday afternoon when he played Viotti's "Violin Concerto in A Minor, No. 22," and Bartok's "Rhapsody No. 1, for Violin and Orchestra."

Dances Featured

Monteux's Sunday afternoon concert was rich with dances and the 85-year Monteux conducted with verve and lightness that would be the envy of a conductor less than half his age. We always wonder how this venerable conductor manages to lead the Boston's musicians through the dance music with such life and color but maybe the secret is that he is only 85 years "young." If he were a painter instead of a musician one would say that Monteux conducted with a full, almost Van Gogh palette of brilliance. His brush was brilliant and his stroke certain and controlled. The musicians of the Boston seem to take special pride in responding beautifully when Monteux conducts and yesterday it seemed more than special. There were jollity and gaiety in the Respighi "Old Dance and Airs for the Lute," color in Fall's "Three Dances from the Ballet, Three-Cornered Hat," and a kaleidoscope of tones in Strauss' "Suite from Der Rosenkavalier." The audience numbered 8,734 including one-month old boy whose father told the writer "his admission was paid."

Munch this season, as we have noted before, seems in excellent spirits and conducted Saturday night's concert with special animation and fullness. The program included William Schuman's "Symphony No. 7" and "Overture to Genoveve" by Robert Schumann. Friday's concert included a splendid reading of Brahms' "Symphony No. 1 in C minor." The Festival chorus of some 90 voices appeared in the Poulenc "Gloria."

S.M.

New England Newsclip Agency, Inc.
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Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553

JUL 30 1961

Good Blending At Tanglewood

By RUTH TRIPP
Journal-Bulletin Music Critic

LAST WEEK-END at Tanglewood was a harmonious blending of past, present and future. The presence of Pierre Monteux as guest conductor on Sunday brought many recollections of his musical power to those who had heard him in the prime of his career. He conducted the ballet music from DeFalla's "The Three-Cornered Hat" and the Suite from Richard Strauss' "Der Rosenkavalier" with a sure hand. The look on his face when the Boston Symphony Orchestra swept along the magnificent music with its own inimitable style, was one of pride and remembered joy.

There were moments, however, for those well versed in listening, when the strain of playing under a baton commanded by an aging hand showed in the orchestra. Not only was there a sense of anxiety but also a lack of freedom in expressive interpretations in the two numbers which featured Isaac Stern as soloist. He is a superb violinist and with expert cooperation from the first deck players, both the Viotti Violin Concerto No. 22, and the Bartok Rhapsody No. 1 arrived at a safe conclusion with no mishaps. Stern had his music on a stand, which is not usual, and there were moments, sepecially in the Viotti, when it seemed a good thing. Yet when the concert was over, you found yourself with mixed emotions. Perhaps you would never have another chance to hear Monteux conduct and there should not be a word of criticism against prolonging his public appearances. But there had been such a superb performance of the Beethoven Concerto at the Saturday evening concert, when Charles Munch conducted for Isaac Stern. Which way should it be and who knows best?

Contrast Helped

Munch and the orchestra were in perfect accord with Stern and the Beethoven had been a revelation of beauty in a work which easily could have been perfunctory and dry. It is so familiar that it is easy for it to slip into a well-worn groove of just another performance. As we heard it played, it was a masterpiece.

Some of the glory of the Beethoven may have been because of its startling contrast to William Schuman's Symphony No. 7, which had the major spot in this same program before intermission. Schuman's writing in this symphony is a major intellectual achievement and he must have been delighted with the splendor of the performance which the musicians gave his work.

Those of us who went to the seminar in contemporary music on Friday afternoon had heard one of the rare treats of all season, a verbal exchange of ideas between Aaron Copland and William Schuman which eventually should be published verbatim. It was sharp, brilliant and full of the individual personalities of two men who occupy front-line positions in the composing world.

Copland, the interviewer, said he was always very sympathetic and always felt very sorry for the interviewer when he was being interviewed. Before the afternoon was over, Schuman had made him realize in a pleasant but pointed way that there were times when an interviewer did indeed need such sympathy.

Great Debate

The gist of the conversation was that Schuman could be called American trained, not having been one of the Boulanger pupils, though this fact was never stated aloud. A quick retort to the implications of this hought about foreign study was Schuman's statement that you 'could travel abroad and be a dullard or you could live all your life beside Walden Pond and be antastic. It is something inside that matters." And so it went. The opportunity for a final statement was offered to Schuman. He took it with these words. 'Good-bye and thank you." At this the meeting broke up.

Earlier in the afternoon, we had heard members of the Fromm Players perform most professionally, the Schuman String Quartet No. 4, and a group of Berkshire Music Center students sing his Te Deum, Four Rounds on Famous Words and Carols of Death. Schuman's choral work are by far much simpler than his instrumental ones.

The Friday evening concert in the shed was highlighted by a most impressive presentation of Poulenc's Gloria which featured Adele Addison as soloist and the Festival Chorus, which had been prepared by Alfred Nash Patterson. Dr. Munch had conducted the Coriolanus Overture by Beethoven and the Brahms Symphony No. 1 in the earlier part of the program which was another tribute to his master hand.

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Times (e)
HARTFORD, Conn.
Circ. 124,088
JUL 24 1961

Monteux Conducts at Tanglewood

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass. — Pierre Monteux, looking as cherubic as ever in a white suit, made his first appearance at Tanglewood with a program that was easily the most interesting of the season.

If the venerable conductor (he was 86 last April) chose to omit the first section of Respighi's Ancient Dances and Airs (Suite No. 1); it was an astute deletion, for the remaining Gagliarda, Vilanella, and Passo mezzo e mascherada made a well-balanced frame for the warm sonorities of the Boston orchestra.

* * *

SAMUEL MAYES' cello in the middle movement was something to write home about, conveying the intense feeling that is so much the essence of this marvelous combination of 16th and 20th Century music.

In the first of two concerti performed yesterday afternoon Isaac Stern chose the Viotti No. 22 which, from time immemorial has served as a showpiece for the advanced violin student. I can only concur with those critics who have felt that Mr. Stern's amazing virtuosity should be directed toward something more artistically rewarding.

The weather was extremely sticky for violinists and Mr. Stern's intonation suffered at times but there was no denying the miraculous ease with which he surmounts every technical hurdle. This was particularly notable in the brilliant finale.

* * *

BARTOCK'S First Violin Rhapsody was the second and more gratifying vechicle for Mr. Stern. Seldom heard in the concert hall, it may not be a major work of the composer but it is a fascinating example of his art.

With its stabbing, incisive rhythms, cimbalom effects, and Magyar flavor it has the folkloristic fascination that is so much a part of the Dance Suite and the Rumanian Dances. Mr. Stern and the orchestra gave it a brilliant performance.

* * *

ONCE AGAIN Mr. Monteux evoked the sunny Iberian peninsula in his performance of Manuel de Falla's "The Three-Cornered Hat" Dances. It is quite probable that some listeners prefer a more delicate tonal palette than the Boston Symphony offers but on his own terms this conductor achieves some remarkable effects that would not be possible with a smaller orchestra.

For the grand finale Monteux chose another of his most convincing vehicles, the Suite from Richard Strauss' inimitable "Der Rosenkavalier." Could the listener leave the concert hall with anything less than a feeling of buoyancy after a Monteux performance of these delectable waltzes?

* * *

THE FULL ORCHESTRA produced a crescendo of sound in the climaxes that beggared description and yet this conductor was able to elicit the most subtle playing in the first statement of Baron Ochs waltz and in the celebrated trio.

The official attendence figures indicated something less than 9,000 persons for the Sunday concert. The Saturday night concert with Isaac Stern playing the Beethoven Concerto attracted almost 11,000 persons.

RIVERSIDE, CALIF.
PRESS-ENTERPRISE
SUN. 54,925
AUG 13 1961

Music Box

HENRY B. CABOT, president of the Boston Symphony Orchestra Trustees and Charles Munch, conductor of the orchestra, were joined by the public in an appropriate tribute lately at their summer headquarters in Lenox, Mass. (Tanglewood).

Honored on her 80th birthday was Miss Gertrude Robinson Smith, at whose home in nearby Stockbridge plans for a summer festival were drawn in the mid-'30s, even before the Boston Symphony was part of the project.

It was through the vigor, foresight and generosity of Miss Robinson Smith that the marks of permanence were put on Tanglewood — first by persuading the Boston Symphony Orchestra to become a part of the enterprise, then by leading a campaign to provide a permanent shed for its use.

☆ ☆ ☆

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUL 24 1961

8,734 Brave Heat At Tanglewood

A crowd of 8,734 persons was on hand at Tanglewood yesterday afternoon despite the intense heat. This brought the total attendance for the weekend to 30,784, against the 31,192 persons who attended the same weekend last year. It was felt that the uncertain weather and the heat may have made the difference.

112

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400

JUL 30 1961

Spirit Uplifted at Tanglewood

By EARL J. DIAS
Standard-Times Music Critic

There is nothing like a long weekend at the Berkshire Music Festival, Tanglewood, to bring the roses back to one's cheeks and to uplift the spirit. Great music performed in an exquisite natural setting (even with the heat and humidity at an abnormally high level) is an ideal tonic for frayed Summer nerves.

Last weekend we spent three days at Tanglewood, attending the Friday and Saturday night concerts, the Sunday afternoon program, and the open rehearsal on Saturday morning. The chief attraction of the Friday concert was the Tanglewood premiere of Francis Poulenc's "Gloria for Soprano Solo, Chorus and Orchestra." This engaging and remarkably joyous work of sacred music was commissioned by the Koussevitsky Music Foundation and was first performed by the Boston Symphony Orchestra on Jan. 21, 1961.

For the "Gloria," Dr. Charles Munch and the Boston Symphony were in excellent form and soprano Adele Addison, the soloist, and the Festival Chorus, trained and prepared by Alfred Nash Patterson, were likewise precise, deft, and musicianly in their important contribution to the performance. Miss Addison, whom New Bedford concert-goers will remember for two memorable recitals sung here at the beginning of her distinguished career, is not overtaxed by the demands of the solo part.

Accomplished Job Well

In fact, her solo work in "Gloria" requires primarily purity of tone and that sustaining of a melodic line which Miss Addison can accomplish so well. The Poulenc score has numerous rhythmical irregularities, but it is a work comparatively easy to appreciate and understand at a first hearing. The opening Gloria and the succeeding Laudamus Te are joyful paeans of praise to the goodness of the Almighty. In the third section, Domine Deus, the mood is more serene and penitent, and Miss Addison conveys this mood beautifully. The remaining sections of the work continue in their lavishly joyous strain.

One is tempted to note that this "Gloria" is not probably a great work. But it is a cameo-like piece of music—not important, perhaps, in comparison with similar works by Bach or Haydn, to name two composers who come immediately to mind—but capable of producing easy-to-take listening pleasure.

Friday's program also included a somewhat pedestrian reading by Dr. Munch and his musicians of Beethoven's Overture to "Coriolan" and then, to make up for any minor deficiencies in the Beethoven, one of the most beautiful and emotionally effective performances we have ever heard of Brahms' "Symphony No. 1 in C Minor." Dr. Munch gave us what we can call an incandescent reading, thrilling to the ear and stimulating to the mind.

Lushly Romantic

On Saturday night, the program included Schumann's Overture to "Genoveva" (which we had heard during the Boston Symphony's regular season), William Schuman's "Symphony No. 7" (Mr. Schuman was on hand to accept audience applause at the conclusionof the performance), and Beethoven's "Violin Concerto in D Major," with Isaac Stern as soloist.

The Schumann "Genoveva" is lushly romantic in style and more colorfully orchestrated than most of the composer's other work. As for the American Schuman, his "Symphony No. 7" is a driving, discordant selection, notable for the life and force of its final movement. It is not a work for which we have any particular affection, but the orchestra played it with its customary skill—the symphony was also commissioned by the Koussevitsky Foundation in celebration of the 75th anniversary of the Boston Symphony and first performed on Oct. 21, 1960.

Unquestionably, the high point of the Saturday concert was the performance by violinist Stern of the familiar Beethoven concerto. Mr. Stern, who has made innumerable appearances with the Boston orchestra, is one of the great technicians of our day. But in addition to his formidable digital and bowing powers, he is a sensitive interpreter. Mr. Stern's playing of the concerto was flawless as was the orchestra's accompaniment. In fact, Mr. Stern was called back to the stage for at least six bows after the concerto was concluded; the 7,000 music lovers gathered in the Shed and on the well-kept green lawns of the Tanglewood estate seemed virtually ecstatic in their appreciation of some really remarkable fiddling.

For the Sunday afternoon program, 86-year-old Pierre Monteux, always a sentimental favorite of Tanglewood audiences, was guest conductor. What Mr. Monteux does with the orchestra belies his age. A picturesque figure on the podium with his still-black hair and imposing white mustache, Monteux brings to his conducting a life-time of experience in wielding the baton before most of the great orchestras and opera companies of the world.

For his program, the venerable conductor chose Respighi's "Old Dances and Airs for the Lute," de Falla's "Three Dances From 'The Three-Cornered Hat,'" Richard Strauss' Suite from "Der Rosenkavalier," and Viotti's "Violin Concerto in A Minor" and Bartok's "Rhapsody No. 1 for Violin and Orchestra," with Mr. Stern again serving as capable soloist.

A Beautiful Medieval Charm

The Respighi "Old Dances and Airs for the Lute" have a beautifully Medieval charm. The lute, incidentally, was, at least by the 16th Century, far more than a merely accompanying instrument. It is interesting to note, for example, that the great violin makers of Cremona, notably Andreas Amati, put their best efforts into producing lutes of the utmost sweetness and delicacy of tone. It is this sweetness and delicacy that characterizes the airs Respighi has collected; they fall exquisitely on the ear—and Respighi has orchestrated them with meticulous attention to preserving the spirit and atmosphere of a by-gone age.

As for the three dances from the de Falla ballet, "The Three-Cornered Hat," these are contagiously rhythmical and swingingly Iberian. De Falla's orchestration is colorful (the men in the percussion section have a field day), and the entire selection evokes the best of the gayer side of Spanish life.

The wonderfully Viennese flavor of Richard Strauss' Suite from "Der Rosenkavalier," particularly the lilting waltzes, were conveyed brilliantly in Monteux's reading. On the previous morning we had watched Monteux at work in preparing this selection, and the painstaking attention to rhythm and dynamics in the rehearsal were evident in the finished performance which, like Stern's performance of the Beethoven, had the audience shouting "Bravo!" and breaking into wild applause.

Mr. Stern, the soloist of the afternoon, offered two widely contrasting works. The first, by the 18th-Century Italian composer, Viotti, is classical in form and method, refreshingly simple and melodious in its themes, and marked by a pleasing serenity. Mr. Stern achieved a warm and lush tone quality in the adagio and met the technical demands of the final agitato assai with his usual skill.

Diabolically Demanding

For his final solo selection, Mr. Stern performed Bartok's "Rhapsody No. 1 for Violin and Orchestra," a diabolically demanding work calling for virtuoso brilliance in multiple stops, long passages in harmonies, rough accents, tender legatos, complex cross bowings and tricky phrasings. The orchestral accompaniment, equally complex, is also challenging, and although there were one or two rough spots in the performance, this was, on the part of Stern and the orchestra, a commendable offering of an unusual show piece.

As we have indicated, this was a weekend of great music greatly performed. Certainly, the Berkshire Hills are the site of a music festival that must rank among the best and most rewarding in the world.

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Telegram (m)
WORCESTER, Mass.
Circ. 57,783

JUL 24 1961

Music: Monteux Triumphs At Tanglewood

LENOX — Yesterday afternoon's Tanglewood concert by the Boston Symphony Orchestra was a trumph for 86-year-old guest concluded the third weekend of the Bershire Music Festival, with four more weeks to go.

Isaac Stern was soloist in Viotti's Violin Concerto in A Minor, No. 22, and Bela Bartok's Rhapsody No. 1 for Violin and Orchestra.

Yesterday's audience numbered 8,734, bringing the weekend total to 30,784. Last summer it was 32,192 for the corresponding weekend.

The orchestral program: Respighi's "Old Dances and Airs for the Lute," Suite No. 1; Manuel DeFalla's three dances from the ballet, "The Three-Cornered Hat;" and the suite from Richard Strauss' opera, "Der Rosenkavalier."

Tribute to Orchestra

Monteux' conducting was a tribute to the orchestra that has not sounded as well in this festival except in Brahms' first symphony conducted by Charles Munch on Friday night.

Without studying the situation, one might have thought that Monteux had a minor role in the wonderful musical products that were being created. He is a direct opposite of the podium exhibitionist. But when one took a closer look, it was amazing to note the number of cues that Monteux supplied relative to phrasing, shading and phrase conclusions.

His conducting of the Falla dances yesterday was baton mastery in its highest form. It was difficult to associate the conductor's calm with this cloudburst of sound.

Rhythms were so iron - clad that they compelled attention and over them floated glowing, graceful melodies. Monteux allowed no lag in activity even to placing extra emphasis on fragmentary melody, especially in woodwind. He preserved the music's constant "Hauteur." It was Spanish music of the most virile kind, in which the quietest sections had something paean-like about them.

Monteux's version of the Strauss "Rosenkavalier" suite was a marvel of interpretive acumen. It had none of the "swell-and-burst" that was heard last season on Worcester Civic Music.

Nor did the thinly instrumentated passages get spotty in tone quality. Brasses gave out a gorgeous tone. The woodwinds were not always as fortunate, and the strings made the main waltz theme soar with excitement.

Treatment from beginning to end was most flexibie, impossible except with a great orchestra. Monteux removed all the excess sugary content and brought the thing to climax without crash or clatter.

Nobility earmarked the "Gagliarda," a lively dance in straightforward rhythm. Oboe, flute and cello solos were superimposed over muted strings with beautiful effect in the "Villanella." The final dance, "Passo Mezzo" was a peppy skirmish.

Stern had two successes yesterday — big and moderate. They were due, in the same order, to the Viotti and Bartok works. He played both with score, which he used sparingly.

Although Viotti was a contemporary of Beethoven's, yesterday's concerto was a pale shadow of the Beethoven that Stern played Saturday night. In the first movement, soloist and orchestra were in general accord on style, although Stern was not always on pitch, nor his tempo stable. Sentimental as the slow movement is by nature, the soloist expressed it with warmth and poise. The finale was agitated within the confines of a farily moderate tempo. It was articulate playing of elaborate passagework by soloist and orchestra.

Presumably the Bartok rhapsody looked good on the program. I. wasn't as felicitous to the ear, although marvelously performed. It gets its "raphsody" identification from the customary "Lassan" and "Friska" — emotion and bombast.

R. M.

165 Church ...

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

SEP 1961

LENOX, Massachusetts — At the Boston Symphony's concert on July 21 at Tanglewood a scroll and specially-made recording of the Poulenc *Gloria* were presented to Miss Gertrude Robinson Smith for her work in initiating and building the Berkshire festival and the music shed at Tanglewood.

MIDLAND, MICH.
NEWS
D, 11,578
AUG 9 1961

Works of Prize-Winning Moderns Now on Record

By L. J. Kramp

Two prize winners by modern composers have become available on records which deserve notice from classical listeners who want more than Mozart. Too often such initiative by record makers is not adequately rewarded in sales volume.

The Music Critics Circle of New York awarded prizes in April to both items — one for the best chamber music of 1960 and the other for the best choral work.

The chamber music, Elliot Carter's Second Quartet, also won the 1960 Pulitzer prize in music. The score was finished in 1959 and played first in New York in March, 1960. It now is on record, by the Juilliard String Quartet, with another prize winner, William Schuman's Third Quartet, which won a Town Hall award in 1950. Whether the appeal of Carter's work will endure remains to be seen, but as a recorded performance it is brilliant and fascinating.

The choral work is Francis Poulenc's "Gloria in G Major for Soprano, Chorus and Orchestra." The premiere recording by Angel was made in Paris in February under Poulenc's supervision, with soprano Rosanna Carteri and the French National Radio-Television Orchestra and Chorus under Georges Pretre. On the other side is Poulenc's "Concerto in G Minor for Organ," with organist Maurice Durufle. The stereo effects of the score and the recordings will attract audio enthusiasts.

The Poulenc "Gloria" won critical praise when performed in New York by the Boston Symphony under Charles Munch. Its melodies are fresh and joyful and the work should gain in favor as this fine recording makes it better known.

An American-taped release of Beethoven's "Appassionata" Sonata, both on discs and in four-track tape, by the Russian pianist, Sviatoslav Richter, is one of the top versions now available. This is a tremendous performance that stands along with his earlier disc of Brahms Second Piano Concerto as one of the season's better piano recordings. The "Funeral March" sonata is on the other side.

Two young European pianists have been recorded in distinguished fashion. Maurizio Pollini, 18, performs excitingly Chopin's First Piano Concerto with which he won a 1960 Warsaw award. The young Italian shows great promise in this disc with the Philharmonic Orchestra under Paul Kletzki. He has won acclaim in Milan since he was 14. The recording has great sound appeal.

The other disc is by Eric Heidsieck, 24, a Frenchman playing Mozart's Concertos No. 20 and 23 with Andre Vandernoot and the Conservatory Concert Orchestra. Heidsieck, a member of the champagne family, plays his own cadenzas instead of the traditional ones provided by Beethoven and Schnabel.

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400

JUL 30 1961

Spirit Uplifted at Tanglewood

By EARL J. DIAS
Standard-Times Music Critic

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Unquestionably, the high point of the Saturday concert was the performance by violinist Stern of the familiar Beethoven concerto. Mr. Stern, who has made innumerable appearances with the Boston orchestra, is one of the great technicians of our day. But in addition to his formidable digital and bowing powers, he is a sensitive interpreter. Mr. Stern's playing of the concerto was flawless as was the orchestra's accompaniment. In fact, Mr. Stern was called back to the stage for at least six bows after the concerto was concluded; the 7,000 music lovers gathered in the Shed and on the well-kept green lawns of the Tanglewood estate seemed virtually ecstatic in their appreciation of some really remarkable fiddling.

For the Sunday afternoon program, 86-year-old Pierre Monteux, always a sentimental favorite of Tanglewood audiences, was guest conductor. What Mr. Monteux does with the orchestra belies his age. A picturesque figure on the podium with his still-black hair and imposing white mustache, Monteux brings to his conducting a life-time of experience in wielding the baton before most of the great orchestras and opera companies of the world.

For his program, the venerable conductor chose Respighi's "Old Dances and Airs for the Lute," de Falla's "Three Dances From 'The Three-Cornered Hat,'" Richard Strauss' Suite from "Der Rosenkavalier," and Viotti's "Violin Concerto in A Minor" and Bartok's "Rhapsody No. 1 for Violin and Orchestra," with Mr. Stern again serving as capable soloist.

A Beautiful Medieval Charm

The Respighi "Old Dances and Airs for the Lute" have a beautifully Medieval charm. The lute, incidentally, was, at least by the 16th Century, far more than a merely accompanying instrument. It is interesting to note, for example, that the great violin makers of Cremona, notably Andreas Amati, put their best efforts into producing lutes of the utmost sweetness and delicacy of tone. It is this sweetness and delicacy that characterizes the airs Respighi has collected; they fall exquisitely on the ear—and Respighi has orchestrated them with meticulous attention to preserving the spirit and atmosphere of a by-gone age.

As for the three dances from the de Falla ballet, "The Three-Cornered Hat," these are contagiously rhythmical and swingingly Iberian. De Falla's orchestration is colorful (the men in the percussion section have a field day), and the entire selection evokes the best of the gayer side of Spanish life.

The wonderfully Viennese flavor of Richard Strauss' Suite from "Der Rosenkavalier," particularly the lilting waltzes, were conveyed brilliantly in Monteux's reading. On the previous morning we had watched Monteux at work in preparing this selection, and the painstaking attention to rhythm and dynamics in the rehearsal were evident in the finished performance which, like Stern's performance of the Beethoven, had the audience shouting "Bravo!" and breaking into wild applause.

Mr. Stern, the soloist of the afternoon, offered two widely contrasting works. The first, by the 18th-Century Italian composer, Viotti, is classical in form and method, refreshingly simple and melodious in its themes, and marked by a pleasing serenity. Mr. Stern achieved a warm and lush tone quality in the adagio and met the technical demands of the final agitato assai with his usual skill.

Diabolically Demanding

For his final solo selection, Mr. Stern performed Bartok's "Rhapsody No. 1 for Violin and Orchestra," a diabolically demanding work calling for virtuoso brilliance in multiple stops, long passages in harmonies, rough accents, tender legatos, complex cross bowings and tricky phrasings. The orchestral accompaniment, equally complex, is also challenging, and although there were one or two rough spots in the performance, this was, on the part of Stern and the orchestra, a commendable offering of an unusual show piece.

As we have indicated, this was a weekend of great music greatly performed. Certainly, the Berkshire Hills are the site of a music festival that must rank among the best and most rewarding in the world.

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Telegram (m)
WORCESTER, Mass.
Circ. 57,783

JUL 24 1961

Music: Monteux Triumphs At Tanglewood

LENOX — Yesterday afternoon's Tanglewood concert by the Boston Symphony Orchestra was a trumph for 86-year-old guest concluded the third weekend of the Bershire Music Festival, with four more weeks to go.

Isaac Stern was soloist in Viotti's Violin Concerto in A Minor, No. 22, and Bela Bartok's Rhapsody No. 1 for Violin and Orchestra.

Yesterday's audience numbered 8,734, bringing the weekend total to 30,784. Last summer it was 32,192 for the corresponding weekend.

The orchestral program: Respighi's "Old Dances and Airs for the Lute," Suite No. 1; Manuel DeFalla's three dances from the ballet, "The Three-Cornered Hat;" and the suite from Richard Strauss' opera, "Der Rosenkavalier."

Tribute to Orchestra

Monteux' conducting was a tribute to the orchestra that has not sounded as well in this festival except in Brahms' first symphony conducted by Charles Munch on Friday night.

Without studying the situation, one might have thought that Monteux had a minor role in the wonderful musical products that were being created. He is a direct opposite of the podium exhibitionist. But when one took a closer look, it was amazing to note the number of cues that Monteux supplied relative to phrasing, shading and phrase conclusions.

His conducting of the Falla dances yesterday was baton mastery in its highest form. It was difficult to associate the conductor's calm with this cloudburst of sound.

Rhythms were so iron - clad that they compelled attention and over them floated glowing, graceful melodies. Monteux allowed no lag in activity even to placing extra emphasis on fragmentary melody, especially in woodwind. He preserved the music's constant "Hauteur." It was Spanish music of the most virile kind, in which the quietest sections had something paean-like about them.

Monteux's version of the Strauss "Rosenkavalier" suite was a marvel of interpretive acumen. It had none of the "swell-and-burst" that was heard last season on Worcester Civic Music.

Nor did the thinly instrumentated passages get spotty in tone quality. Brasses gave out a gorgeous tone. The woodwinds were not always as fortunate, and the strings made the main waltz theme soar with excitement.

Treatment from beginning to end was most flexible, impossible except with a great orchestra. Monteux removed all the excess sugary content and brought the thing to climax without crash or clatter.

Nobility earmarked the "Gagliarda," a lively dance in straightforward rhythm. Oboe, flute and cello solos were superimposed over muted strings with beautiful effect in the "Villanella." The final dance, "Passo Mezzo" was a peppy skirmish.

Stern had two successes yesterday — big and moderate. They were due, in the same order, to the Viotti and Bartok works. He played both with score, which he used sparingly.

Although Viotti was a contemporary of Beethoven's, yesterday's concerto was a pale shadow of the Beethoven that Stern played Saturday night. In the first movement, soloist and orchestra were in general accord on style, although Stern was not always on pitch, nor his tempo stable. Sentimental as the slow movement is by nature, the soloist expressed it with warmth and poise. The finale was agitated within the confines of a farily moderate tempo. It was articulate playing of elaborate passagework by soloist and orchestra.

Presumably the Bartok rhapsody looked good on the program. I. wasn't as felicitous to the ear, although marvelously performed. It gets its "raphsody" identification from the customary "Lassan" and "Friska" — emotion and bombast.

R. M.

165 Church ...
MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

SEP 1961

LENOX, Massachusetts — At the Boston Symphony's concert on July 21 at Tanglewood a scroll and specially-made recording of the Poulenc *Gloria* were presented to Miss Gertrude Robinson Smith for her work in initiating and building the Berkshire festival and the music shed at Tanglewood.

MIDLAND, MICH.
NEWS
D. 11,578
AUG 9 1961

Works of Prize-Winning Moderns Now on Record

By L. J. Kramp

Two prize winners by modern composers have become available on records which deserve notice from classical listeners who want more than Mozart. Too often such initiative by record makers is not adequately rewarded in sales volume.

The Music Critics Circle of New York awarded prizes in April to both items — one for the best chamber music of 1960 and the other for the best choral work.

The chamber music, Elliot Carter's Second Quartet, also won the 1960 Pulitzer prize in music. The score was finished in 1959 and played first in New York in March, 1960. It now is on record, by the Juilliard String Quartet, with another prize winner, William Schuman's Third Quartet, which won a Town Hall award in 1950. Whether the appeal of Carter's work will endure remains to be seen, but as a recorded performance it is brilliant and fascinating.

The choral work is Francis Poulenc's "Gloria in G Major for Soprano, Chorus and Orchestra." The premiere recording by Angel was made in Paris in February under Poulenc's supervision, with soprano Rosanna Carteri and the French National Radio-Television Orchestra and Chorus under Georges Pretre. On the other side is Poulenc's "Concerto in G Minor for Organ," with organist Maurice Durufle. The stereo effects of the score and the recordings will attract audio enthusiasts.

The Poulenc "Gloria" won critical praise when performed in New York by the Boston Symphony under Charles Munch. Its melodies are fresh and joyful and the work should gain in favor as this fine recording makes it better known.

An American-taped release of Beethoven's "Appassionata" Sonata, both on discs and in four-track tape, by the Russian pianist, Sviatoslav Richter, is one of the top versions now available. This is a tremendous performance that stands along with his earlier disc of Brahms Second Piano Concerto as one of the season's better piano recordings. The "Funeral March" sonata is on the other side.

Two young European pianists have been recorded in distinguished fashion. Maurizio Pollini, 18, performs excitingly Chopin's First Piano Concerto with which he won a 1960 Warsaw award. The young Italian shows great promise in this disc with the Philharmonic Orchestra under Paul Kletzki. He has won acclaim in Milan since he was 14. The recording has great sound appeal.

The other disc is by Eric Heidsieck, 24, a Frenchman playing Mozart's Concertos No. 20 and 23 with Andre Vandernoot and the Conservatory Concert Orchestra. Heidsieck, a member of the champagne family, plays his own cadenzas instead of the traditional ones provided by Beethoven and Schnabel.

CORNING, N.Y.
LEADER
D. 14,460
JUL 19 1961

George E. Sokolsky

Birthdays In Tanglewood Thrill And Recall Pleasures, Problems

Up here in the Berkshires, at Tanglewood, in a couple of days, the 80th birthday of Gertrude Robinson Smith will be celebrated by the Boston Symphony Orchestra and several thousand people. Gertrude Robinson Smith created Tanglewood, an altogether new concept in musical festivals. Her basic idea was that a musical festival in this country could maintain the highest standard, not compromising to bring crowds, and at no point reducing it to a bandstand in a park. On the whole, with rare exceptions, Tanglewood has been able to maintain its high quality. There is one night when all hell breaks loose and Arthur Fiedler does a Boston Pops concert but generally there has been no compromise.

Gertrude Robinson Smith will be 80 years old, which is ripe enough for these parts where the aged are numerous. However, there is very little age about Gertrude who has just flipped in from Paris and will undoubtedly spend a very busy summer entertaining and being entertained by the very many who love her and who recognize her devotion to music in its noblest forms. Tanglewood will ever be a monument to her organizational talents which age has not lessened.

Unfortunately I shall not be at her birthday party because I have promised to go to another that very night. And this one is for Lewis Rosenstiel who built the Schenley Corporation which sells whiskey and such matters. But he is perhaps more concerned with the economics of the world and the movement of gold and the perils to mankind in fiat money. Often a man's hobbies are more significant than what one does for his daily bread. And this is true of Rosenstiel although he likes to give the impression that his major concern is bottles and what goes into them.

Then next month in August I shall be celebrating the birthdays of two men whom I have come to love over the years. One is Herbert Hoover who will be 87 on August 10. I have known Herbert Hoover with some degree of intimacy for close to 30 years and during recent years I have lunched with him once a week, gathering from him such knowledge and wisdom as only such an encyclopedic mind and broad experience as his can possess.

Back in such years as 1933 and 1934, Hoover was deeply depressed. He was sensitive to the bitter and unjust attacks on him and perhaps by the fact that so many who owed their careers and perhaps fortunes to him, cut themselves off from him. However, time passed and Herbert Hoover went to work, turning out book after book, studying current conditions, traveling about the world on food problems, heading two commissions for the organization of the Executive branch of government and finally undertaking the massive research in the foreign policy of the United States sinse 1933—a task that will probably take him another year or two.

Buoyant, gay, full of the zest of life, Herbert Hoover is today a more exciting personality than he was when he was President. He has grown into a philosophic historian whose wisdom is above and beyond party. He is today the prototype of the American, born in poverty, on a farm in Iowa, working his way through college, becoming one of the country's leading engineers, and, having made his fortune and given the recognition and opportunity, devoted the rest of his life to public service.

Everyone says that it is so remarkable that Hervert Hoover has lived long enough to see the day when he is again recognized by his people as a beloved figure. But it does not matter to Herbert Hoover how long he has lived. What concerns him most is that there is so much left to do.

And then a few days later, many will recall kindly the birthday of that amazing personality, Bernard Baruch, who at 91 sits about discussing the affairs of the world in intimate detail, whose colossal memory is always a shock to younger men who remember so little. Bernard Baruch has lived long and he has served his country well.

His father, a Polish Jew, settled in Charleston, South Carolina where, as a physician, he served in the Confederate Army. Bernie's mother came of a family that had been in the United States several centuries. After the Civil War, the family moved to New York City where Dr. Baruch did the best he could to eke out a living for a large family. Bernard went to what is now the City College which made no charges. He has repaid the city a thousand-fold for his education. He became a stock broker, earned a large fortune and when opportunity came in 1917, he entered upon a career of devotion to his country.

Baruch is often called "advisor to Presidents"—a meaningless title. His true greatness is that he has served his countrymen honorably and truthfully and has given the people sound economic advice.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUL 22 1961

At Tanglewood

Boston Symphony Orchestra Offers Unheard of Returns

Boston Symphony Orchestra last night — In the Music Shed at Tanglewood, Lenox. Charles Munch, Conductor.
Overture to "Coriolan" OP. 62 Beethoven
Symphony No. 1 in C Minor Op. 68 Brahms
Gloria, for Soprano Solo, Chorus and Orchestra Poulenc
Soloist Adele Addison
Festival Chorus prepared by Alfred Nash Patterson in Pittsfield.

By FRANK N. PATTERSON

Though one might feel that putting his music in the hands of the Boston Symphony Orchestra is as safe as putting his money into U. S. bonds there is one fillip that should be considered; the BSO brings unheard of returns.

"Coriolan" Overture

Take for instance the "Coriolan" overture, a work as old hat to the Symphony as the Fifth, or to name a work on the program, Brahms First. However, despite the hottest night of the summer (it even steamed up the glasses of the instrumentalists), the work appeared neither as battered hats nor old shoes. It was definitely more like a cool midnight dip in the lake.

Or take a new work, the Poulenc Gloria which was commissioned by the Koussevitsky Music Foundation in 1959 and first performed in Boston with Adele Addison and the Chorus Pro Music on Jan. 21 of this year. Does it too reap the same rewards of established works? I'm sure it does, but I am not sure this work will continue to do so.

The orchestra played as though the work was the best of Ravel. Adele Addison sang the difficult tessitura as though it were the crowning point of her career. The chorus of fledged musicians, though actually amateur singers and hence untrained to a sounding chorus, did an amazingly fine job. The group had but two weeks to pull itself together into a chorus and learn this new work.

Word Itself

It is the word itself, not the performers, that raises the doubt. There is an uneven flow that on one hand resembles a childlike exuberance which approaches, without ever quite reaching it, the aspect of a jazz, confident but naive teenager. Again, like the opening pronouncement of the Gloria that stirs one to fling open the doors of churches closed for summer vacations, and yet another is exemplified by the soprano soloist's ascending piano passage of Domine Deus that disappears in a pianissimo personal expression of religious sentiment.

True, in each movement a mood was created that approximately matched each of the six sections of the Gloria, but the mode or style change was so abrupt it seemed almost arbitrary and unbalanced to this listener. In another work such revitalizing of the auditor's ear might prove to be a large success, but in this instance the listener didn't know whether he would mentally stand, sit, shake or roll soon enough to do any one thing.

The chorus was most ably prepared by Alfred Nash Patterson, but it would be tantamount to conflict of interest to describe how very well this was done.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
JUL 25 1961

Three Notable Figures Share Festival Honors

Laurels for the third weekend of the Berkshire Festival at Tanglewood were shared among three notable figures, Gertrude Robinson-Smith, Isaac Stern and Pierre Monteux. In a noteworthy three days Charles Munch and the full complement of the Boston Symphony Orchestra were the expected and inimitable projection of musical fare making these honors possible.

Friday evening's concert was dedicated to Miss Gertrude Robinson-Smith proud founder of the Berkshire Symphonic Festival in 1934, on the occasion of her 80th birthday. An inscribed scroll and a special recording of Poulenc's "Gloria" were presented to Miss Robinson-Smith in gratitude and "admiration for her vital interest and energy that have initiated and built the Berkshire Festival and Music Shed at Tanglewood."

Adele Addison was the soprano soloist in three moving sections of the "Gloria" in the evening's performance. It is dedicated to the memory of Serge and Natalie Koussevitsky. In six parts with an alternating full and half chorus it is composed with a free rhythmic beat. Expansive and tellingly simple the clarity of the composer's style and texture were manifest throughout. The chorus was finely trained by Alfred Nash Pattersonn, with Dr. Munch integrating the performers with his usual searching musicianship.

Perfection in every instance seemed to mark Saturday's program. Dr. Munch chose tempi moderate enough so that every detail of the music could be savored with full enjoyment. Isaac Stern was the feature of this rare evening. With his superb Guarnerius he achieves a melting velvety tone. Knowing the Beethoven Concerto in D major, Op. 61, so well, he made it speak from profound and revelatory soundings. In many sections the unified orchestral strings could be likened to a quartet accompanying a solo violinist. A rare hearing of Schumann's "Genoveva" Overture charmed the early arrivals. The constantly changing tone color of the instrumental choirs in William Schumann's virile Seventh Symphony, at times marvelouly acrid, was always sharply defined.

A standing ovation by audience and musicians was given to Pierre Monteux, another octogenarian, and star of Sunday's concert. Changed to the near-classic position by the formidably able conductor, a reduced corps of the orchestra opened with a slightly tilted "Old Airs and Dances for the Lute" by Respighi, Suite No. 1. The lower voiced strings provided a sonorous background fo the melodic line of the Gagliarda Slow and rather melancholy wa the Villanella with flute and oboe shining through the harp an string accompaniment. The conclusion of the varied tempo Passe Mezzo e Mascherada brought en thusiastic applause and Mr. Monteux' recognition of the first-desk oboe, cello and violin artists, Mr Gomberg, Mr. Mayes and Mr Burgin.

The soporific afternoon was no the time for Viotti's Concerto in A minor, No. 22. Mr. Stern drew as much interest from the music he was reading as the humidity permitted, with Mr. Monteux' alert orchestral direction. It is such a basic part of a violinist's learning that this fundamentally simple concerto is almost unrecognizable as an artist's vehicle. Intonation was dubious and difficult in such heat, augmented by the overhead lights. The lively dancing "Agitato assai" with its skipping rhythmic figures aroused most of the cheering listeners.

After intermission Mr. Stern again amazed and compelled with his facile virtuosity in Bartok's fascinating Rhapsody No. 1. He insisted on sharing applause with the modest Monteux.

Strauss' Rosenkavalier Suite proved a charming and familiar finish even though interpretation was studied and rather unsteady. Certainly the 104 degree heat could account for a lack of continual verve from the shirt-sleeved musicians, and the venerable conductor. There were some sun-worshippers among the lawn occupants, but most sought the shade of trees and buildings where the temperature was lower. The total attendance for Sunday was 8,734, for the weekend 30,784, with a high of 10;949 on Saturday evening.

Eugene Ormandy will conduct at Tanglewood for the first time next Saturday. The program will include Strauss' "Don Juan," Roy Harris' Third Symphony, Roussel's "Bacchus et Ariane" suite and Brahms' Second Symphony.

—M.deB.B.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,353
JUL 24 1961

114

At the Concert

Monteux Returns--to Cheers of 9,000

ISAAC STERN

By TED STRONGIN
Knickerbocker News
Staff Writer

PIERRE MONTEUX returned to an old haunt, the shed at Tanglewood, for the first time this season Sunday afternoon to conduct the Boston Symphony.

He found almost 9,000 cheering, bravo-ing wildly clapping friends on hand to greet him. For three-and-a-half solid minutes at the end of the concert, the audience gave the 86-year-old veteran a thundering ovation.

The soloist for the day was a mere lad half the conductor's age, Isaac Stern. Mr. Stern was heard in the Viotti violin Concerto No. 22 and in the Bartok Rhapsody No. 1 for violin and orchestra, the latter a Tanglewood first.

★ ★ ★

RESPIGHI'S "Old Dances and Airs for Lute" Suite No. 1; three dances from De Falla's "Three Cornered Hat" ballet and the Richard Strauss Suite from his opera, "Rosenkavalier," were tastefully interspersed around and among the two solo works, making excellently balanced fare.

As for Mr. Stern, the word "mere lad" used above certainly does not describe his playing. It's merely that the difference in ages stood out. Mr. Monteux is apparently indestructible and so is what he gets from the orchestra.

Mr. Monteux's world of music is firm, broad-based, completely comfortable and altogether secure. The Respighi sparkled. The De Falla was a palpable organism. One could see it, feel it and touch it as well as hear it.

★ ★ ★

AND THE "Rosenkavalier" brought down the house. This suite is the ultimate in waltzes, the richest flavor possible. At the hands of Monteux — who is secure enough to take all sorts of liberties with time and phrasing and still stay on course—one dives completely into the Viennese atmosphere. The "Rosenkavalier" Suite was about as luscious as it can get yesterday.

Mr. Stern, of course, is familiar at Tanglewood. His fans there know him as a violinist with fire, breadth, elegance.

These qualities were not all of them needed in the Viotti concerto. Elegance, impeccable styling, grace of line were what Mr. Stern offered most suitably.

★ ★ ★

THE VIOTTI is tuneful but tame. The player's personality stands out since the composer's isn't strong.

Bartok is the opposite of Viotti. The Rhapsody has two powerfully contrasted elements. In one, the violin is given a bravura solo part, full of grand chords and attacks, far-ranging passages, very Central European sounding.

The solo part is set awash in vibrating, shimmering, clashing orchestra textures.

★ ★ ★

BARTOK'S IDEA is splendid but to me it didn't jell. There were, however, extremely intriguing hums and murmurs and the aforementioned clashes from time to time.

All the same the Rhapsody lacked the definitive stamp with which Mr. Monteux marked everything else on the program.

Oddly enough, the Rhapsody had a minimum of the vigorous, propelling force so characteristic of Bartok.

But no matter. Taken as a whole, the concert was splendid.

★ ★ ★

AS FOR THE orchestra, it had its usual noble, powerful, rock-bottom sound when playing all together. And individual players etched out their moments with fine personality.

Among great orchestras, the Boston is the one to me that sounds the biggest and grandest, like a great, great deep gong. As in the past, Monteux and the Boston are a momentous combination. He brings out the Boston's best.

We shall hear what Ormandy does with them next Saturday night.

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Citizen (e)
LACONIA, N. H.
Circ. 5,848
JUL 29 1961

Attend Concerts Honoring Gertrude Robinson Smith

Mrs. Frederick Smith of New Hampton and her sister-in-law Mrs. Robinson W. Smith of North Main St., attended concerts at Tanglewood, Mass., the past week end. Friday evening the Boston Symphony Orchsetra conducted by Charles Munch honored Gertrude Robinson Smith, a distant connection on her 80th birthday for pioneer work in establishing the Berkshire Symphonic Festival in 1934.

The Saturday evening concert conducted by Mr. Munch with the violinist, Isaac Stern as guest soloist was an unusual musical presentation.

Sunday afternoon a concert by the entire orchestra conducted by Pierre Monteux with Mr. Stern again as guest soloist proved to be one of the most outstanding of the 1961 season. In the musical shed and on surrounding lawns and under the trees a most appreciative audience was held spellbound while listening to the program of some of the world's finest music. Mr. Monteux, 86, a former conducter of the Boston Symphony, is the idol not only of the listeners but also of the orchestra members themselves. He was led back to the podium time after time by Mr. Stern to receive tumultuous ovations by musicians and all attending, estimated to be about 16,000.

The report that Mr. Munch will retire in 1962 proved to be a note of sadness. However, the fact that his successor is to be the noted conductor of the Metropolitan Opera, Eric Leinsdorf, was well received.

While in Lee, Mass., the Smiths were guests of Dr. Fred Vohr, a brother of Mrs. Frederick Smith and a practising physician in that locality.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,353
JUL 24 1961

Soloist Stern Brilliant In Beethoven Concerto

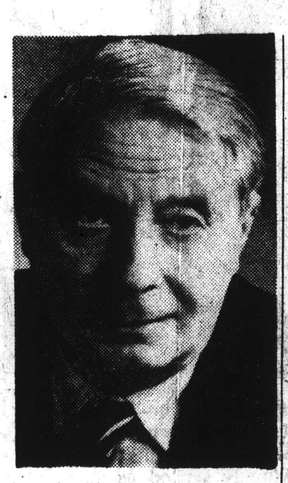
HOW would you expect Isaac Stern and the Boston Symphony to play Beethoven's Violin Concerto in D Major?

Brilliantly? Well, that is exactly the way it was performed Saturday night at Tanglewood—to the cheers of a widely enthusiastic audience which brought the soloist and the conductor, Dr. Charles Munch, back again and again until the lights in the shed were finally turned on.

The violin concerto was the highlight of a somewhat uninspired Tanglewood evening, although the feeling persists that this was not a piece that unduly taxed Mr. Stern's remarkable ability. He did not spare the horses, though, and the result was a stunning performance.

★ ★ ★

AS THE BEETHOVEN began, a dowager type seated near me commented, "Now this is REAL music." This indicated, I feel, that she shared my disenchantment with the preceding selection, William Schuman's Symphony No. 7.



DR. CHARLES MUNCH

Mr. Schuman's first movement was distinguished by woodwinds on the stage and much coughing in the audience, the second was acceptable but hardly memorable and the third was terribly saccharine and unpleasantly dissonant. What's more, it sounded curiously detached and isolated from the rest of the work. In the final movement, the horns and drums gave the symphony a verve it had lacked up until then.

The composer, a 50-year-old native of New York City, was on hand and was warmly applauded when Dr. Munch brought him onstage after the performance.

THE PROGRAM opened with Robert Schumann's Overture to the Opera "Genoveva." The French horns, which provided a major accent, seemed a trifle slow in responding at the beginning, but this may have been attributable to the breakneck pace that Dr. Munch is known to favor on occasion. At any rate, the piece moved the conductor to more flair than he customarily displays.

Speaking of Dr. Munch, he was in fine fettle all night, and it is hard to conceive of him retiring at the end of the 1962 season, as he plans to do. He should keep conducting as long as he can hold a baton.

One final word. I regret to report that Tanglewood has lost none of its appeal for the Coney Island crowd in the too-short shorts who litter the well-manicured lawns with their beer cans and other debris. It's getting so that the customers who dress tastefully and pick up after their picnics are considered gauche, maybe even a bit eccentric.

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Herald (m)
BOSTON, Mass.
Circ. 177,105
JUL 24 1961

Music

Stern Soloist At Tanglewood

By ELINOR HUGHES

Clear skies and idyllic weather made for notably large crowds for the first weekend of the Shed concerts by the full Boston Symphony Orchestra, and with Charles Munch conducting Saturday night and Pierre Monteux on Sunday afternoon, and with Isaac Stern as soloist at both concerts, there was reason for general rejoicing.

Read Substance

The Saturday night concert combined the solidly classic with the present day, opening with an overture by Robert Schumann and closing with Beethoven's Violin Concerto, and including as the real substance of the first half of the program, William Schumann's Symphony No. 7, which was commissioned by the Serge Koussevitzky Music Foundation and the Boston Symphony Orchestra in celebration of the orchestra's 75th birthday and presented in Boston for the first time last Oct. 21.

Mr. Schumann was present and took several bows in response to the enthusiastic response of the big audience to this symphony, which seemed to me a work of uneven quality, beginning disappointingly yet achieving, as progressed passages of genuine interest and excitment.

Isaac Stern, serious and youthful of appearance, gave a devoted and inspiring performance of Beethoven's only violin concerto, which is a titanic and fiercely demanding work. It sounded superb throughout, as Mr. Munch maintained an admirable balance between orchestra and soloist, and it was received with thunderous delight.

Afternoon Concert

The following afternoon, there was a most interesting program, consisting of Respighi's Old Dances and Airs for the Lute, Viotti's Violin Concerto in A minor, three dances from de Falla's "Three - Cornered Hat," Bartok's Rhapsody No. 2 for Violin and Orchestra and a suite from "Der Rosenkavalier."

Pierre Monteux, vigorous, venerable and as alert as ever, conducted, seemingly not disturbed by the fierce heat which led the members of the orchestra to remove their jackets. To the Respighi work he brought a stylized grace and the feeling of the 16th century dance rhythms which had inspired the composer to adapt them into a suite.

Then the lovely Viotti Concerto, dating from 1793 when the composer was only 18, was beautifully played by Isaac Stern, who can be as fine a classicist as he is a romanticist, and who later in the afternoon distinguished himself in still another field by his playing of the solo part in the high individual and exciting Bartok Rhapsody.

The whole afternoon was gay and brightly colored of mood, and Mr. Monteux and the orchestra gave fire and humor to those wonderful dances from "The Three Cornered Hat," and at the close reminded what a rich melodist and master of tonal coloring was Richard Strauss.

The outpouring of affection for Mr. Monteux was as genuine as it was moving. How rich a harvest his devotion to music has brought him.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 22 1961

Music Review

A Tanglewood Milestone

By JAY C. ROSENFELD

THE FIRST CONCERT of the Tanglewood season at which the entire Boston Symphony Orchestra took part had several additional factors which made it a milestone in Berkshire Festival history.

Before the resumption of the program after intermission the president of the orchestra, Henry B. Cabot, made a short speech in which he presented Miss Gertrude Robinson Smith a specially pressed recording of the feature work of the evening: Francis Poulenc's" Gloria" for soprano, chorus and orchestra. Miss Robinson Smith, long a summer resident of the Berkshires, is the founder of the Berkshire Festival, and the trustees of the orchestra took advantage of the occasion of her 80th birthday to show her a token of their esteem.

It was in 1934 that she conceived the idea of "music under the stars." The availability of Henry Hadley, the American conductor, and of the New York Philharmonic orchestra after the end of its Stadium concerts were the bricks and the mortar. "Gertie," as she is affectionately called out of her earshot but not, be it understood, in any degree of familiarity, was the architect.

* * *

THE HISTORY of Berkshire Festivals records twenty years of that alliance and then, in 1936, came the Boston Symphony and Koussevitzky. In 1938 the famous storm during the Ride of the Valkyrie played under a tent set plans in motion which matured swiftly into the construction of the famous Shed under which all subsequent concerts, as last night, took place.

Conductor Charles Munch had the services last night of the soprano who had sung it on its world premier and all succeeding American performances, Adele Addison. A chorus, finely

Poulenc never came to Tanglewood personally although several of his colleagues and fellow-members of the French "six" have been here: Honegger, Ibert and Milhaud, but Poulenc appeared in Pittsfield on Feb. 4, 1950 as pianist with the French singer Pierre Bernac.

* * *

POULENC'S "GLORIA" was commissioned by the Serge Koussevitzky music foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky.

It is not a deep nor sombre work, in spite of its religious application. Indeed, the opening chorus is a jubilant effort in a major key. The whole score is full of rhythmic irregularities but nothing prevents its easy and instantaneous assimilation. The second chorus "Laudamus te" continues "lively and joyous" and the spirit only descends to comparative calm and penitence in the first solo "Domine Deus." Miss Addison sang with full throated confidence and flawless purity. The music lies well for her although it might be difficult to find any which would tax her capabilities. Except for some unusual intervals Poulenc makes modest demands of the soloist.

The following chorus resumes a "swift and joyous" spirit which he sustains by giving the orchestral accompaniment ostentatious figures over which the chorus has a more placid message. Miss Addison's second solo "Domine Deus Angus Dei" is again in the contrastingly suppliant temper and is more effective vocally.

Poulenc starts his final chorus acapella in full voice for the mezzo-sopranos and the tenors, a daring exploit which could be managed by few groups but the preparation and discipline was apparent in the attack and the tonal fidelity, justifying Poulenc's judgment and courage.

* * *

THE PROGRAM began with Beethoven's overture to "Coriolan" followed by the Brahms first symphony. The orchestra was at its superb best. Munch made the overture graphically vivid and gave the symphony a spacious, large and broadly-conceived plan.

Munch is the fourth man to lead this symphony on this same stage. It has been previously performed there by Koussevitzky, Monteux and Carl Schuricht.

In the tonally colorful performance the quiet endings of the first three movements became especially dramatic. An audience of 5,799 which braved the short showers and threatening clouds which appeared just before eight o'clock showed enthusiasm enough to make one guess that the attendance was even larger.

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Gazette (e)
WORCESTER, Mass.
Circ. 92,860
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Big Weekend at Tanglewood

By JAY C. ROSENFELD

THE FIRST "big" weekend at Tanglewood drew 20,000 people to the final two concerts. Favored by the weather and with several unusual attractions on the programs, the two events played to very large audiences on both Saturday evening and yesterday afternoon.

The remarkable octogenarian, Pierre Monteux, was the guest conductor yesterday, and he chose a program, except for the Viotti violin concerto, of music all by his contemporaries: Respighi, Falla, Bartok and Richard Strauss. It was a "pops" dance program and was intoxicating in its light and luscious materials.

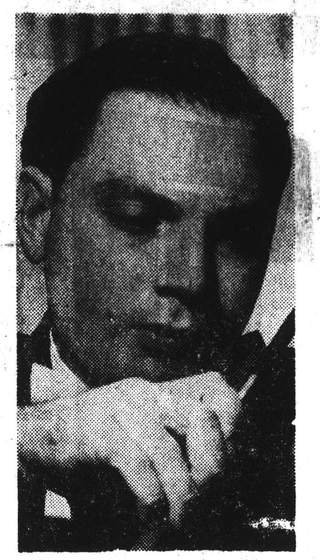
* * *

ISAAC STERN was the soloist in the Viotti concerto no. 22, in A minor and also in the Bartok rhapsody no. 1. As he had done the Beethoven on the preceding evening he accounted for half of each program, and it was interesting to see what a master artist does with music of three such different epochs.

He has played the Beethoven many times here at Tanglewood but never twice the same. He is continually searching for a deeper and truer exposition of this great concerto, and at this point he has arrived at an approach which no one but a master of his authority and competence could, or would dare, execute. He has achieved a degree of serenity through the discard of all fripperies. He uses no musical cosmetics and is intent on conveying the pristine beauty of Beethoven. Whenever there is an opportunity, he understates a theme or a decorative figure. He used stopped strings where a harmonic is indicated, he avoids slides where they might be violinistically convenient, he doesn't linger on exposed notes just to enjoy the altitude a little longer. In fine, it is a supremely mature reading. His violinistic qualifications are above discussion.

* * *

HE HAS ADOPTED another factor which in our experience is most rare: he stands quietly during the whole long introduction, and allows the whole interest to focus on the orchestra.



Isaac Stern

A contemporary of Beethoven said of Clement, the violinist for whom the concerto was written, that "his playing is indescribably graceful, dainty and elegant and not the bold robust powerful playing of the school of Viotti."

It so happens that while Stearn's playing was not at all dainty Saturday night, neither was it recklessly robust in the Viotti, which he dusted off and took from the museum shelves. Viotti was a contemporary of Mozart, but outlived him to reach the last years of Beethoven and Schubert. He was one of the species of musicians who wrote concertos for their own performances.

Monteux reduced his forces for this accompaniment, and Stern mercifully cut the long orchestral introduction and also the long first movement cadenza. The soloist's asceticism here was an anachronism, if our remembrance of things read is any guide. The embellishments both written and improvised, which soloists of that era were supposed to indulge in made show pieces of everything they touched. Stern's singing tone cannot fail to delight the least sensitive hearer.

The concerto has a place now only on a program where a contrasting exhibit accompanies it. The performance incidentally showed a minimum of rehearsal. But the Bartok rhapsody No. 1 was the counter-validating offering. The two folk dances were given a marvelous character and style by Stern. The "lassie" is a lovely, intimate grandmother's tale; the "friss," an uninhibited country dance.

* * *

SATURDAY EVENING the major offering was the seventh symphony of William Schuman. The composer was present in the audience and Munch called him to the stage to acknowledge the tremendous reception his work received. He was on the Tanglewood lot also on the preceding day when his music was sun and played by the Fromm players, after which he answered questions and discussed facets of contemporary music.

BY a strange juxtaposition, Munch prefaced the "Bill" Schuman symphony by the overture "Genoveva" of Robert Schumann. (with two "n"s). The present head of the Juilliard school, Schuman is a prolific composer, and feels that his medium is the orchestra. He would like his music to speak for itself and will not be drawn into a discussion of the meaning of his own work, as lucidly as he can speak when he so wishes.

* * *

HIS SYMPHONY is in four movements, played without pause, except for a short breather at the end of the first. The indication for the third movement is "cantabile intensamente," but many of us came away with the impression, to which, probably, Munch weightily contributed, that the whole symphony is "intensamente." It is written for a very large orchestra and every instrument seems to be playing without cease, relentlessly being demanded to give its all.

But Schuman has something to say. We felt that Munch caught the essence of Schuman's purpose. Schuman has a personal sense of sound. He writes clusters of lines for each orchestral group, and when they bow and blow at the top of their potentials, the measure of decibels is not normally exceeded. Yet many composers have have felt that the medium of their choice was inadequate and forced them to their utmost.

* * *

AT A FIRST hearing, the busy orchestration obscures quick clarification. The rhythmic involvement is facile and natural but the use of the whole harmonic spectrum simultaneously requires a moment of adjustment. There are several instances of contrasting contentment, conspicuously at the end of the first movement where a dialogue between a clarinet and a bass clarinet resolves the problem, and the slow movement has an appeal immediately engaging.

There is a consistent forward urge to this symphony, probably "a pressure" might describe it. Schuman seems to have so much to express. There is rarely a situation where a dialogue is taking place, but all the cast is talking at once. It is youthful music, or rather, music which comtemporary youth accepts and understands without any need for analysis. It's their language.

Tanglewood Swings Into High

By JOHN F. KYES
Gazette Music Critic

LENOX—The Berkshire Festival wung into high gear this weekend, at Tanglewood, with the full 04 players of the Boston Symhony Orchestra. Saturday's atendance of 10,949 was only 50 hort of being an all-time record or this weekend, but other conerts trailed last year. Increased nterest was shown in the open ehearsal at 10 a.m. Saturday, at hich 5,302 listeners contributed ome $7,500 in gate admissions o swell the orchestra's pension und.

Charles Munch conducted the irst two concerts. Friday, the nanagement honored Miss Gertrude Robinson Smith, 80, a leading spirit in establishing these oncerts in 1934. The Beethoven Coriolan" Overture and Brahms ymphony No. 1 were in strong ontrast to the modern Poulenc's Gloria," with Adele Addison, sorano, and the Festival Chorus, repared by Alfred Nash Patterson. This exciting work I had the privilege of reviewing at Boston at its premiere last January.

Saturday evening brought opposite composers of somewhat similar names, with Robert Schumann's Overture to "Genoveva," and the American William Schuman's Symphony No. 7.

Isaac Stern aroused strong enthusiasm in the Beethoven Violin Concerto in D major.

Sunday's concert offered two attractions: Stern and that remarkable personality, turned 86 in April, Pierre Monteux. The orchestra greeted Monteux with a standing ovation, and played for him with superb zeal.

The afternoon was a charming parade of colors and styles, turning gradually from older Italian forms to modern treatment of Spanish and Hungarian national materials, and the rich scoring of Richard Strauss.

Clear Tone

Utterly delightful was Respighi's Suite No. 1 of "Old Airs and Dances for the Lute." The "Gagliarda" was frank, brisk, well-accented music, alternating with lingering phrases. The "Villanella" was slow and sweet, tenderly mournful. The "Passo mezzo e mascherada" returned to an exuberant mood, its rapid phrases bringing some of the few moments of raggedness heard during the afternoon.

Stern, playing Viotti's Concerto in A minor with an orchestra of reduced size, brought not only dazzling technique but a tone which, while not the largest, was of great clarity. Some of his most eloquent messages were delivered in mezzo voice, and the elaborate ornaments were handled as a part of a gentle picture, rather than as bold feats. The closing movement was a beehive of busy accuracy.

Bartok's Rhapsody No. 1 had a wealth of opportunities for the violinist and orchestra. Its slow "lassu" assigned many colorful exclamations to the violin, and an interesting cadenza played principally against a taut piano score. Here and in the rapid "friss" the entire orchestra was displayed in interesting hues and rhythms. Monteux's ability to secure neat results without loss of verve shone as always.

The conductor roused the audience to "bravos" with his handling of three dances from Falla's ballet, "The Three-Cornered Hat." Starting in the program's established gentle mood, these dances worked up to ever more varied and explosive effects, the final one alternating the grandiose with wry phrases full of robust humor.

The Suite from Richard Strauss' "Der Rosenkavalier" was a joy throughout. It burst immediately into glittering and irresistibly flowing rhapsody, and continued as a vibrant and engrossing experience. A brilliant waltz brought amid its extravagant variations a fine solo by concert master Richard Burgin. The suite abounds in tender scenes not heard in the familiar collection of waltzes from this opera.

ADVERTISEMENT

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Berkshire Festival Meets Its Big Crowds

By Louis Chapin
Lenox, Mass.

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Francis Poulenc's "Gloria," which filled the latter half of the Friday night program, was given its première in Boston last January.

We are apparently not yet a country of choral concert-goers. Yet, on any occasion when M. Poulenc's new work is sung by a group as technically authoritative as this Festival Chorus (prepared by Alfred Nash Patterson), supported by comparable players, its vocal-instrumental graces should convert numbers of the chorally uncommitted. They apparently did so on Friday, greatly aided by Adele Addison's well-lighted sense of the solo line.

To open this program Charles Munch provided consequential Beethoven in the Overture to "Coriolan," and a Brahms' First whose last movement almost blew its tightly sealed top as it pounded its way back to the lovely horn theme. Incidentally, if a flute can cry for joy, Doriot Anthony Dwyer's flute, as she takes over this theme in the introduction, is the one to do it.

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The delights of its coloring, such as result from the placing of fine-textured strings over a bass clarinet in the first movement, bend the ear away from formal attentiveness, and I doubt if Mr. Schuman's first desire has been to produce a subject for formal analysis. His orchestra is often felt as a single voice with a multitude of components. His complications sound concerted rather than intellectually constructed.

Growing from this tendency is a difficulty, from the audience point of view, which this work shares with other contemporary symphonies. In fast closing movements, in place of the poised relating of themes in the classic rondo or sonata-allegro, there sometimes develops a more subjective kind of discussion, in which musical voices are raised rather than recapitulated. As a result, the final quantity of sound, while it may be brilliantly organized, reaches an argumentative volume which may shout at the listener rather than speak to him. Dr. Munch led his orchestra to a powerful final climax; but the impact of these brass-dominated passages could dim the memory of earlier subtleties.

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Mr. Monteux made charming use of Respighi's first suite of "Old Dances and Airs for the Lute," 16th-century music tastefully upholstered to seat the full sonority of the modern orchestra. The other items of dessert on his program were the somewhat flat-flavored Viotti A minor Violin Concerto (the first meeting of the day between Mr. Stern and his friendly audience), Falla's Dances from "The Three-Cornered Hat," and Richard Strauss's "Rosenkavalier" Suite.

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Though Mr. Monteux's understanding with the orchestra and soloist was not always of the most limber accuracy, it was compounded of strong mutual love and respect. His art continues to show the benign understatement of wisdom, and it was deeply touching to watch him stand, motionless, to receive an immense closing ovation.

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The orchestral program: Respighi's "Old Dances and Airs for the Lute," Suite No. 1; Manuel DeFalla's three dances from the ballet, "The Three-Cornered Hat;" and the suite from Richard Strauss' opera, "Der Rosenkavalier."

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His conducting of the Falla dances yesterday was baton mastery in its highest form. It was difficult to associate the conductor's calm with this cloudburst of sound.

Rhythms were so iron - clad that they compelled attention and over them floated glowing, graceful melodies. Monteux allowed no lag in activity even to placing extra emphasis on fragmentary melody, especially in woodwind. He preserved the music's constant "Hauteur." It was Spanish music of the most virile kind, in which the quietest sections had something paean-like about them.

Monteux's version of the Strauss "Rosenkavalier" suite was a marvel of interpretive acumen. It had none of the "swell-and-burst" that was heard last season on Worcester Civic Music.

Nor did the thinly instrumentated passages get spotty in tone quality. Brasses gave out a gorgeous tone. The woodwinds were not always as fortunate, and the strings made the main waltz theme soar with excitement.

Treatment from beginning to end was most flexible, impossible except with a great orchestra. Monteux removed all the excess sugary content and brought the thing to climax without crash or clatter.

Nobility earmarked the "Gagliarda," a lively dance in straightforward rhythm. Oboe, flute and cello solos were superimposed over muted strings with beautiful effect in the "Villanella." The final dance, "Passo Mezzo" was a peppy skirmish.

Stern had two successes yesterday — big and moderate. They were due, in the same order, to the Viotti and Bartok works. He played both with score, which he used sparingly.

Although Viotti was a contemporary of Beethoven's, yesterday's concerto was a pale shadow of the Beethoven that Stern played Saturday night. In the first movement, soloist and orchestra were in general accord on style, although Stern was not always on pitch, nor his tempo stable. Sentimental as the slow movement is by nature, the soloist expressed it with warmth and poise. The finale was agitated within the confines of a farily moderate tempo. It was articulate playing of elaborate passagework by soloist and orchestra.

Presumably the Bartok rhapsody looked good on the program. I. wasn't as felicitous to the ear, although marvelously performed. It gets its "raphsody" identification from the customary "Lassan" and "Friska" — emotion and bombast.

R. M.

Grace Notes — Music

TANGLEWOOD CONCERT
Friday, July 21
By G. G. V.

Of the three works heard in Tanglewood's Music Shed last Friday evening, the *Gloria* for Soprano, Chorus, and Orchestra by the contemporary French composer Francis Poulenc was perhaps the most interesting, certainly the most novel.

Although it would hardly be appropriate to church use, this *Gloria* is a welcome addition to the concert repertoire. The *Laudamus Te* is joyful in a dissinctly jazzy idiom, the *Qui sedes* is dramatic, and some of the melodic fragments that Poulenc has written around such words as *tu solis altissimus* and *cum Sancto Spiritu* are truly inspired. Since we were singing in the Festival Chorus, we cannot justly critize the performance. Our spies in the audience tell us that it came off with the exception of a few spots where Soprano Adele Addison was not at her best.

Also on the program were the Brahms *Symphony No. 1, in C Minor* and the Beethoven *Coriolan Overture*. After a two week diet of Bach and Mozart, Dr. Munch and the orchestra lit into the Brahms like hungry men into a rib roast, much to the delight of the large audience which burst into an ovation whilst the orchestra was still playing the final cadence.

LAKEVILLE, CONN JOURNAL
TANGLEWOOD CONCERT
Saturday, July 22
By E. B. H.

A capacity crowd was kept enthralled by the varied program presented by the Boston Symphony under Charles Munch on Saturday night.

The program opened with the *Overture to Genoveva* by Robert Schumann. This rarely heard overture to a seldom performed opera was rather perfunctorily played and causally received by the audience.

There was no question of the excitement generated with the playing of William Schuman's *Symphony No. 7*. It was first performed less than a year ago. A work was somewhat difficult for this reviewer to appraise. Interesting, yes; confusing, yes. However, a second hearing would help. The symphony was enthusiastically received.

The *Violin Concerto in A Major, Op. 61* by Beethoven was performed with Isaas Stern as soloist. It was given a magnificent rendition by Mr. Stern and the orchestra. All seemed swept up by the grandeur of Beethoven's music. The performance was an electrifying one to witness.

LAKEVILLE CONN. JOURNAL
TANGLEWOOD CONCERT
Sunday, July 23
By R. J. G.

The Boston Symphony Orchestra under Pierre Monteux served a curious mixed grill. Although lovingly prepared by master chefs, the menu unfortunately lacked the substance of a main course. Regrettably, too, not all ingredients were fully worthy of these cooks.

The hors d'oeuvres *(Old Dances and Airs for the Lute, 1st Suite* by Respighi) were delightfully served, especially by the incidental soloists. The brilliance of the table setting could not, however, hide the fact that Respighi overcooked his delicately flavored ingredients in an overpowering sauce of his concoction.

The fish course *(Violin Concerto #22 by Viotti)* was perhaps the least well prepared item. A heavy first movement was marred by some uncharacteristic faulty intonation from Isaac Stern, but this was quickly redeemed by beautifully sustained long phrases in the second movement and strong rhythmic propulsion in the third.

Arthur Fiedler To Conduct Concert

Arthur Fiedler, whose appearance at Tanglewood on Thursday, August 3, is eagerly awaited by thousands of Fiedler-Fans, ahs just announced his program for the Tanglewood concert.

The special program — to bebefit the Berkshire Music Center — will open with Elgar's *Pomp and Circumstance*, followed by the Overture to *Mignon* by Thomas, Strauss's beloved *Emperor* Waltzes and the suite from Offenbach's *Gaite Parisienne;* Tchaikovsky's Piano Concerto in B-flat minor with pianist Earl Wild as soloist, and selections from the Broadway musicals *West Side Story* and *Music Man.*

Tickets for Arthur Fiedler and the Boston Pops at Tanglewood have been on sale at the Berkshire Festival Ticket Office, Tanglewood, Lenox, Mass., since Monday, July 24.

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Without studying the situation, one might have thought that Monteux had a minor role in the wonderful musical products that were being created. He is a direct opposite of the podium exhibitionist. But when one took a closer look, it was amazing to note the number of cues that Monteux supplied relative to phrasing, shading and phrase conclusions.

His conducting of the Falla dances yesterday was baton mastery in its highest form. It was difficult to associate the conductor's calm with this cloudburst of sound.

Rhythms were so iron - clad that they compelled attention and over them floated glowing, graceful melodies. Monteux allowed no lag in activity even to placing extra emphasis on fragmentary melody, especially in woodwind. He preserved the music's constant "Hauteur." It was Spanish music of the most virile kind, in which the quietest sections had something paean-like about them.

Monteux's version of the Strauss "Rosenkavalier" suite was a marvel of interpretive acumen. It had none of the "swell-and-burst" that was heard last season on Worcester Civic Music.

Nor did the thinly instrumentated passages get spotty in tone quality. Brasses gave out a gorgeous tone. The woodwinds were not always as fortunate, and the strings made the main waltz theme soar with excitement.

Treatment from beginning to end was most flexible, impossible except with a great orchestra. Monteux removed all the excess sugary content and brought the thing to climax without crash or clatter.

Nobility earmarked the "Gagliarda," a lively dance in straightforward rhythm. Oboe, flute and cello solos were superimposed over muted strings with beautiful effect in the "Villanella." The final dance, "Passo Mezzo" was a peppy skirmish.

Stern had two successes yesterday — big and moderate. They were due, in the same order, to the Viotti and Bartok works. He played both with score, which he used sparingly.

Although Viotti was a contemporary of Beethoven's, yesterday's concerto was a pale shadow of the Beethoven that Stern played Saturday night. In the first movement, soloist and orchestra were in general accord on style, although Stern was not always on pitch, nor his tempo stable. Sentimental as the slow movement is by nature, the soloist expressed it with warmth and poise. The finale was agitated within the confines of a farily moderate tempo. It was articulate playing of elaborate passagework by soloist and orchestra.

Presumably the Bartok rhapsody looked good on the program. It wasn't as felicitous to the ear, although marvelously performed. It gets its "raphsody" identification from the customary "Lassan" and "Friska" — emotion and bombast.

R. M.

Grace Notes — Music

TANGLEWOOD CONCERT
Friday, July 21
By G. G. V.

Of the three works heard in Tanglewood's Music Shed last Friday evening, the *Gloria* for Soprano, Chorus, and Orchestra by the contemporary French composer Francis Poulenc was perhaps the most interesting, certainly the most novel.

Although it would hardly be appropriate to church use, this *Gloria* is a welcome addition to the concert repertoire. The *Laudamus Te* is joyful in a dissinctly jazzy idiom, the *Qui sedes* is dramatic, and some of the melodic fragments that Poulenc has written around such words as *tu solis altissimus* and *cum Sancto Spiritu* are truly inspired. Since we were singing in the Festival Chorus, we cannot justly critize the performance. Our spies in the audience tell us that it came off with the exception of a few spots where Soprano Adele Addison was not at her best.

Also on the program were the Brahms *Symphony No. 1, in C Minor* and the Beethoven *Coriolan Overture*. After a two week diet of Bach and Mozart, Dr. Munch and the orchestra lit into the Brahms like hungry men into a rib roast, much to the dedelight of the large audience which burst into an ovation whilst the orchestra was still playing the final cadence.

LAKEVILLE, CONN. JOURNAL

TANGLEWOOD CONCERT
Saturday, July 22
By E. B. H.

A capacity crowd was kept enthralled by the varied program presented by the Boston Symphony under Charles Munch on Saturday night.

The program opened with the *Overture to Genoveva* by Robert Schumann. This rarely heard overture to a seldom performed opera was rather perfunctorily played and causally received by the audience.

There was no question of the excitement generated with the playing of William Schuman's *Symphony No. 7*. It was first performed less than a year ago. The work was somewhat difficult for this reviewer to appraise. Interesting, yes; confusing, very. However, a second hearing would help. The symphony was enthusiastically received.

The *Violin Concerto in D Major, Op. 61* by Beethoven was performed with Isaas Stern as soloist. It was given a magnificent rendition by Mr. Stern and the orchestra. All seemed swept up by the grandeur of Beethoven's music. The performance was an electrifying one to witness.

LAKEVILLE, CONN. JOURNAL

TANGLEWOOD CONCERT
Sunday, July 23
By R. J. G.

The Boston Symphony Orchestra under Pierre Monteux served a curious mixed grill. Although lovingly prepared by master chefs, the menu unfortunately lacked the substance of a main course. Regrettably, too, not all ingredients were fully worthy of these cooks.

The hors d'oeuvres (*Old Dances and Airs for the Lute, 1st Suite* by Respighi) were delightfully served, especially by the incidental soloists. The brilliance of the table setting could not, however, hide the fact that Respighi overcooked his delicately flavored ingredients in an overpowering sauce of his concoction.

The fish course (*Violin Concerto #22 by Viotti*) was perhaps the least well prepared item. A heavy first movement was marred by some uncharacteristic faulty intonation from Isaac Stern, but this was quickly redeemed by beautifully sustained long phrases in the second movement and strong rhythmic propulsion in the third.

Arthur Fiedler To Conduct Concert

Arthur Fiedler, whose appearance at Tanglewood on Thursday, August 3, is eagerly awaited by thousands of Fiedler-Fans, ahs just announced his program for the Tanglewood concert.

The special program — to bebefit the Berkshire Music Center — will open with Elgar's *Pomp and Circumstance*, followed by the Overture to *Mignon* by Thomas, Strauss's beloved *Emperor* Waltzes and the suite from Offenbach's *Gaite Parisienne;* Tchaikovsky's Piano Concerto in B-flat minor with pianist Earl Wild as soloist, and selections from the Broadway musicals *West Side Story* and *Music Man*.

Tickets for Arthur Fiedler and the Boston Pops at Tanglewood have been on sale at the Berkshire Festival Ticket Office, Tanglewood, Lenox, Mass., since Monday, July 24.

4 Worcester Daily Telegram Mon., July 24, 1961

CRITIC AND CONDUCTOR
The Telegram's Raymond Morin with Eugene Ormandy

Ormandy Lauds Berkshire Fest

By RAYMON D. MORIN
Telegram Music Critic

LENOX — Eugene Ormandy, conductor of the Philadelphia Orchestra and a new summer resident in the Berkshires, visited Tanglewood for the first time on Saturday night.

He had been on the grounds but a few minutes when he stated to us that "the Berkshire Music Festival is the greastest summer festival in the world," and he added that the Boston Symphony Orchestra is "my second love."

Ormandy will conduct the Boston Symphony at Tanglewood for the first time on Saturday night. We have it on the authority of several BSO players that it's a case of mutual admiration.

The Ormandys have purchased an estate near Tanglewood, address-kept-secret. It reportedly belonged to violinist Zino Francescatti.

Recovering From Injuries

Mr. and Mrs. Ormandy are still recovering from a serious automobile accident two days before Christmas. He has a large scar on his head and still walks with a limp.

He went into detail about the accident and kept repeating, "I'm a fatalist."

Ormandy takes strong issue with the metropolitan press over its criticism of this summer's Berkshire Festival programs.

"There isn't a festival in Europe that can compare with the Berkshire," he stated, and went on to defend conductor Charles Munch's programming.

"To begin with," he said, "most of the Tanglewood audience hasn't heard the Boston Symphony play these programs in Boston. Those who have shouldn't object to hearing great music played again. And there's the tight rehearsal schedule . . . not enough time to learn new programs."

Ormandy's own program consists of works which he has conducted in his two appearances with the Boston Symphony during the past three years. It has been specially arranged for him to have "one rehearsal and a half" with the orchestra before Saturday night's concert.

The program will be Strauss' "Don Juan," Roy Harris' Third Symphony, Roussel's "Bacchus et Ariane," and Brahms' second Symphony.

Ormandy believes that music today is in a state of "evolution." He says that he goes along with "atonalists" and the "twelvetone system," but he draws the line at Stockhausen and his "electronic music." He heard some of it in Stockhausen's studio at Colonne.

After five minutes of hearing the same tone lambasted, he asked, "how much more is there?" He was told, "about seven more minutes." He stuck it out but Mrs. Ormandy left.

We got on the timely topic of federal subsidy of the arts, including symphony orchestras. Ormandy discussed it in terms of what he called his "own view" and the "facts of life."

"Every community should support its own symphony orchestra," he believes. "Private support is becoming scarcer, but the four leading orchestras are still receiving it."

The four he named at the Boston Symphony, New York York Philharmonic, Chicago Symphony and the Philadelphia Orchestra, listed last "because of its conductor's modesty."

Expresses Concern

In connection with federal subsidy, Ormandy expressed grave concern over the possibility of political influence.

"Orchestras that need help the most should have priority claim," he said, "but as expenses go up, Class A orchestras will also need assistance."

The Ormandys intend to make a regular summer retreat of their new home in the Berkshires.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
JUL 23 1961

WEATHER, MUSIC BOTH APPLAUDED AT TANGLEWOOD

10,949 Hail Performances of Isaac Stern, Boston Symphony

By WILLARD M. CLARK

LENOX—A beautiful night, the Boston Symphony Orchestra and Isaac Stern to play the Beethoven violin concerto drew 10,949 people to Tanglewood, Saturday.

Favorite Guest

Stern is a favorite Tanglewood guest. He is highly articulate both vocally and as a violinist. Saturday night he was playing a concerto about as familiar to music lovers as any written.

With the expert collaboration of the Boston Symphony Orchestra and Charles Munch, the performance was in the grand style, impeccable as to detail and filled with a vitality which communicated to the last row of seats in the Shed. There was breauty of tone, phrasing which breathed with the music and the impact upon the audience was tremendous. All participants were given a rousing applause.

The concert opened with the overture to Robert Schumann's opera "Genoveva." Lacking dramatic instinct, as did many of his contemporaries, Schumann's opera was no great success. The overture remains in the repertory. Mr. Munch made as much of the overture as possible and it was played with a real radiance.

Extended Work

William Schuman's "Symphony No. 7 was commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress and the Boston Symphony Orchestra in celebration of the 75th anniversary of the orchestra. The work is dedicated to the memory of Serge and Natalie Koussevitzky. It was first performed on Oct. 21, 1960.

The symphony is an extended work for orchestra, tailor-made for the Boston players. Particularly noteworthy in this symphony is a kind of choral writing for orchestra. I found much of it ugly, yet it is a stunning example of the skilful use of orchestral color. The finale is a real shocker and the air all around is tense as it peals forth.

Mr. Munch gave his best efforts to the performance and the result was brilliant. He seems relaxed this season and has already done some of his best work in several seasons.

Like Old Times

It seemed like old times to see hundreds of people sitting on the lawn. Lawn-sitting has not been popular up to date due to the dampness. Saturday night, minus shoes and stockings for the most part, male and female took things as comfortably as mosquitos would allow.

In a front box was Eugene Ormandy conductor of the Philadelphia Symphony Orchestra. Mr. Ormandy will conduct the Boston players later in the season. He was accompanied by his lovely wife and a sizable entourage. This was his first appearance at Tanglewood, we believe, and his many admirers were on hand to greet him.

CHARLOTTE, N.C.
OBSERVER
D. 161,914 S. 179,913
AUG 20 1961

SIGHTS AND SOUNDS

An Interview With A Soul

By DICK BANKS
Observer Arts Editor

So I interviewed the soul of Charles Munch . . .

Not many newspapermen can make this claim. Scores have chatted with the physical Munch.

It is the soul of this Alsatian-born genius which directs the Boston Symphony.

I sang baritone with the Boston Symphony orchestra, as one of a chorus of 60, in Poulenc's "Gloria," with Adele Addison as soprano soloist . . . under the baton of Charles Munch.

This was getting a soul-interview the hard way.

Florence Dunn put me up to it. She's assistant to G. Wallace Woodworth under whom I studied in the Listening and Ahlaysis department at Tanglewood, Mass., where the Boston Symphony has its summer music festival.

★ ★ ★

GETTING THE "INTERVIEW" entailed preliminary labor. And I do mean labor.

During my 17 days at Tanglewood I rehearsed the contemporary Poulenc "Gloria" with the Festival Chorus.

Alfred Nash Patterson, an outstanding Boston choral conductor, drummed the "Gloria" into us before Munch took over final rehearsals.

Never had I sung in a chorus. My last experience with the bass cleff had been 27 years ago, trombone in James Christian Pfohl's Davidson College orchestra.

It took the ear of Alfred Nash Patterson less than two minutes to hear the inexperience in my voice in the third (back) row of the baritones.

He's a youthful, forceful man, with considerable patience — as long as we kept learning — and a sense of humor that burst out in erudite bits of musical whimsicality.

★ ★ ★

I WAS ON A SPOT. Learning that "Gloria" drained energy like a hundred-yard dash.

Patterson warmed us up with scales, shouted, joked, put the piece together phrase by phrase, scolded the dreamy sopranos, petted the altos, demanded crisp vigor from baritones and basses.

It was not unusual to find Patterson directing with one foot on top his stool, the other on the second rung, flouting the laws of gravity, making progress with the "Gloria."

My system was to sit to the right of the truest baritone voice I could find and take my cues from him.

★ ★ ★

OUT OF THE MIST of nearly three decades the bass cleff came back. Rests, notes, intervals, cues for pitch, even some of what I used to know about key signatures.

I began to enjoy belting out the less difficult portions of the "Gloria."

Patterson gave us an American, rather jazzy, interpretation of the "Gloria."

★ ★ ★

THEN MUNCH showed up, said "bravo" with childlike gentleness, and changed the whole thing.

Changes in Latin diction, changes in emphasis, a loud phrase where we had been singing soft, and a feeling of worship we hadn't experienced before.

Above all was the magic of the Munch tempo.

You need three eyes, one for the music and two to read the expressive face of Charles Munch and to keep with his baton as it shifts its beat from rehearsal to rehearsal with his moods.

Charles Munch

Most rewarding is his smile when your music pleases Munch.

★ ★ ★

IT WAS FUN to rehearse in the 6,000-seat music shed within a few feet of the Boston Symphony.

Munch lectured his violins, He scolded his trombone: "Not DA-de-da-da! Da-da-de-DA!" He treated the chorus with courtesy. But he insisted on getting the "Gloria" that was singing in his mind.

Once I tried singing with the basses. The low G I couldn't quite make. Through that 104-piece orchestra and the 59 other singers, Munch heard that one sharp note.

"Two bars before seextyeight, the basses, once more," he said. This time I soundlessly mouthed the note and let the real basses have it.

"Gut," said Munch.

★ ★ ★

WITH ADELE ADDISON singing the poignant solos, we felt the tension of singing under Munch.

There seemed a blending of moods between Addison and Munch. From the conductor's podium we got a new message, a softer, gentler, more lyrical, more spiritual "Gloria." We sang it well.

It's true in music that one can be lifted above oneself.

After it was over, Munch dropped his baton, smiled his sad smile, and said, "Bravo." Each of us felt he'd been handed a brand-new hundred dollar bill!

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 22 1961

118

Mitchell

HONORED on her 80th birthday and in recognition of her pioneer work in establishing the Berkshire Symphonic Festival in 1934, Miss Gertrude Robinson Smith of Stockbridge, acknowledges with a brief "thank you," the gift of a specially cut recording of Poulenc's "Gloria," last night in the Music Shed at Tanglewood as 6,000 music lovers shared in the ovation. Members of the Boston Symphony Orchestra, standing joined in the tribute to her paid by Henry B. Cabot, to her left, president of the trustees of the Boston Symphony Orchestra. She also received from the BSO a scroll signed by Mr. Cabot and Charles Munch.

Tanglewood Pays Tribute To Miss Smith

TANGLEWOOD — An overflow crowd last night joined Dr. Charles Munch and the Boston Symphony Orchestra in paying tribute to 80-year-old Miss Gertrude Robinson Smith of Stockbridge, founder of the Berkshire Symphonic Festival, in recognition of her birthday and her pioneer work in establishing the Festival 27 years ago.

The honor was bestowed upon her at intermission of the first of five weekend concerts by Henry B. Cabot, president of the trustees of the BSO.

She was escorted to the stage from her box by her grandnephew, Charles Beecher Stowe, 12-year-old son of Mr. and Mrs. David Stowe of New Canaan, Conn., who came here with his parents for the occasion and to celebrate his birthday with his aunt.

Early Days Recalled

Mr. Cabot, recalling the early days of the Festival, told his audience that after developing the idea of a Festival here, "Miss Robinson Smith had another idea to invite the Boston Symphony Orchestra up here."

He reviewed the growth of the

Miss Smith . . .
Continued on Page 18

Festival since the BSO came on the scene in 1936, "from a field, into a tent and finally into a Shed."

"The acorn you planted," said Mr. Cabot in addressing Miss Robinson Smith," has grown to a great oak in 27 years."

He then presented to her a scroll and a specially made recording of the "Gloria" by Francis Poulenc, which Dr. Munch and the BSO performed in her honor last night.

'Testament of Gratitude'

The inscription on the scroll reads:

Gertrude Robinson Smith with admiration for her vital interest and energy that have initiated and built the Berkshire Festival and the Music Shed at Tanglewood. The Boston Symphony Orchestra offers this testament of gratitude on the occasion of her 80th birthday.

The scroll was signed by Mr. Cabot and Mr. Munch.

In acknowledging the gift, Miss Robinson Smith made a brief talk, lauding the conductor and members of the BSO for their contribution to the success of Tanglewood, concluding that "at the age of 80, I have learned to obey orders and say simply, thank you."

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
JUL 22 1961

Berkshire Festival Opens With Tribute To Gertrude Robinson

The big concerts of the Berkshire Festival started Friday night at Tanglewood with a program that had all the earmarks of a special occasion. It was Miss Gertrude Robinson Smith's 80th birthday and she was presented with a special recording of Poulenc's "Gloria" by Henry Cabot, president of the Boston Symphony Orchestra. Miss Smith more than any one person was responsible for the great Music Shed and for the backing that the late Dr. Serge Koussevitzky got for the great development of the Berkshire Festival.

Dr. Munch and the Boston Symphony Orchestra seemed to be in an exalted mood, judging from the verve and warmth of their performance. The program opened with Beethoven's Overture to "Coriolan." Then came a truly splendid presentation of the First Symphony of Brahms.

One may hear this symphony scores of times, but to hear it as Dr. Munch conducted it last night was to hear it new. The great soaring melodies were kept strong and dry, the rhythms handled with keen sensitivity, and the lyric climaxes were magnificent. The audience was swept up in an emotional experience There was prolonged applause.

When a masterpiece can b brought to life with such finesse all arguments about program variety melt away. There can b nothing musically superior to performance of this kind, whe a peerless orchestra plays great symphony under inspire direction. Dr. Munch was a the peak of his artistry.

The Poulenc "Gloria" wa sung by the Berkshire Festiva chorus, with Adele Addison, so prano soloist who came original ly from Springfield, and the or chestra. This is a modern work in six parts, full of interesting harmonic and rhythmic effects, with contrasts of mood and tempo. It was sung beautifully, with moving effect, by Miss Addison. The Festival chorus, trained by Alfred Nash Patterson, was also excellent.

Choral programs are apt not to be as popular as those devoted entirely to orchestral works, but the Festival chorus is gradually winning a reputation as one of the finest, and its contribution to Berkshire Festival programs is at last getting proper recognition. The Poulenc "Gloria" was quite exciting, and we should think a birthday gift that Gertrude Robinson Smith will treasure.

ABM

Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUL 2 3 1961

119

Founder Honored as Full Concert Series Opens

By ELINOR HUGHES

TANGLEWOOD—The third week of the Berkshire Festival's 27th season opened Friday night with the first concert in the Shed by the complete Boston Symphony Orchestra conducted by Charles Munch.

This was something of a special event for the concert was dedicated to Miss Gertrude Robinson Smith, founder of the Berkshire Symphonic Festival on the occasion of her 80th birthday.

The big audience rose to its feet and applauded warmly as Miss Smith, alert, vigorous and handsome, was escorted to the front of the stage by Dr. Munch at the beginning of the second half of the program.

Henry B. Cabot, president of the Boston Symphony Orchestra Trustees, introduced Miss Smith and presented her with a special album recording the first performance of Poulenc's "Gloria," made at Symphony Hall in Boston last January and with a scroll inscribed with the following tribute:

"Gertrude Robinson Smith, with admiration for her vital interest and energy that have initiated and built the Berkshire Festival and the Music Shed at Tanglewood. The Boston Symphony offers this testimony of gratitude on the occasion of her 80th birthday."

Miss Smith, saying she had always obeyed orders and had been told not to make a speech, thanked everyone for their kindness, expressed her delight in the album and voiced the hope that the audience present would be on hand for all the festival concerts in the future.

It was a happy evening for everyone and the capricious Berkshire weather responded by providing a perfect moonlit night.

SEVEN WEEKS

This is the first year that the Berkshire Festival has been extended to seven weeks: two weeks of Bach and Mozart concert with chamber orchestra, and five weeks of concerts with the full orchestra, conducted mainly by Dr. Munch, but with guest appearances by Pierre Monteux (he will conduct tonight and again on August 4 and 19), Leonard Bernstein (August 12), Eugene Ormandy (Saturday night), and Richard Burgin (August 11).

No mention of guest conductors should overlook the uniquely successful affair on July 13 when Danny Kaye conducted a sold out concert in the Shed for the Pension Fund and the box office recorded gross receipts of $35,000.

Attendance so far this year, that is for the Bach and Mozart weekends, has been very satisfactory as the lovers of chamber music are discovering the pleasures of hearing chamber music in the commodius Shed, rather than the charming but considerably smaller Theater. The Bach weekend, for example, drew attendance of 13,429 this season as against 11,949 last year.

The Mozart weekend, hampered by disastrously bad weather, drew 13,500 this year as against 16,180 last year.

This weekend warm and sunny, promises ideal conditions and large crowds.

FOR NEXT YEAR

Included in the information in the new program is the schedule of next summer's concerts at Tanglewood. The response to this year's seven week-season has prompted a further extension for next season, this time to eight weeks. The 1962 Berkshire Festival, under the direction of Dr. Munch, will open July 6 and continue through August 27

This means, according to the program, that there will be only three weeks of Esplanade concerts in Boston, for the usual fourth week in August will have to be omitted due to the orchestra's presence in Tanglewood.

SECOND HEARING

The Friday night program by the orchestra consisted of the "Coriolan Overture" by Beethoven,, Brahms' Symphony No. 1 and Francis Poulenc's "Gloria" with Adele Addison as soloist and the Festival Chorus, prepared by Alfred Nash Patterson.

A second hearing of the "Gloria" renewed for me the delight of the first performance I heard six months ago in Symphony Hall.

The great expanse and fine acoustics of the Shed provided a superb setting for the work, which was performed in a spirit of dedicated joy by Miss Addison, the chorus and the orchestra.

The music for the soloist, particularly the ascending phrase of "Domine Deus", is truly demanding, and must be a great technical challenge as well as an interpretive one.

Miss Addison seems to have found her way to the very heart of the score and she sings it as though it were the climax of her life's work.

Beautifully trained by Mr. Patterson, the Festival Chorus brought fresh tone, clean attack and disciplined intelligence to their work, and Dr. Munch and the orchestra made possible the rare privilege of hearing a notable modern composition—I almost said a modern classic—performed as it deserved to be.

The other glory of the evening was the performance of Brahm's C Minor Symphony, a work which has such richness of feeling and heights of inspiration that it seems strange to think it was once described, when first played by the Harvard Musical Association, elabo fying tion ches shar

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 52,400

JUL 30 1961

A Look At the Arts

By E.J.D.

On Page 19 in today's Sunday Standard-Times we report on the three concerts we attended at the Berkshire Music Festival, Tanglewood, last week. However, we should like also to recount a couple of human interest stories that came our way during our stay in the Berkshires.

Actually, the two stars of last week's Tanglewood programs were a couple of senior citizens—80-year-old Gertrude Robinson Smith and the 86-year-old conductor, Pierre Monteux, who led the Boston Symphony Orchestra at the Sunday afternoon concert.

We suspect that many of our readers may never have heard of Miss Robinson Smith. But at intermission during the Friday night concert, on the occasion of her 80th birthday, she was praised in a charming speech by Henry B. Cabot, president of the orchestra's board of trustees. Miss Robinson Smith deserved this tribute because it was she who back in May, 1934, invited a group of friends to her Berkshire Summer home to listen to an idea suggested by Dr. Henry Hadley, then conductor of the New York Philharmonic, who believed it would be pleasant to conduct an outdoor symphony concert in the Berkshires.

EARL J. DIAS

Miss Robinson Smith agreed fervently with Dr. Hadley's plan, and it was largely through her gargantuan efforts that an Aug. 23, 1934, the first concert was performed on the grounds of the Hanna Farm. In 1936, Miss Robinson Smith persuaded the late Dr. Serge Koussevitsky that he and his Boston Symphony would be welcome permanent performers at the Berkshire Festival. Musical history was made on Aug. 13, 1936, when the Boston Symphony performed its first concert in the Berkshires.

In 1937, Mrs. Gorham Brooks offered Dr. Koussevitsky the picturesque Tanglewood estate as a permanent home for the festival. A tent was erected on the Tanglewood grounds. Then, on the night of Aug. 12, 1937, occurred the most famous storm in Berkshire musical history. When the Boston Symphony started to play Wagner's "Ride of the Valkyries," the heavens opened up, lightning streaked through the sky, thunder clapped overhead, and heavy rains bombarded the roof of the tent. The roar the storm created in the shelter completely drowned out the music coming from the stage.

Just as the concert ended, Miss Robinson Smith strode to the stage and observed to the audience, "The storm has proved conclusively the need for a shed. We must raise the necessary $100,000 to build it."

And raise the money is just what the indefatigable Miss Robinson Smith did.

The great Music Shed was dedicated on Aug. 4, 1938, and, appropriately enough, Miss Robinson Smith delivered the dedicatory speech.

Thus, at the recent Friday night concert, Mr. Cabot spoke with obvious sincerity as he paid tribute to this dedicated woman and presented her with a scroll signed by himself and Dr. Charles Munch. The scroll reads: "Gertrude Robinson Smith, with admiration for her vital interest and energy that have initiated and built the Berkshire Festival and the Music Shed at Tanglewood. The Boston Symphony Orchestra offers this testament of gratitude on the occasion of her 80th birthday."

As for Pierre Monteux, his conducting of the Sunday afternoon concert was, as always, sure and sensitive. We had the opportunity to watch Monteux rehearse the orchestra on Saturday morning for this concert. We might note that a guest conductor at Tanglewood labors under some difficulty, since he is allowed only one rehearsal with the orchestra.

Monteux when he walks to the podium looks somewhat feeble, but when he lifts his baton and begins to conduct, he seems ageless. We noted that his chief concern during the rehearsal was rhythm and dynamics. He stopped the orchestra numerous times. "Come on now," he would say. "It must go like this. Ta Ta, Ta Ta. With a nice pianissimo at the end." He was particularly meticulous about the modulations and dynamics of the Strauss "Rosenkavalier" Suite.

Monteux experienced most difficulty with Bartok's "Rhapsody for Violin and Orchestra," with Isaac Stern as soloist. A complex work, it sounded at times in rehearsal as though it would never get off the ground. But Monteux's patience and perseverence gradually whipped the orchestra and Mr. Stern into shape.

Certainly, Monteux, who has conducted most of the world's great orchestras, is one of the marvels of the music world. We wish we knew his secret of eternal youth.

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

JUL 22 1961

TANGLEWOOD BENEFACTOR IS HONORED

Miss Smith Is Cited as Full Symphony Begins Festival Series

By WILLARD M. CLARK

LENOX — With the 104 man Boston Symphony Orchestra on stage and Charles Munch on podium, the Berkshire Music Festival here at Tanglewood really got underway Friday. Opening night is something very special. Mme. Serge Koussevitzky occupies her usual box and next to it is the box of Miss Gertrude Robinson Smith. The press occupies its usual seats and everyone seems to know everyone else.

Made Shed Possible

This opening concert was designated by Mr. Munch as dedicated to Miss Smith on the occasion of her 80th birthday. Miss Smith was presented with a special recording of Poulenc's "Gloria" and a citation.

It was largely through the enthusiasm and administrative genius of Miss Smith that the huge music shed came into being. In fact, Miss Smith may be credited with having made the Berkshire Music Festival possible. Henry Cabot, president of the Boston Symphony Orchestra trustees, made the presentation.

The "Gloria" by Francis Poulenc was commissioned by the Koussevitzky Music Foundation in the Library of Congress and is dedicated to the memory of Serge and Natalie Koussevitzky. It was first performed by the Boston Symphony Orchestra and Adele Addison, Jan. 21, 1961.

Superb Performance

The work is reminescent of Vivaldi, it does not have a kyrie, so it is not a mass in the strict sense. This setting of the "Gloria" is in six parts with an alternation of full chorus and a chorus reduced by half. The soprano solo comes between the second and fifth parts and in a smaller way in the sixth part. There is a splendid variation of moods throughout.

This is the kind of music which Miss Addison seems to be most closely allied to. She gave a superb performance, technically and expressively. She was admirably aided by the fine festival chorus which had been prepared by Alfred Nash Patterson.

The program opened with an energetic, tense performance of the overture to "Corilan" by Beethoven. It was a broad and spacious reading, but those were characteristics which were found during the entire evening. There was magnificent playing by all sections of the orchestra.

Work of Brahms

Charles Munch provided a reading that was worthy of the First Symphony of Brahms. It was a reading wonderfully detailed, clear and communicative. It was one of those performances which causes an audience to start its applause almost before the final movement ended.

Mr. Munch was called back many times and the orchestra men shared in the applause.

Mr. Munch made the most of every climax, yet brought to the delicate, wonderfuly melodic passages an aura of sublimity. We have never heard him conduct with such expressivity. This was a concert to be remembered long after the season closes. Tonight Mr. Munch will conduct and violinist Isaac Stern will be heard in the Beethoven Violin C

, JULY 22, 1961

concert will open with Schumann's overture to "Genoveva." William Schuman's First Symphony will also be on the program.

SCHENECTADY GAZETTE,

Monteux, Stern Play To 8,734

By D. E. RITZ
Gazette Music Editor

Pierre Monteux, conductor, with Isaac Stern as guest artist and the Boston Symphony Orchestra drew an audienec of 8,734 to Tanglewood yesterday afternoon for a program of Respighi, Viotti, de-Falla, Bartok and Strauss.

* * *

THE SUN was scorching hot even at Tanglewood and though there was a breeze it did little to cool matters either inside or outside the shed.

The Bostonians shed their coats for the performance and all of the musicians seemed to be made of stern stuff for there was no indication from their playing that the weather was not ideal.

We are great admirers of the conducting of Monteux and the violinistic ability of Stern and had attended primarily to hear the Vioti "Violin Concerto in A minor, number 22" and the Bartok "Rhapsody number 1 for violin and orchestra."

* * *

VIOTTI, WHO has been called "the father of modern violin playing" and Bartok, whose music sparkles with the national idioms of Hungary form a strange program contrast. We wonder just what Viotti would have thought of the Bartok had he heard it?

The Viotti concerto is a masterpiece of form with brilliant cadenzas, a deceptively simple sounding slow movement and a puckish finale. One of our neighbors called it "old fashioned fiddling"—maybe it is but we like it.

* * *

WE ALSO LIKE the Bartok with its rugged themes and the opening bag-pipe effect in the accompaniment. Rough accents contrast with tender legato passages and complex bowings and phrasings add spice to a work that is a major contribution to the literature of the solo violin. Dedicated to Joseph Szigeti it was first performed by him in Budapest in 1929.

The program opened with the Respighi "Old Dances and Airs for the Lute, suite number I," composed in 1918. The work is a fascinating presentation of music of an older era in a modern setting.

The "The Dances from the ballet, 'The Three-Cornered Hat,'" by de Falla has caught the fire of Spain and its dance rhythms as music seldom does.

* * *

THE PROGRAM concluded with the Strauss "Suite from Der Rosenkavalier" with its familiar passages and delightful explorations in the field of Viennese waltz. We counted no less than four differing tempos in the waltz under the baton of Monteux and thrilled to concertmaster Richard Burgin's solo presentation.

A sustained ovation for conductor and orchestra concluded the program as we left the warmth of Tanglewood for an even warmer ride back to a much warmer city.

Audiences at the shed concerts this past weekend included 5,799 on Friday night and 10,949 on Saturday night with 5,302 attending the Saturday morning rehearsal. Total attendance for the weekend was 30,784.

720

Fourth Week - July 24 - 30

SCHENECTADY, N.Y.
GAZETTE
D. 47,136
JUL 25 1961

Ormandy to Make Bow At Tanglewood Saturday

Eugene Ormandy, famed conductor of the Philadelphia Orchestra for the past 25 years, will make his first appearance at the Berkshire Festival at Tanglewood Saturday at 8:30 p.m. The engagement is the one summer engagement which Ormandy has accepted.

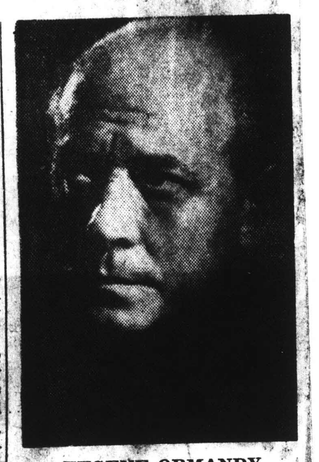
THE SATURDAY program will include the Strauss' tone poem, "Don Juan," the third symphony by the contemporary American composer Roy Harris, Roussel's "Bacchus et Ariane" suite and the Symphony number two by Brahms.

Born in Budapest Nov. 18, 1899, Ormandy entered the Royal Academy of Music in that city at the age of 5 and at 9 became a pupil of the great violinist Jeno Hubay. He soon began making public appearances and one performance was before Emperor Franz Josef and others were given before the royal family.

At 17, he received his professor's diploma at the Royal Academy and was given degrees in violin playing, composing and counterpoint.

Invited on a concert tour of the United States in 1921 he ran into difficulties through an inexperienced manager, but by determination he became radio's most important conductor. He directed his first concerts with the Philadelphia Orchestra and the New York Philharmonic in 1930.

In 1931 he scored an overnight sensation replacing Toscanini as a guest performer with the Philadelphia Orchestra and was signed as guest conductor and later conductor of the Minneapolis Symphony. Ormandy held the post until 1936 when he was invited to return to Philadelphia. He celebrated his 25th anniversary as conductor and music director of the Philadelphia Orchestra this past season.



EUGENE ORMANDY
Longtime Maestro

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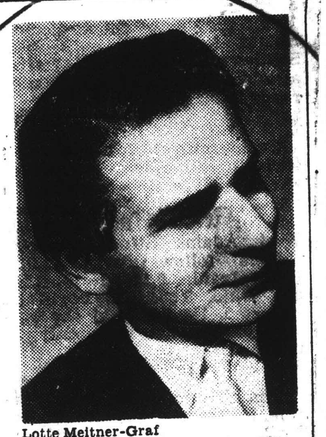
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
JUL 28 1961



Lotte Meitner-Graf

Byron Janis will be piano soloist with the Boston Symphony at Tanglewood Sunday afternoon.

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Box 2078, Boston 6 • RIchmond 2-4200
Independent
AGAWAM, Mass.
Weekly Independent
JUL 27 1961

TANGLEWOOD

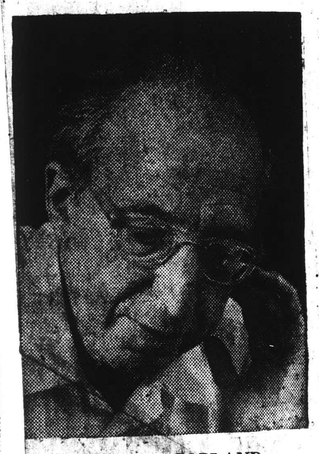
Charles Munch Invites Eugene Ormandy And Aaron Copland To Conduct Boston Symphony Orchestra At Tanglewood This Week

Friends Of The Berkshire Music Center To One-Act Operas

Charles Munch has invited Eugene Ormandy, Aaron Copland and Byron Janis to be his guests at the Boston Symphony Orchestra's Tanglewood concerts this week.

Eugene Ormandy, Music Director of the Philadelphia Orchestra and a summer resident of the Berkshires, will make his first Tanglewood appearance Saturday evening (July 29, 8:30), when he conducts the Orchestra in a program to include "Don Juan" by Richard Strauss, the Third Symphony by Roy Harris, Roussel's "Bacchus et Ariane" and the Symphony No. 2 by Brahms.

Aaron Copland, chairman of the faculty of the Berkshire Music Center and one of Charles Munch's guest conductors during the Orchestra's 1960 tour of the Far East, will conduct two of his own compositions as the opening works at the Friday evening (July 28, 8:30) concert: the "Preamble for a Solemn Occasion" and his ballet, "Appalachian Spring." Charles Munch will conduct Ravel's "Daph-



AARON COPLAND

is et Chloe," with the Festival horus (prepared by Hugh Ross nd Willis Beckett), as the closg work at this concert.

At the Sunday afternoon conert (July 30, 2:30) Doctor Munch as invited Byron Janis to perorm two piano concerti by Franz iszt—No. 1 in E-flat major and o. 2 in A major. Walter Piston's Three New England Sketches" nd Beethoven's Symphony No. 4 ill also be heard.

The Berkshire Music Center era department, under the diction of Boris Goldovsky, will esent scenes from well-known eras for the Friends of the erkshire Music Center Sunday ening, July 30, at 8:30 in the heatre. Friends of the Berkshire usic Center are also invited to e following this week:

Berkshire Music Center Orchesa, Thursday, July 27, 8:30 p.m., usic Shed; Seminar in Contemrary music, Friday, July 28, 3:15 m.; and Berkshire Music Center amber music Sunday morning, ly 30, 10:00 a.m. in the Chamber usic Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
JUL 27 1961

Ormandy, Copland to Conduct Symphony

Former Will Be Conductor Saturday Evening

To Lead Boston Orchestra In Program Including "Don Juan" and Brahms Symphony No. 2.—Chairman of Faculty of Music Center Will Lead Two of His Own Compositions.

Charles Munch has invited Eugene Ormandy, Aaron Copland and Byron Janis to be his guests at the Boston Symphony Orchestra's Tanglewood concerts this week.

Eugene Ormandy, music director of the Philadelphia Orchestra and a summer resident of the Berkshires, will make his first Tanglewood appearance Saturday evening, July 29, at 8:30, when he conducts the orchestra in a program to include "Don Juan" by Richard Strauss, the Third Symphony by Roy Harris, Roussel's "Bacchus et Ariane" and the Symphony No. 2 by Brahms.

Aaron Copland, chairman of the faculty of the Berkshire Music Center and one of Dr. Munch's guest conductors during the orchestra's 1960 tour of the Far East, will conduct two of his own compositions as the opening works at the Friday evening concert at 8:30; the "Preamble for a Solemn Occasion" and his ballet, "Appalachian Spring." Dr. Munch will conduct Ravel's "Daphnis et Chloe," with the Festival Chorus, prepared by Hugh Ross and Willis Beckett, as the closing work at this concert.

At the Sunday afternoon concert at 2:30 Dr. Munch has invited Byron Janis to perform two piano concerti by Franz Liszt—No. 1 in E-flat major and No. 2 in A major. Walter Piston's "Three New England Sketches" and Beethoven's Symphony No. 4 will also be heard.

At the Boston Symphony Orchestra's concert at Tanglewood last Friday night, Henry B. Cabot, president of the Boston Symphony Orchestra trustees, presented a scroll and a specially-made recording of the "Gloria" by Francis Poulenc to Miss Gertrude Robinson Smith.

The inscription on the scroll reads: "Gertrude Robinson Smith with admiration for her vital interest and energy that have initiated and built the Berkshire Festival and the Music Shed at Tanglewood. The Boston Symphony Orchestra offers this Testament of Gratitude on the occasion of her 80th birthday."

The scroll is signed by Mr. Cabot and by Charles Munch.

The special recording of the "Gloria"—which was performed at Friday night's concert—was made from the first performance of the work which had its world premiere, under the direction of Charles Munch and the Boston Symphony Orchestra, with Adele Addison and the Chorus Pro Musica, in Boston Jan. 21

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Circ. 165,763
JUL 24 1961

Ormandy to Conduct Tanglewood Concert

Eugene Ormandy, famed conductor of the Philadelphia Orchestra for the past 25 years and inveterate world traveler, has refused many requests for his services this summer in order to have an extended vacation with Mrs. Ormandy at their Berkshire County estate.

Ormandy has accepted only one summer engagement and that is to conduct the Boston Symphony Orchestra at Tanglewood Saturday evening.

SELECTED PROGRAM

Charles Munch has invited Ormandy to conduct at the Berkshire Festival not only because of his international fame but because of the personal admiration which exists between the two gentlemen; Ormandy has made exception to his decision of no summer concerts in order to accept his friend's invitation.

In the past Ormandy has conducted the Boston Symphony Orchestra several times in Boston—and Dr. Munch has been guest conductor of the Philadelphia Orchestra in Philadelphia—but the Tanglewood concert on Saturday will mark Ormandy's first appearance at the Berkshire Festival.

For his Tanglewood program Eugene Ormandy has scheduled Strauss' romantic tone poem, "Don Juan," the Third Symphony by the contemporary American composer Roy Harris, Roussel's "Bacchus et Ariane" suite and the Symphony No. 2 by Brahms.

PROFESSOR AT 17

From his birth in Budapest, Nov. 18, 1899, Eugene Ormandy was destined to become a musician. He entered the Royal Academy of Music in Budapest when he was five years old. At nine he became a pupil of the great violinist Jeno Hubay (after whom he was named, since Eugene is translated into Jeno in Hungarian) and soon began making public appearances. One such auspicious performance was before the Emperor Francis Josef, others took place before the Royal family.

At 17 he received his professor's diploma at the Royal Academy and was given degrees in violin playing, composing and counterpoint. Concert tours and teaching at the State Conservatory in Budapest followed. In 1921, he came to this country to make a concert tour of the United States which turned out to be a parade of glittering promises by an inexperienced manager.

But in 1930 he was directing his first concerts with the Philadelphia Orchestra and the New York Philharmonic. The turning point in his career came the following year when Toscanini, slated for a guest performance with the Philadelphia Orchestra, was suddenly taken ill and Ormandy was invited as a replacement.

Despite his manager's warnings about pinch-hitting for Toscanini and following Stokowski, Ormandy elected to take the gamble and scored an overnight sensation.

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUL 22 1961

Ormandy to Conduct BSO in His Only Summer Offering

Eugene Ormandy, conductor of the Philadelphia Orchestra for the past 25 years, will conduct the Boston Symphony Orchestra at Tanglewood next Saturday evening in his only summer engagement.

Mr. Ormandy had refused all requests for his services this summer so that he and Mrs. Ormandy could enjoy an extended vacation at their Berkshire estate, but he consented to an invitation by Charles Munch to make an appearance at the Berkshire Festival.

Mr. Ormandy has conducted the Boston Symphony Orchestra several times in Boston but the July 29 concert will mark his first appearance at Tanglewood.

For his Tanglewood program he has scheduled Strauss' "Don Juan," The Third Symphony by the contemporary American composer Roy Harris, Roussel's "Bauchus et Ariadne" suite and the Symphony No. 2 by Brahms.

PHILADELPHIA, PA.
BULLETIN
D. 705,599 S. 994,768
JUL 23 1961

Around and About . . .

Philadelphia Orchestra manager Roger Hall is due back tomorrow from a vacation visit to the island of Cyprus. Soon after he returns, Roger will be on-the-go again. He has appointments in Washington and New York. Then he drives up to the Berkshires to hear Maestro Eugene Ormandy conduct Saturday at Tanglewood. This will be Mr. Ormandy's only summer '61 concert appearance. The Ormandys have a home in the Berkshires, not far from Tanglewood.

ALBUQUERQUE,
JOUR. L.
D. 46,
S. 68,
SEP 3 1961

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105

JUL 29 1961

BYRON JANIS, pianist, who will play two Liszt concertos tomorrow afternoon with Charles Munch and the Boston Symphony Orchestra at Tanglewood, Lenox.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 1 1961

Among Notables Seen Last Weekend at Tanglewood

NOTED COMPOSER Walter Piston, at right, shakes hands with Boston Symphony Orchestra concertmaster Richard Burgin after a performance of Mr. Piston's "Three New England Sketches" Sunday at Berkshire Festival at Tanglewood.

GUEST CONDUCTOR Eugene Ormandy, musical director of the Philadelphia Symphony, chats with Ralph Berkowitz, dean of Berkshire Music Center, and Mrs. Thomas D. Perry Jr., whose husband is manager of the Boston Symphony.

CAMDEN, N.J.
COURIER-POST
D. 79,898 SAT. 74,434

JUL 20 1961

Ormandy to Conduct At Berkshire Festival

Eugene Ormandy, music director of the Philadelphia Orchestra, is scheduled to make his first appearance at the Berkshire Festival, Lenox, Mass., on Saturday, July 29. The last time Ormandy guest conducted the Boston Symphony was in 1959 when he and Charles Munch traded podiums for two concerts during the season.

For his Berkshire debut, Ormandy has programmed the Richard Strauss tone poem, "Don Juan," the Third Symphony of Roy Harris, Albert Roussel's "Bacchus et Ariane" and the Brahms Second Symphony.

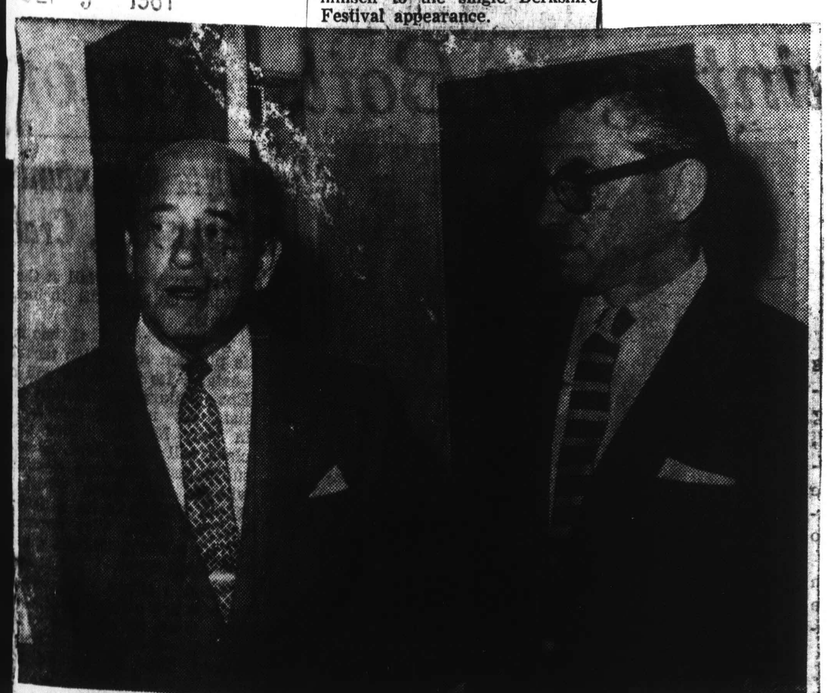
The July 29 concert marks Ormandy's only guest conducting appearance this summer. Originally, he was slated for an extensive tour, conducting throughout Europe and Israel. As a result of an automobile accident last December, however, he was obliged to cancel these plans and confine himself to the single Berkshire Festival appearance.

Photos by Whitestone

BSO MUSIC DIRECTOR Charles Munch hears Saturday evening's concert from his box, accompanied by his niece, Mlle. Marianne Kaltenbach of Paris, who is visiting him for the summer, and Dean Robert Brooks of Williams College in front row; and, in rear, Mrs. John L. Senior of Lenox, John Turner, Montreal lawyer, and Pierre Beique, manager of the Société Philharmonique de Montreal. Concert was Mr. Ormandy's first Tanglewood appearance.

ALBUQUERQUE, N.M.
JOUR. L.
D 46,74 S. 66,066

SEP 3 1961



CIVIC SYMPHONY MANAGER Ralph Berkowitz, right, is shown with Eugene Ormandy, conductor of the Philadelphia Orchestra, who visited Berkowitz this summer at Tanglewood, the Boston Symphony's Berkshire Festival. Berkowitz completed his 15th year as dean of the Berkshire Festival before returning to Albuquerque last week to resume management of the Albuquerque Civic Symphony and his private teaching. The fall membership campaign of the Civic Symphony will open Wednesday with Mrs. James W. Esenwein as chairman. Mrs. Thomas Cook Jr. is tickets chairman, with Mrs. Fred Eichert as co-chairman. Mrs. Dan Burrows and Mrs. Howard T. Stump Jr. are serving as co-chairmen of the campaign with Mrs. Esenwein.

122

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 24 1961

Pianist, Conductor, Composer Appear With BSO This Week

Byron Janis — Eugene Ormandy — Aaron Copland

TANGLEWOOD—Charles Munch has invited Eugene Ormandy, Aaron Copland and Byron Janis to be his guests at the Boston Symphony Orchestra's concerts this week.

Eugene Ormandy, music director of the Philadelphia Orchestra and a summer resident of the Berkshires, will make his first Tanglewood appearance Saturday evening at 8:30, when he conducts the orchestra in a program to include "Don Juan" by Richard Strauss, the Third Symphony by Roy Harris, Roussel's "Bacchus et Ariane" and the Symphony No. 2 by Brahms.

Aaron Copland, chairman of the faculty of the Berkshire Music Center and one of Charles Munch's guest conductors during the orchestra's 1960 tour of the Far East, will conduct two of his own compositions as the opening works at the Friday evening (at 8:30) concert: the "Preamble for a Solemn Occasion" and his ballet, "Appalachian Spring." Dr. Munch will conduct Ravel's "Daphnis et Chloe," with the festival chorus, prepared by Hugh Ross and Willis Beckett, as the closing work at this concert.

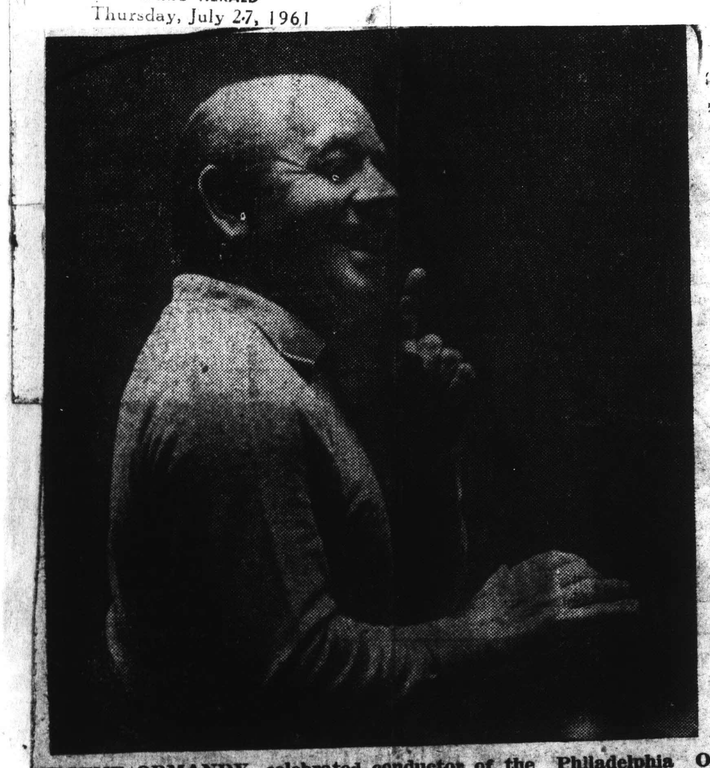
At the Sunday afternoon concert at 2:30 Dr. Munch has invited Byron Janis to perform two piano concerti by Franz Liszt—No. 1 in E-flat major and No. 2 in A major. Walter Piston's "Three New England Sketches" and Beethoven's Symphony No. 4 will also be heard.

The fourth concert of the chamber music series will be given by the New York Pro Musica in the Tanglewood Theater Wednesday at 8:30. Directed by Noah Greenberg with 10 vocalists and instrumentalists, the program will consist of vocal and instrumental compositions by the early Renaissance masters Heinrich Isaac, Ludwig Senfl and Orlando Lassus, and the Glogauer Liederbuch.

The Berkshire Music Center opera department, under the direction of Boris Goldovsky, will present scenes from well-known operas for the Friends of the Berkshire Music Center tomorrow evening at 8:30 and Sunday evening at 8:30 in the theater-concert hall. Friends of the Berkshire Music Center are also invited to the following this week: Composer's forum tonight at 8:30, Chamber Music Hall; Berkshire Music Center orchestra Thursday, 8:30 p.m., Music Shed; seminar in contemporary music, Friday at 3:15; and Berkshire Music Center chamber music Sunday morning at 10 in the Chamber Music Hall.

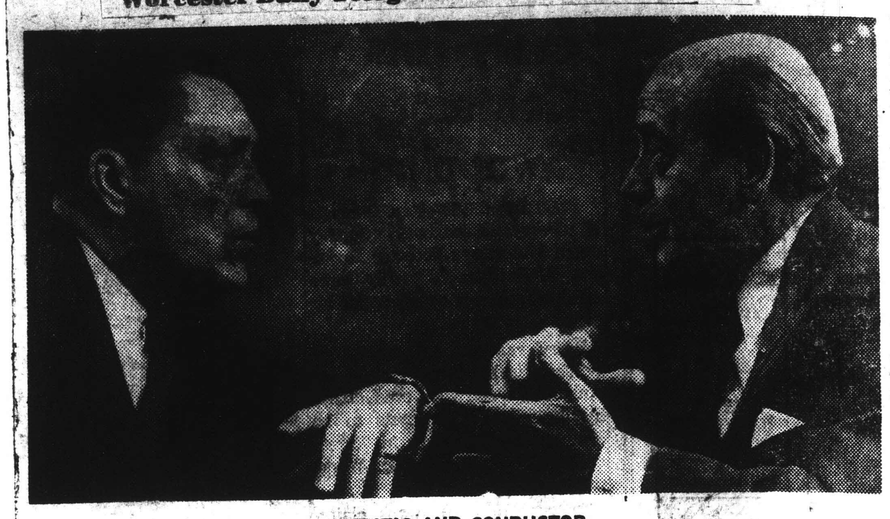
CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CAIRO HERALD
Thursday, July 27, 1961



EUGENE ORMANDY, celebrated conductor of the Philadelphia Orchestra, is to make his first appearance at the Berkshire Festival, Saturday, July 29 [illegible] 8:30. Mr. Ormandy will be guest conductor of the Boston Symphony [illegible] at the invitation of Charles Munch, Music Director. For his program, Mr. Ormandy has chosen works of Strauss, Ro[illegible] and Brahms.

Worcester Daily Telegram Mon., July 24, 1961 3



CRITIC AND CONDUCTOR
The Telegram's Raymond Morin with Eugene Ormandy

Ormandy Lauds Berkshire Fest

By RAYMON D. MORIN
Telegram Music Critic

LENOX — Eugene Ormandy, conductor of the Philadelphia Orchestra and a new summer resident in the Berkshires, visited Tanglewood for the first time on Saturday night.

He had been on the grounds but a few minutes when he stated to us that "the Berkshire Music Festival is the greatest summer festival in the world," and he added that the Boston Symphony Orchestra is "my second love."

Ormandy will conduct the Boston Symphony at Tanglewood for the first time on Saturday night. We have it on the authority of several BSO players that it's a ease of mutual admiration.

The Ormandys have purchased an estate near Tanglewood, address-kept-secret. It reportedly belonged to violinist Zino Francescatti.

Recovering From Injuries

Mr. and Mrs. Ormandy are still recovering from a serious automobile accident two days before Christmas. He has a large scar on his head and still walks with a limp.

He went into detail about the accident and kept repeating, "I'm a fatalist."

Ormandy takes strong issue with the metropolitan press over its criticism of this summer's Berkshire Festival programs.

"There isn't a festival in Europe that can compare with the Berkshire," he stated, and went on to defend conductor Charles Munch's programming.

"To begin with," he said, "most of the Tanglewood audience hasn't heard the Boston Symphony play these programs in Boston. Those who have shouldn't object to hearing great music played again. And there's the tight rehearsal schedule . . . not enough time to learn new programs."

Ormandy's own program consists of works which he has conducted in his two appearances with the Boston Symphony during the past three years. It has been specially arranged for him to have "one rehearsal and a half" with the orchestra before Saturday night's concert.

The program will be Strauss' "Don Juan," Roy Harris' Third Symphony, Roussel's "Bacchus et Ariane," and Brahms' second Symphony.

Ormandy believes that music today is in a state of "evolution." He says that he goes along with "atonalists" and the "twelvetone system," but he draws the line at Stockhausen and his "electronic music." He heard some of it in Stockhausen's studio at Colonne.

After five minutes of hearing the same tone lambasted, he asked, "how much more is there?" He was told, "about seven more minutes." He stuck it out but Mrs. Ormandy left.

We got on the timely topic of federal subsidy of the arts, including symphony orchestras. Ormandy discussed it in terms of what he called his "own view" and the "facts of life."

"Every community should support its own symphony orchestra," he believes. "Private support is becoming scarcer, but the four leading orchestras are still receiving it."

The four he named at the Boston Symphony, New York York Philharmonic, Chicago Symphony and the Philadelphia Orchestra, listed last "because of its conductor's modesty."

Expresses Concern

In connection with federal subsidy, Ormandy expressed grave concern over the possibility of political influence.

"Orchestras that need help the most should have priority claim," he said, "but as expenses go up, Class A orchestras will also need assistance."

The Ormandys intend to make a regular summer retreat of their new home in the Berkshires.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 3 1961

THERE'S nothing simple about being a guest orchestra conductor. The visitor doesn't just drop in and start conducting. When Eugene Ormandy recently led the Boston Symphony Orchestra at Tanglewood, he provided the players with orchestrations from his own Philadelphia Symphony, even though the BSO had the same music in its library. However, this is not a conductor's whimsy at all. It is common practice. A conductor's own orchestrations bear his characteristic variations and interpretations.

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American (e)
WATERBURY, Conn.
Circ. 40,709

JUL 24 1961

Noted Concert Directors At Tanglewood

Charles Munch has invited Eugene Ormandy, Aaron Copland and Byron Janis to be his guests at the Boston Symphony Orchestra's Tanglewood Concerts this week.

Ormandy, music director of the Philadelphia Orchestra and a summer resident of the Berkshires, will make his first Tanglewood appearance Saturday evening at 8:30, when he conducts the orchestra in a program to include "Don Juan" by Richard Strauss, the "Third Symphony" by Roy Harris, Roussel's "Bacchus et Ariane" and the symphony No. 2 by Brahms.

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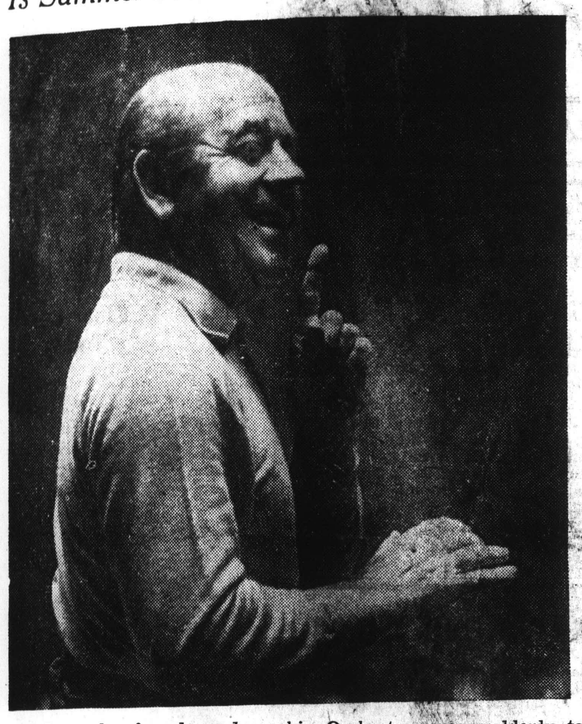
Friends of Berkshire Music Center are also invited to the following this week: Composer's Forum Monday, 8:30 p. m. Chamber Music Hall: Berkshire Music Center Orchestra Thursday, 8:30 p. m. music shed. Seminar in Contemporary Music Friday, 3:15 and Berkshire Music Center chamber music Sunday, July 30, 10 a. m. in the Chamber Music Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
JUL 27 1961

Eugene Ormandy, Symphony Guest Conductor Is Summer Resident of Southern Berkshire



Eugene Ormandy, famed conductor of the Philadelphia Orchestra for the past 25 years and inveterate world traveler, has refused many requests for his services this summer in order to have an extended vacation with Mrs. Ormandy at their Berkshire County estate. Mr. Ormandy has accepted only one summer engagement and that is to conduct the Boston Symphony Orchestra at Tanglewood Saturday evening, July 29.

Mr. Ormandy doesn't want the location of his estate identified. It is in Southern Berkshire, high on a hilltop. He purchased it several years ago from his close friend Zino Francescatti, the noted violinist. The latter appropriately named it "Fiddletop," but since this hardly is in keeping with Mr. Ormandy's profession of conductor, although he began his musical career as a violinist, he renamed the estate Belvedere.

Charles Munch has invited Mr. Ormondy to conduct at the Berkshire Festival not only because of Mr. Ormandy's international fame but because of the personal admiration which exists between the two gentlemen; Mr. Ormandy has made exception to his decision of no summer concerts in order to accept his friend's invitation. In the past Mr. Ormandy has conducted the Boston Symphony Orchestra several times in Boston—and Dr. Munch has been guest conductor of the Philadelphia Orchestra in Philadelphia—but the Tanglewood concert on July 29 will mark Mr. Ormandy's first appearance at the Berkshire Festival.

For his Tanglewood program Eugene Ormandy has scheduled Strauss' romantic tone poem, "Don Juan," the Third Symphony by the contemporary American composer Roy Harris, Roussel's "Bacchus et Ariane" suite and the Symphony No. 2 by Brahms.

From his birth in Budapest, November 18, 1899, Eugene Ormandy was destined to become a musician. He entered the Royal Academy of Music in Budapest when he was five years old. At nine he became a pupil of the great violinist, Jeno Hubay, (after whom he was named, since Eugene is translated into Jeno in Hungarian) and soon began making public appearances. One such auspicious performance was before Emperor Francis Josef, others took place before the royal family.

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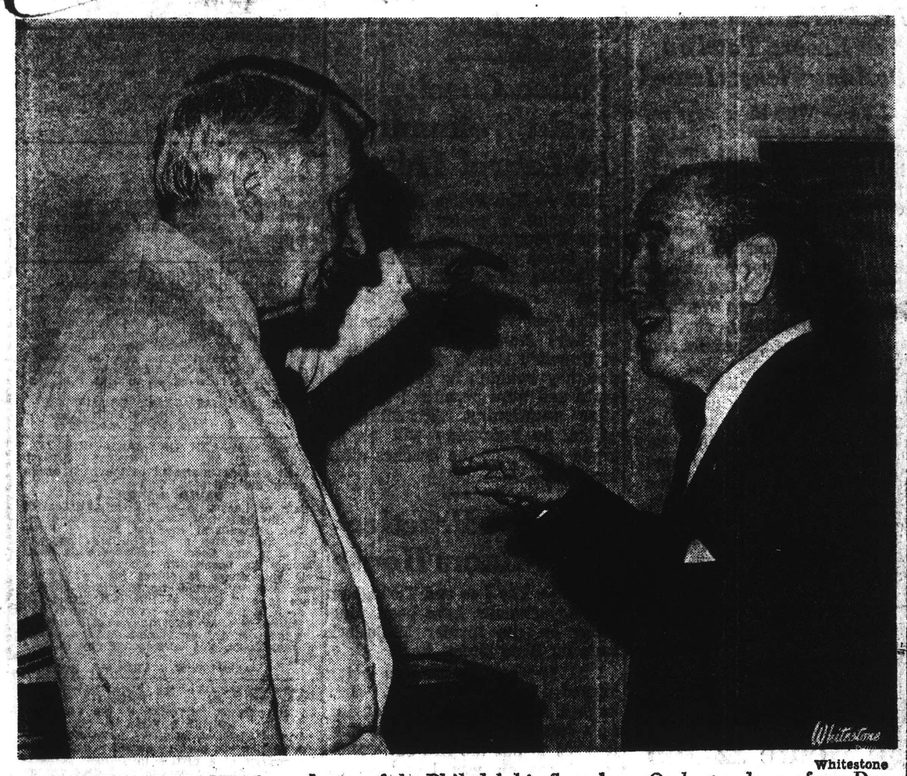
The tour turned out to be only a parade of glittering promises by an inexperienced manager. The young artist soon found himself alone in a strange country without funds or friends. By dint of genuine musical talent and determined effort, Ormandy became in short time radio's first important conductor. In 1930 he directed his first concerts with the Philadelphia Orchestra and the New York Philharmonic.

The turning point in Eugene Ormandy's career came the following year when Toscanini, slated for a guest performance with the Philadelphia Orchestra, was suddenly taken ill. Ormandy was invited as a replacement. Despite his manager's warnings about pinch hitting for Toscanini and following Sokowski, Ormandy elected to take the gamble and scored an overnight sensation.

In the audience was a representative from the Minneapolis Symphony Orchestra scouting for a successor to ailing conductor Henri Verbrugghen. He immediately signed Ormandy as guest conductor and later conductor. Ormandy held the post until 1936 proving himself a master orchestra builder, when he was invited to return to Philadelphia. This past season Eugene Ormandy celebrated his 25th anniversary as conductor and music director of the Philadelphia Orchestra.

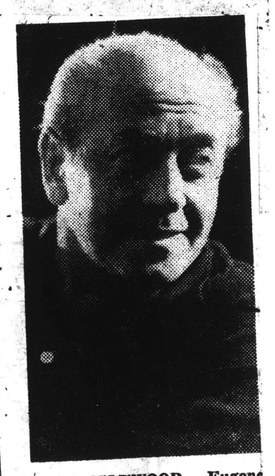
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 29 1961



Whitestone

EUGENE ORMANDY, conductor of the Philadelphia Symphony Orchestra, learns from Dr. Charles Munch, left, conductor of the BSO, how to reach the stage of the Music Shed from the conductor's room when he showed up at Tanglewood yesterday to rehearse with the orchestra in preparation for tonight's concert which he will conduct at 8:30. Mr. Ormandy is a summer resident of the Berkshires. The BSO also will rehearse other weekend programs in the Music Shed this morning at 10:30, open to the public for the benefit of the pension fund.

Herald (m)
BOSTON, Mass.
Circ. 177,105
JUL 25 1961



AT TANGLEWOOD — Eugene Ormandy, conductor of the Philadelphia Orchestra, will lead the Boston Symphony Orchestra Saturday.

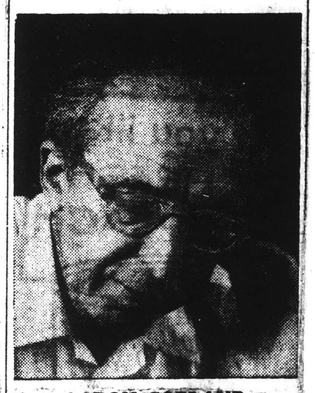
Mercury (e)
MEDFORD, Mass.
Circ. 7,207
JUL 25 1961

EUGENE ORMANDY, celebrated conductor of the Philadelphia Orchestra, will make his first appearance at the Berkshire Festival Saturday in Tanglewood He will be guest conductor of the Boston Symphony Orchestra and has chosen works by Strauss, Harris, Roussel and Brahms.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
JUL 27 1961

Copland Conducts, Janis Performs Liszt, at Lenox

Charles Munch has invited Eugene Ormandy, Aaron Copland and Byron Janis to be his



AARON COPLAND

guests at the Boston Symphony Orchestra's Tanglewood concerts this week.

Eugene Ormandy, Music Director of the Philadelphia Orchestra, will make his first Tanglewood appearance Saturday evening, July 29, 8:30, when he conducts the Orchestra in a program to include "Don Juan" by Richard Strauss, the Third Symphony by Roy Harris, Roussel's "Bacchus et Ariane" and the Symphony No. 2 by Brahms.

Aaron Copland, chairman of the faculty of the Berkshire Music Center, will conduct two of his own compositions as the opening works at the Friday evening, July 28, 8:30 concert: the "Preamble for a Solemn Occasion" and his ballet, "Appalachian Spring." Mr. Munch will conduct Ravel's "Daphnis et Chloe," with the Festival Chorus, as the closing work at this concert.

At the Sunday afternoon concert, (July 30, 2:30) Byron Janis will perform two piano concerti by Franz Liszt. Walter Piston's "Three New England Sketches" and Beethoven's Symphony No. 4 will also be heard.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 26 1961

Berkshire Natives Get Restless Too

At Tanglewood the other night, two couples disputing possession of two unreserved seats were heard engaged in a curious dialogue.

"We happen to live in the Berkshires," observed one lady bitingly, "so I guess we know the rules."

"Oh, is that so? Well, I'm sure you're not natives!" was the reply.

"No, we're not. But you're not natives, either!" cried the first disputant—quite as though the question of nativeship had some relevance to the altercation.

Natives know better. Persons born in the Berkshires or persons who have sunk tap roots here (over the course of, say, 20 to 30 years) realize that they have no claim to special treatment. The fact that they reside here entitles them to no more consideration in the county's public entertainments than is granted the latest arrival in town. Although a visitor may suspect that the year-rounder gets all the tickets he wants (and at cut-rate prices), he really has no advantage in the struggle except prior seasoning and his own inherent cunning.

If anyone is the loser in the county's tourist season, in fact, it is the Berkshire "borner" or longtime resident who sees his restaurants crowded, his streets hideous with traffic, and unfamiliar faces everywhere. If he is not intensely interested in the arts, nor in the dollars circulated by vacationers, he is in an especially unhappy plight. Then he cannot even rationalize his discomfort by saying it is the price he has to pay for Beethoven or bigger sales.

His way of living is changed for two months every year, to no discernible purpose, as the army of occupation moves into territory he once considered "his." And over it all he has slight control. Whatever the visitors may think, there is many a Berkshire native who pays the full tab and geats seated behind the post.

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'Tchaikovsky Needs a Rest'

Berkshire Eagle, July 22, 1961

Interview With Eugene Ormandy

Berkshirites are so accustomed to considering their county the summer preserve of the Boston Symphony that it may come as a surprise to them to learn that Eugene Ormandy, conductor of the Philadelphia Orchestra, has also selected this area for his summer vacation. He and his wife live in a large house in South Berkshire, and because they hope to remain uninterrupted in their not-so-rustic retreat, they asked Berkshire Week to reveal its location. We promptly agreed.

The Ormandys bought their house and land in 1959 from their good friend, violinist Zino Francescatti, who sold it because he couldn't spend enough time in the house. Long before the Ormandys ever saw it, however, they were quite familiar with it: Francescatti was always showing them photographs of the house and grounds.

* * *

"But," says Mr. Ormandy, "until I actually saw the house, I didn't believe how beautiful it was. I walked in, took one look at that view"—pointing to the skyline across the valley—"and said, 'Zino, how do you want me to pay for it?'"

The Ormandys have renamed the house, which Francescatti called "Fiddletop"; it is now "Belvedere." Mr. Ormandy says that a name someone else gave to a house wouldn't fit his personality, although "Fiddletop" does not seem an inappropriate name for Mr. Ormandy's estate, since he was a European violin prodigy at the age of three and a half and the youngest pupil of the Royal State Academy of Music in Budapest at five and a half.

A natural question for a world-famous musician living in the immediate area of Tanglewood was, "What do you think of the summer music festival here?"

With a smile, Mr. Ormandy replied that he had never been to Tanglewood. He hastened to explain that he was greatly looking forward to his first visit on Saturday, and to his first "business" engagement there as guest conductor, the following week.

* * *

Naturally, however, he has heard a lot about the festival, and is enthusiastic about it. "From all I read about Tanglewood, I think that Koussevitzky's dream has come true, primarily through the efforts of the people in the area who have given their whole-hearted support. And with one of the greatest symphonies in the world in residence, Tanglewood has to be a success."

Mr. Ormandy is coming to Tanglewood on the personal invitation of Charles Munch, a close friend whom he greatly admires. Actually, the two men set up an exchange agreement. Mr. Munch will be guest conductor of the Philadelphia Orchestra after he retires from the Boston Symphony at the close of the Boston season.

* * *

Mr. Ormandy, who is still recovering from the effects of an automobile accident last winter, is in strict training for his appearance here. It takes him about two and a half weeks to prepare for a concert. It is hard work, and he would not do it for any other orchestra. "This is the only invitation I would never have turned down," he says.

As a conductor, Mr. Ormandy not only trains hard himself, but also drills his musicians very carefully. The usual single rehearsal granted a guest conductor with the Boston Symphony was not enough for him. He felt he needed more time to work with such a fine group of musicians, and so Dr. Munch gave him another half rehearsal. "Even so," Mr. Ormandy says, "I have to count heavily on the friendship of this great orchestra if we are to give our best performance."

Middlebrook

Mr. and Mrs. Eugene Ormandy relax at Belvedere, somewhere in Berkshire.

His program for July 29 includes Harris' Third Symphony. "We've played it before," he observes, "and while I don't expect the orchestra to remember it, I do hope we can learn it sooner than a fresh work."

Since Harris is a modern American composer, Mr. Ormandy began to talk of his preferences in music. "I believe in the new," he said. "For example, I have not played Tchaikovsky in New York for 30 years. I think he needs a good rest."

Copland, he says, is one of the great American composers. "We are doing the 'Tender Land' next year in Philadelphia. I just memorized it yesterday afternoon."

Copland has also been commissioned to write a major new work for the Philadelphia Orchestra.

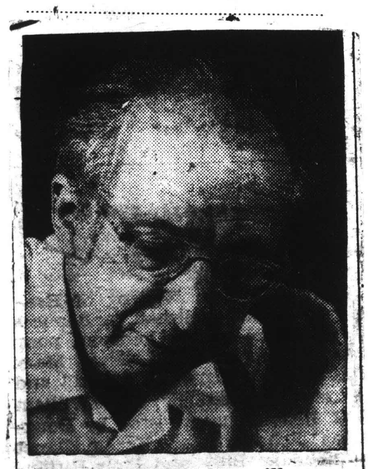
Among his other favorites are Piston, whose Seventh Symphony won the Pulitzer Prize and was written for the Philadelphia Orchestra, Samuel Barber, and Roger Sessions.

Eugene Ormandy may well be in the Berkshires to conduct the Boston Symphony in two weeks, but he is also here to relax. As the hot afternoon wore on, he began to look outside more and more often. When I left him, I think he was heading for the swimming pool.

—*Jonathan Middlebrook*

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Independent
Circ. 2,127

JUL 20 1961



AARON COPLAND will conduct two of his own works at the opening Boston Symphony concert of the fourth week of the Berkshire Festival. On Friday evening (July 28, 8:30) Mr. Copland will conduct his "Preamble" and "Appalachian Spring."

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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 29 1961

COPLAND LEADS OWN WORKS AT LENOX CONCERT

Tanglewood Program Also Offers Ballet Score by Ravel

By WILLARD M. CLARK

LENOX—It was almost an American program which the Boston Symphony Orchestra offered 6072 people in the music shed Friday night. Aaron Copland opened proceedings by conducting two of his own compositions, "Preamble for a Solemn Occasion" and "Appalachian Spring."

Profits by Tour

Copland appeared to belong to the angular school conducting, a school known for its lack of grace. However, he profited by his conducting of the orchestra on the Far East tour last year and the orchestra played well for him.

The "Preamble for a Solemn Occasion" was written on commission for the first anniversary of the adoption of the declaration of human rights by the United Nations, truly a solemn occasion. The occasion must have affected the composer deeply for he has written music in the grand style, something less than melodious, but containing grand passages. The texture is often thick, but the over all impression one got was that of sincerity.

"Appalachian Spring" finds the composer in a lighter mood. Copland is an expert with folk tunes and rhythms and the result gives the idea of American impressionism. I found many passages extremely listenable. The orchestra provided an illuminating performance, rich in tone and with finely differentiated moods. The audience, which was strangely small for a music shed concert, was lavish with its praise for "Appalashian Spring" and something less for the "Preamble."

Admires Direction

Charles Munch was on hand to conduct the only other piece on the program, Ravel's "Daphnies et Chloe," a one-act ballet. Munch has offered this creation several times at Berkshire music festivals and it always goes over. There is much to admire in the French conductor's reading of the score.

The orchestral tone was ravishing and the fresh voices of the festival chorus quite filled the shed with good sound. The chorus had been prepared by Hugh Ross and Willis Becket. In fact, the performance was a happy occasion for participants and audience. As for this listener, he does not remember a Munch - directed performance where the integration of voices and instruments sounded so well. The singing of syllables is not material for impressive effects. But when sung to the glowing music of Ravel, it fits in the picture.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
JUL 25 1961

Famed Conductor Of Philadelphia Orchestra To Make His First Appearance At Tanglewood

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For his Tanglewood program Eugene Ormandy has scheduled Strauss' romantic tone poem, "Don Juan", the Third Symphony by the contemporary American composer Roy Harris, Roussel's "Bacchus et Ariane" suite and the Symphony No. 2 by Brahms.

From his birth in Budapest, Nov. 18, 1899, Eugene Ormandy was destined to become a musician. He entered the Royal Academy of Music in Budapest when he was five years old. At nine he became a pupil of the great violinist Jeno Hubay (after whom he was named, since Eugene is translated into Jeno in Hungarian) and soon began making public appearances. One such auspicious performance was before the Emperor Francis Josef; others took place before the Royal family.

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The turning point in Eugene Ormandy's career came the following year when Toscanini, slated for a guest performance with the Philadelphia Orchestra, was suddenly taken ill. Ormandy was invited as a replacement. Despite his manager's warnings about pinch hitting for Toscanini and following Stokowski, Ormandy elected to take the gamble and scored an overnight sensation. In the audience was a representative from the Minneapolis Symphony Orchestra scouting for a successor to ailing conductor Henri Verbruggen. He immediately signed Ormandy as guest conductor and later conductor. Ormandy held the post until 1936, proving himself a master orchestra builder, when he was invited to return to Philadelphia. This past season Eugene Ormandy celebrated his 25th anniversary as conductor and music director of the Philadelphia Orchestra.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 26 1961

Ormandy's Appearance Saturday Is Favor to His Friend, Munch

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ADVERTISEMENT

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Disappointing Tour

The tour turned out to be only a parade of glittering promises by an inexperienced manager. The young artist soon found himself alone in a strange country without funds or friends. By dint of genuine musical talent and determined effort, Ormandy became in short time radio's first important conductor. In 1930 he directed his first concerts with the Philadelphia Orchestra and the New York Philharmonic.

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JUL 28 1961

Fourth BSO Series of Concerts Opens Tonight in Music Shed

TANGLEWOOD — The four Berkshire Festival weekends coming up will be packed with a variety of composers, conductors, soloists, two benefits, chamber music performances on Wednesday evenings and nearly a score of events open to the Friends of the Berkshire Music Center—morning, afternoon and night.

Copland To Conduct

Tonight the fourth series of concerts by the Boston Symphony Orchestra will open in the Music Shed when Dr. Charles Munch, musical director of the BSO, has invited composer Aaron Copland to conduct his own works in the first half of the program.

Tomorrow night, Dr. Munch's close friend, Eugene Ormandy, conductor of the Philadelphia Symphony Orchestra, and a summer resident of the Berkshires, will make his debut at Tanglewood conducting the BSO in a program featuring the works of Strass, Harris, Roussel and Brahms.

Sunday afternoon, Dr. Munch will return to the podium to conduct the BSO in a program, featuring Byron Janis as soloist in two piano concertos by Liszt.

The fifth concert of the Berkshire Festival's chamber music series will be performed by the Boston Fine Arts Quartet with Joseph de Pasquale in the theater-concert hall Wednesday evening. The quartet, consisting of four members of the BSO, Joseph Silverstein, Harry Dickson, Eugene Lehner and Richard Kapuscinski and Mr. de Pasquale, will perform the Quintets in C minor (K.406), D major (K.593), and E-flat major (K.614) by Mozart.

Boston Pops Thursday

The Boston Pops, with Arthur Fiedler, will make their annual appearance at Tanglewood Thursday night, Aug. 3, for the benefit of the Berkshire Music Center. Until last year, this benefit had been known as Tanglewood on Parade, but is now called the Boston Pops at Tanglewood. Earl Wild will be Mr. Fiedler's guest as piano soloist at this special concert. The program includes Tchaikovsky's piano concerto in B-flat minor plus Elgar's "Pomp and Circumstance," the Overture to "Mignon" by Thomas, Strauss's "Emperor" waltzes and compositions by Offenbach, Bernstein and Meredith Willson.

Next weekend Pierre Monteux will return to the Music Shed to share the conducting duties with the BSO and the following weekend Dr. Munch has invited Richard Burgin, concertmaster of the BSO, and Leonard Bernstein, conductor of the New York Philharmonic Orchestra, to conduct.

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THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 30, 1961

BERKSHIRE MUSIC FESTIVAL SCHEDULES BUSIEST WEEK

World Famous Pianist to Be Soloist Today With Boston Symphony Orchestra

Charles Munch Invites Noted Byron Janis for Performance in Music Shed

LENOX—Byron Janis, internationally famous pianist, will be the soloist this afternoon at Tanglewood when he joins the Boston Symphony Orchestra, conducted by Dr. Charles Munch in Liszt's Piano Concerto No. 1 and No. 2 for a concert at 2.30 in the Music Shed. The full orchestra will be heard in Walter Piston's "Three New England Sketches" and Beethoven's Symphony No. 4. Among the many high lights of the week at the summer home of the Boston Symphony Orchestra will be Thursday's annual Boston Pops at Tanglewood, conducted by Arthur Fiedler, with pianist Earl Wild as soloist. Orchestra manager Thomas D. Perry, Jr., has scheduled at least one event each day this week, starting at 10 a. m. today.

Two Soloists

Dr. Munch has invited two members of his orchestra to be soloists at the Boston Symphony Orchestra's Tanglewood concerts next week end.

At the Saturday evening concert at 8.30, in the Music Shed violinist Joseph Silverstein—replacing the indisposed Nicole Henriot-Schweitzer—will be soloist in the Violin Concerto No. 2 by Prokofiev; at this concert Dr. Munch will also conduct Brahms' Variations On a Theme by Haydn and the Symphony by Franck.

Joseph de Pasquale will be heard at the concert next Sunday afternoon at 2.30 in a performance of Bartok's Viola Concerto. The balance of this program will consist of Beethoven's Seventh Symphony and "The Pines of Rome," by Respighi.

Pierre Monteux makes his second appearance at the 1961 Berkshire Festival to conduct the Boston Symphony Orchestra Friday evening at 8.30 in the Music Hall when pianist Eugene Istomin will be his guest. The program will include Beethoven's Overture to "Fidelio," Schumann's Piano Concerto, the Dance from "Salome" by Richard Strauss and the Symphony No. 2 by Sibelius.

Benefit Concert

Arthur Fiedler and the Boston Pops will make their annual appearance at Tanglewood Thursday evening at 8.30 to give a benefit concert for the Berkshire Music Center. The program includes Tchaikovsky's Piano Concerto in B-Flat minor plus Elgar's "Pomp and Circumstance," the Overture to "Mignon" by Thomas, Strauss's "Emperor" Waltzes and compositions by Offenbach, Bernstein and Willson.

The fifth concert of the Berkshire Music Festival's chamber music series will be performed by the Boston Fine Arts Quartet with Joseph de Pasquale in the Tanglewood Theater Wednesday evening at 8.30. The quartet—consisting of four members of the Boston Symphony Orchestra: Joseph Silverstein, Harry Dickson, Eugen Lehner and Richard Kapuscinski—and Mr. de Pasquale will perform the Quintets in C minor (K. 406), D major (K. 593), and E-flat major (K. 614) by Mozart.

Members of the Friends of the Berkshire Music Center are invited to the following events at Tanglewood this week: Monday, 8.30 p. m., Chamber Music Hall, Composer's Forum; Tuesday, 8.30 p. m., Theater, Tanglewood Choir; Friday, 3.15 p. m., Chamber Music Hall, Seminar in Contemporary Music; Saturday, 3 p. m., Music Shed, Berkshire Music Center Orchestra; and next Sunday, 10 a. m., Chamber Music Hall, Berkshire Music Center Chamber Music.

Pops at Tanglewood

LENOX—Arthur Fiedler, who will conduct the Springfield Symphony Orchestra in a pop concert in Springfield in January, returns to the Berkshire Music Festival Thursday evening at 8.30 to direct the Boston Pops in a diversified program in the Music Shed.

Wild Is Guest

Mr. Fiedler has invited pianist Earl Wild to be soloist for a return engagement. Mr. Wild will play the Tchaikovsky Piano Concerto in B Flat minor. Thursday's program will open with "Pomp and Circumstance," to be followed by the overture from "Mignon," Emperor Waltzes by Strauss, Offenbach's "Gaite Parisienne," selections from Leonard Bernstein's "West Side Story," and end with "76 Trombones" from "The Music Man" by Meredith Willson.

The famous conductor will arrive at Tanglewood in time for Thursday's benefit concert, and immediately return to San Francisco where he is presently conducting the San Francisco Symphony's 11th pop concert season. The Tanglewood concert is for the benefit of the Berkshire Music Center.

Each year, Mr. Fiedler spends about three months as conductor of the Boston Symphony Tour Orchestra. The other nine months find him conducting major orchestras throughout the world. His return trip to California will be made via Miami and the Red Rocks Festival in Denver.

Circle Globe

Before Christmas Mr. Fiedler will have circled the globe to fulfill engagements from Buffalo to San Diego in this country; and to conduct at the Hastings Festival in England, radio and television engagements, plus a Festival Hall appearance in London; concerts in Dublin, and three weeks in Tokyo.

Such a schedule is nothing

EARL WILD

new to Arthur Fiedler. He has conducted from Norway to Argentina and from Israel to Chile. In North America, he has conducted the Orchestre Symphonique de Montreal and the Honolulu Symphony Orchestra. In the United States, he has conducted from Portland, Me., to Portland, Ore.

Not only has Arthur Fiedler conducted such orchestras as the Atlanta, Buffalo, Cleveland, Dallas, Houston, Minneapolis and Pittsburgh—or the Chicago, Boston, Philadelphia and San Francisco orchestras within nine days—but he has conducted 18 concerts for the Milwaukee Park Commission, he has conducted 15 concerts with the Seattle Symphony Orchestra, six concerts with the Philharmonic Orchestra of Buenos Aires, five with the Toronto Symphony Orchestra.

In his first 10 years in San Francisco, he conducted 96 concerts (which included 63 different concerti!) with members of the San Francisco orchestra.

Summer Festivals

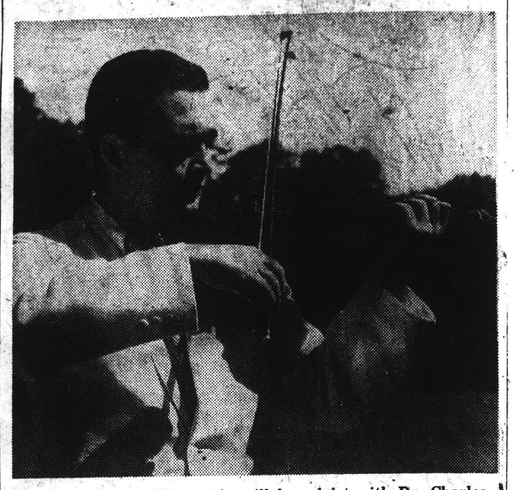
The summer festivals also claim Arthur Fiedler. He has conducted a concert to benefit the Berkshire Music Center annually since 1954 at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, he has conducted the Chicago Symphony at Ravinia and at Grant Park. He has conducted at Hollywood Bowl, Empire State Music Festival, French Lick Festival, Newport Carnival of Music, and at Philadelphia's Robin Hood Dell.

Television and radio broadcasts also take up much of Arthur Fiedler's time. He has conducted 20 Standard Hour broadcast concerts in San Francisco, six U. S. Steel broadcasts on NBC, the televised Voice of Firestone and "Music for a Spring Night." This season, for the second year, Mr. Fiedler will conduct four television concerts with the Chicago Symphony Orchestra on their "Great Music from Chicago" series. And in October, 1960, he began his own weekly radio program on CBS in New York.

Hectic Schedule

As an example of his activity since 1953 with the Boston Pops Tour Orchestra: 1953, 65 concerts in 68 days in 60 cities in 26 states; 1954, 47 concerts, 52 days, 43 cities, 16 states; 1955, 58 concerts, 53 days, 56 cities, 26 states; 1956, 81 concerts, 83 days, 79 cities, 22 states and Canada; 1957, 71 concerts, 70 days, 67 cities, 24 states and Canada; 1959, 60 concerts, 62 days, 58 cities, 22 states; for a total of—six years, 382 concerts, 388 days, 363 cities, 136 states and Canada.

Saturday Soloist



Violinist Joseph Silverstein will be soloist with Dr. Charles Munch and the Boston Symphony Orchestra Saturday evening at Tanglewood.

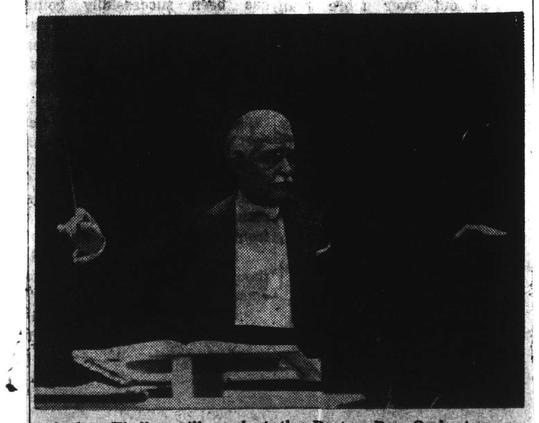
Boston Quartet

The Boston Fine Arts Quartet with assisting artist Joseph de Pasquale will be heard at Tanglewood Wednesday evening in a chamber music program.

Sign Scroll

Dr. Charles Munch, left, and Henry B. Cabot, president of the Boston Symphony Orchestra Trustees, presented a scroll and a special recording to Miss Gertrude Robinson Smith recently. Miss Smith, who celebrated her 80th birthday on the 21st, initiated the Berkshire Festival and Music Shed at Tanglewood in 1934.

Fiedler Conducts



Arthur Fiedler will conduct the Boston Pop Orchestra on Thursday evening at Tanglewood.

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Sunday Telegram
WORCESTER, Mass.
Circ. 101,456

JUL 30

Music

Asian Artists To Perform Here

By RAYMOND MORIN
Telegram Music Critic

During the forthcoming season, Worcester will be fortunate in reaping the benefit of the newly-formed Asia Society Performing Arts Program.

It's an experiment in international exchange, which will bring leading Asian artists and companies to the United States. Leading concert managements were reluctant to undertake the manifold problems (and costs) of bringing artists from a distant continent since there were no ready-made centers of prepared interest in the U.S. — hence no regular outlets for engagements.

The advisory committee (a long list of celebrities) is headed by Isadora Bennett, theatrical manager and long-time participant in the international exchange of actors, dancers, artists and musicians.

Two Here

Worcester will be host to two of the society's most famous attractions.

On Oct. 1, Ravi Shankar will give a concert at the Art Museum. He's India's great satirist and composer who performed for the international broadcast celebrating the tenth anniversary of the United Nations. His fellow-performers were Pablo Casals, Ernest Ansermet and David Oistrakh.

Shankar will be assisted by a tabla-player and a tambura-player — in Western terms, a chamber ensemble.

Indrani and her Indian Dancers will perform on the Fine Arts Course of Clark University on Nov. 9th. She is said to be the evponent of more styles of classical and regional dance than any other Indian dancer who has appeared in this country. Her company consists of three musicians and three dancers.

Composer Winner

A young Massachusetts composer was among eight students who shared $5,000 in the ninth annual student composers awards, sponsored by Broadcast Music, Inc.

He's Mark Bernard DeVoto, age 21, of Cambridge, a student at Harvard University. His entries were "Planh" for mixed chorus and five instruments, and "Toccata Tripartita for Piano."

Two summers ago, DeVoto studied with Lukas Foss at Tanglewood, and last year with Randall Thompson and Walter Piston at Harvard.

Brubeck Talking

If there's anyone who takes himself more seriously than a jazz celebrity, it's another jazz celebrity.

Last April, "Points on Jazz" was premiered in New York City. It's a ballet choreographed by Dania Krupska, with a musical score by Dave Brubeck.

Whatever success it had caused such an impact on Brubeck that he expressed himself thus: "If more jazz-oriented works by Points on Jazz can gain enough recognition an exposure they will influence the arts in general to such an extent that America, with its great jazz heritage, could take the lead away from Europe."

For a list of the European composers with whom Americans will compete, we refer you to Baker's Autobiographical Dictionary of Musicians. It doesn't necessarily have to be the 1961 edition.

Composer Relaxes

Now that Walter Piston has won his second Pulitzer Prize (1961) with his Symphony No. 7, he considers himself to be a gentleman of leisure. His new role is that of full-time composer after 33 years as a music teacher at Harvard University, and elsewhere.

"I had been carrying my students' problems around with me," he commented. "Every morning I had to solve their problems before solving my own. Now, for the first time in 33 years, the burden is lifted."

Incilentally, Piston's "Three New England Sketches" will be played this afternoon at Tanglewood by the Boston Symphony Orchestra, conducted by Charles Munch. It was written by commission for the 100th anniversary of the Worcester Music Festival.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
JUL 23 1961

Visitors to Tanglewood will hear unfamiliar music Wednesday night when the New York Pro Musica's members will sing and play work by early Renaissance composers, under Noah Greenberg's direction.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 26 1961

Lenox Quartet Concert Open To the Public

TANGLEWOOD — The Lenox Quartet will present a special concert of contemporary music here Saturday afternoon at 3. This concert will be open to the public. The Lenox Quartet was brought together three years ago as the string contingent of the Fromm Players at Tanglewood. Aaron Copland, head of the department of composition at the Berkshire Music Center, described the group as "one of the leading groups in the profession."

Members of the Lenox Quartet are: Peter Marsh and Theodora Mantz, violins; Paul Hersh, viola; Donald McCall, violoncello.

Their program will include the Quartet No. 1 (1949) by Leon Kirchner, who was composer in residence during the 1959 and 1960 sessions of the Berkshire Music Center. Also to be heard is Arnold Schoenberg's String Trio Op. 45, and following intermission the concert will close with Elliot Carter's Quartet No. 2 (1959).

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
JUL 28 1961

At Tanglewood

The Lenox String Quartet will give a free concert of contemporary music at 3 p. m. tomorrow at Tanglewood, Lenox, Mass. The program will include Leon Kirchner's Quartet No. 1,

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 29 1961

THE LENOX QUARTET, made up of former students at the Berkshire Music Center will present a concert of contemporary music in the theater at Tanglewood this afternoon at 3. From left to right, Donald McCall, violoncello; Theodora Mantz, violin; Paul Hersh, viola, and Peter Marsh, violin.

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Theatre - Concert Hall Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Wednesday Evenings at 8:30

July 26

The New York Pro Musica

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH
Music Director

BERKSHIRE FESTIVAL 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
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For their Tanglewood concert the New York Pro Musica — consisting of six vocalists and four instrumentalists — will perform works by Heinrich Isaac, Ludwig Senfl and Orlando Lassus, and from the Glogauer Liederbuch.

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Banner (e)
BENNINGTON, Vt.
Circ. 4,856
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The music the New York Pro Musica presented under the direction of Noah Greenberg at this concert covered five centuries — 1200 to 1700. It was performed by a vocal ensemble and a group of instrumentalists. The latter drew astonishing and beautiful sounds from a variety of rare instruments including, among others, a harpsichord, a viola da gamba and a series of recorders.

Opened the Public Ear

Since that evening the New York Pro Musica has performed to soldout houses in New York City, throughout the country and in many of Europe's musical centers.

These distinctions have been won by the difficult process of opening the tightly - closed public ear to the beauties of old music— the masterpieces created during the ages in which Dante wrote poetry, Da Vinci painted and Shakespeare saw his plays performed.

The New York Pro Musica, founded in 1952 by Noah Greenberg, set for itself the objective of reversing the general belief that the composers of the Renaissance and pre-Renaissance — in fact, anyone who wrote music before Bach — had produced scores suitable only for performance on the most solemn or religious occasions, and in an incomprehensible and certainly unentertaining manner.

Built Up Library

From the start, the Pro Musica undertook to build a library of available scholarship editions, microfilm, books dealing with every aspect of medieval and renaissance music. It also started its collection of early instruments for use by the performers in the ensemble. A group of qualified musicians and vocalists were recruited who would be able to accomplish the specialized task of interpreting the music of a period when nothing was written down on the scores save the notes. Since early composers usually rehearsed and conducted their own works, they had little need of indicating tempi, dynamics or even instrumentation.

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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
JUL 27 1961

TANGLEWOOD CROWD HAILS PRO MUSICA

Works of 15th, 16th Centuries Performed By Ensemble

By WILLARD M. CLARK

LENOX—The fourth concert of the seven-concert chamber music series held each Wednesday night in the Tanglewood Theater Concert Hall drew a large, attentive and critical audience. There is always an audience for a concert by the New York Pro Musica. It is the finest to be heard in the country.

Difficult, Melodic

The ensemble is made up of 10 people. Vocalists and instrumentalists. The instrumentation consists of a protative organ, harpsichord, recorders, flute and viola da gamba. The vocal ensemble consists of two sopranos, tenor, counter tenor, baritone and bass.

The music, sung and played, was by such eminent composers of 15th and 16th centuries as, Heinrich Isaac, Gogauer Liederbuch, Ludwig Senel, Orlandus Lassus and others.

The music these men wrote was difficult, melodic, imaginative and, when performed as it was Wednesday night, crystal clear and four square. Every line was projected with taste and profound understanding. A carefully prepared program had been printed but after the artists came on stage, lights were dimmed and the program became a souvenir.

Interesting Pieces

We found two of the most interesting pieces were Isaac's "Ode on the Death of Lorenzo de Medici" and a Florentine carnival song. The male quartet was excellent, although we missed the incomparable Oberlin of a season or so ago. The instrumental ensemble was heard in several numbers and the sound produced was pleasant to the ear, particularly Isaac's "In Meinen Sinn" and "J'si Pris Amours."

While this music seems to us suited to a limited audience, there is no doubt that its popularity is growing. People seem to turn to it as a respite from the music evolutions which strike the ears these days. Its classicism, purity of line and its melody make one forget for a while the cacophony around us.

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HEINRICH ISAAC

Zwischen Berg und tiefem Tal: Between mountain and deep valley there runs a free highroad, whoever does not wish to keep his love, must let him go.

Quis dabit capiti meo aquam?: O that my head were waters, and my eyes a fount of tears, that I might weep by day and weep by night . . .

Donna di Dentro: Lady, in your house grow roses, violets, and blooms . . . Fortune was mine for a long time, O my beautiful lady . . .

From the welter of Flemish master musicians who flourished around 1500, a few figures stand out clearly. Josquin des Prez has slightly obscured the name of Isaac, a man whose originality and distinctiveness are apparent on even slight acquaintance with his music. Isaac is the very model of the migrating Fleming whose life in Italy, Germany, and Austria anticipates the cosmopolitan type exemplified in Orlandus Lassus and George Frederic Handel. The most talented heads of state keep him at their courts, men like Lorenzo "the Magnificent" at Florence and Emperor Maximillian I at Vienna. Every national style interests him and provokes masterly compositions.

The major musical forms of the Renaissance were the Mass and the motet; Isaac has left us twenty-three settings of the ordinary of the Mass plus the *Choralis Constantinus,* a cycle of settings of the Offices for the entire liturgical year. The *Missa De Martyribus* like several other Isaac Masses, alternates between traditional plainsong and sections of polyphony based on the chant.

Isaac's secular music is the perfect reflection of the courtly humanism of his time. These compositions, whether grave or gay, are written with a skill that is rarely matched in any period, but the craft does not obtrude. His chansons, represented by the instrumental pieces on this program, are models of compactness in which not a phrase is wasted or misused. The lament on the death of Lorenzo, a setting of Politian's poem mourning the great patron's passing in 1492, is a tragic ode incomparable in the poise and control of its passions.

THE GLOGAUER LIEDERBUCH

Else, el se mundo: God hath now revealed himself to the world, the true being. Giving himself willingly . . .

Elslein, liebstes Elselein: Ah Elsie, dearest Elsie mine, were I only at your side . . .

Salve virgo: Hail, Virgin, pleasing to God, appointed through eternity, be thou our advocate . . .

Ich bins erfreut: My joy hangs on your red lips, most beloved mine . . .

This important Renaissance musical document consists of a set of three part-books written between the years 1477 and 1488. It was found in the

FOURTH CONCERT OF THE CHAMBER MUSIC SERIES

The New York Pro Musica

NOAH GREENBERG, *Director*

SHEILA SCHONBRUN: *Soprano*
CAROLYN BACKUS: *Soprano*
ROBERT WHITE: *Countertenor*
CHARLES BRESSLER: *Tenor*
GORDON MYERS: *Baritone*
BRAYTON LEWIS: *Bass*
LANOUE DAVENPORT: *Recorders, cromorne*
SHELLEY GRUSKIN: *Flute, recorders, cromorne*
BARBARA MUESER: *Viola da gamba*
PAUL MAYNARD: *Harpsichord, portative organ*

Instrumental consort rehearsed under the direction of LaNoue Davenport

PROGRAM

Early Renaissance Masters

	I	
HEINRICH ISAAC (c. 1450-1517)	Missa Martyribus Kyrie Agnus	Ensemble
	II	
GLOGAUER LIEDERBUCH (c. 1480)	Else, el se mundo	Ensemble
	Elslein, liebstes Elselein	Brayton Lewis and instruments
	Salve virgo	Sheila Schonbrun, Carolyn Backus, and instruments
	Ich bins erfreut	Charles Bressler and instruments
	III	
HEINRICH ISAAC	La mi la sol	Instruments
	En l'ombre	Instruments
	Zwischen Berg und tiefem Tal	Robert White and instruments
	J'ay pris amours	Instruments
	In meinem Sinn	Instruments
	IV	
HEINRICH ISAAC	Quis dabit capiti meo aquam? (Ode on the death of Lorenzo de' Medici)	Men's voices
	Donna di dentro (Florentine carnival song)	Ensemble
	INTERMISSION	
	V	
LUDWIG SENFL (c. 1490-1543)	Ich weiss nit	Charles Bressler, Robert White, and instruments
	Gross Weh ich leid'	Gordon Myers and instruments
ORLANDUS LASSUS (1532-1594)	Suzanne un jour	Harpsichord solo
	VI	
LUDWIG SENFL	Missa Paschalis Kyrie Gloria Sanctus Agnus	Ensemble

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 26 1961

N.Y. Pro Musica Concert Tonight At Tanglewood

TANGLEWOOD — Noah Greenberg and his New York Pro Musica return here tonight to give a program of early Renaissance music for vocal and instrumental ensembles as the fourth concert of the 1961 Berkshire Festival's chamber music series.

On a spring evening in 1953, a New York audience of habitual concertgoers — for whom it was no new experience to hear musical masterpieces interpreted by the foremost artists and orchestras of the present day — found itself on its feet, receiving with an ovation a new group of artists who had brought to life the long-forgotten music of the most creative era in history. The group called itself the New York Pro Musica.

For their Tanglewood concert tonight at 8:30 the New York Pro Musica — consisting of six vocalists and four instrumentalists — will perform works by Heinrich Isaac, Ludwig Senfl and Orlando Lassus and from the Glogauer Liederbuch.

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Banner (e)
BENNINGTON, Vt.
Circ. 4,856
JUL 28 1961

From 15th Century to Bach

Variety in Vocal Music at Marlboro, Tanglewood

By LISA TATE

All men, barring physical deficiency, have the capacity to utter intelligible sounds in the form of words; all equally have the capacity to sing, to make the voice prove resonantly within a range of sound.

Is it not amazing that man should be endowed with this natural capacity which is in no way necessary to his survival? Yet life would be less rich without the expression of emotion in song, and society would be less rich without the singing that has for many centuries accompanied its symobloic rites.

Song is essential, however, to the survival of music. Without this biological (yet still mysterious) possibility, how could man instinctively respond to the music in nature, then refine upon what he is able to hear and sing by composing music of infinite intricacy, then retain music to the point of being able to repeat it, whether audibly in singing or inaudibly through the powers of an inner ear that must be able to hear an inner voice?

An Unlimited Variety

The history of music shows an unlimited variety of vocal expression, and several concerts I have heard recently, plus several soon to come, will go a long way to prove this point.

A group of 10 musicians known as the "Pro Musica Antiqua" sang and played a concert of early Renaissance music the night before last as part of the Wednesday evening chamber music series at Tanglewoood.

The fact that such a group could perform a program of music by essentially unknown composers and still have potential audience turned away (to sit on the lawn, rather than in the full chamber music hall) is evidence that listeners are realizing centuries afterwards that this is a vital and vibrant music within its limited context.

Enthusiasm Restored

The Pro Musica Antiqua group, under the direction of Noah Greenberg, rightfully claims a large part of the responsibility for reviving this music in performance and for restoring "popular" enthusiasm for it when audiences as well as performers for some time seemed to indicate by their tastes that there could have been no music before Bach.

I cannot help but insert here a musically important and locally interesting note. Paul Boepple of the Bennington College faculty was conducting the Dessoff Choirs of New York in performances of little-known Renaissance music as far back as the 1930's. Greenbergs group has been in existence for just nine years now. In any case, music-lovers owe much to both men for their musical pioneering into the past.

The music of Wednesday night's concert was composed by Heinrich Isaac and his pupil, Ludwig Senfl in the late 15th and early 16th century, mostly in Germany.

Subdued Level

The voices of the Pro Musica artists were restained to the subdued level of the unusual Renaissance instruments used, pure in pitch and projection (without vibrato), hewing to a polyphonic (non-melodic, non-chordal) line that had neither extremes of range nor of harmonic color. Nor did the text stand in the way of their essentially "instrumental" use of the voice, for whole lines of this music are sung on the single syllable of a word. This was especially true in the two masses on the program.

The religious music of Isaac and Senfl gives a first impression of simple serenity, probably due to the lack of chromatic color to which our ears have grown so accustomed. Yet as the listener is drawn into the music, and as the music grows in complexity from the plain lines of Gregorian chant with which each section of the mass starts, one begins to hear the embellishments built into it in the form of broken lines, syncopated rhythms, and delicate interweaving of voices and instruments. This was also true in the moving Salve Virgo for two sopranos which comes from an anonymous collection of German songs known as the Glocauer Liederbuch.

The secular songs from this book, plus several by Senfl and Isaac, are more robust and colorful in expression, but still within the harmonic and dynamic limits of the time in which they were composed. As the program notes pointed out, their linear quality is reminiscent of the German woodcuts and etchings of the same period.

Limits Expanded

The limits of vocal expression began to expand in the late Renaissance, when the Italians particularly began to exploit the pos-

sibilities of vocal expression as an end unto itself, not merely as another instrument among instruments, resulting finally in the birth of opera early in the 17th century.

The cause of vocal music, and of all music for that matter, was further enhanced by the work of the now-famous cantor of St. Thomas Lutheran Church in Leipzig, namely one Johann Sebastian Bach.

The musicians at the Marlboro Music Festival are devoting three Friday evenings to a few of his several hundred church cantatas. I had the chance to hear the first of this series last Friday evening.

Opera-like Quality

Bach's cantatas, based on religious texts, seem almost florid by contrast to the ascetic pursuit of each individual line by each individual voice in the earlier religious music. There is dramatic richness in the harmonic blending of voices and an opera-like quality to the solo recitatives and arias. There is distinct contrast, too, in the animated alternations of sections written for instruments and for full chorus, as in the hymn-like chorales that mark the end of each cantata.

The chorus at Marlboro is obviously a put-together one that nevertheless sings with instinctive musicianship under the spirited direction of Blanche Moyse. James Wainer sang the tenor solos last Friday night in the Cantata No. 55 (Ich Armer Mensch, Ich Sundernknecht) with musical precision and clear enunciation but with a hint of harshness in the quality of his voice that was not appropriate to the dispairing fear of man aware of his sin as he faces his God. On the other hand, Benita Valente sang her solo aria in the Cantata No. 1 (Wie Schon Leuchet der Morgenstern— How Brightly Burns the Morning Star) with a madonna - likt gentleness, accompanied by a haunting line played by the English horn.

Boon to Bach Lovers

Tonight's program will feature Cantatas 32 and 132 (Prepare Ye The Way and Jesus, My Desire), and the third concert of the series a week from tonight will also be devoted primarily to the cantatas, with Florence Kopleff, Miss Valente and Ara Berberian as soloists. These concerts are a boon to Bach-lovers, but even those with uninitiated ears will surely find that it is music of eloquence.

Next week's presentation of Verdi's "Rigoletto" at the Southern Vermont Art Center in Manchester will be again another totally different kind of experience in listening to vocal music.

Highly melodic, highly dramatic, with the soloists as powerful musical protagonists inn full stage setting, opera might well be termed the climax to which the humble Gregorian chant was bound to lead as music itself evolved through experimentation with old forms and as formal singing was gradually emancipated from strict service to the Church.

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Sun (e)
LOWELL, Mass.
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AUG 5 1961

Music

Byron Janis Scores As Tanglewood Soloist

By Alfred Burke

LOWELL—Byron Janis, pianist, was the week-end soloist with the Boston Symphony orchestra at Tanglewood. His program included the Concerto 1 and 2.

Byron Janis

Dr. Charles Munch conducted and for the orchestral portions of the concert included the Beethoven Symphony No. 4 and "Three New England Sketches" by Walter Piston.

Needless to say, the appearance of Byron Janis was the highlight of the afternoon, but he was introduced to his audience by a worthy performance of Beethoven, a real big piece of work for an opening selection. And again, what can one add to either a performance by this unchallenged ensemble and the wave of approval that followed the playing of the Symphony?

Gyron Janis who needs little, if any introduction to audiences anywhere in the musical world, was in form for the important engagement. His group was one of monumental structure and one that not only demands a god day from a pianist, but a little something more. This little more is best summed up as technical excellence and a far flung imagination and flair.

Mr. Janis has these latter qualities—especially for Liszt. Apparently he was in a good mood for his performance and he straightaway went to work and in such a manner that his entire audience followed every passage and note with complete attention.

THIS EVENING DR. Munch will bring as his soloist another excellent pianist, Henriot-Schweitzer, who will be heard in the Prokofiev Concerto No. 2. The rest of the program will include the Brahms' Variations on a Theme by Haydn and the Symphony by Franck.

Tomorrow afternoon, Dr. Munch will provide a program that will comprise the following: Symphony No. 7 (Beethoven); Viola Concerto—with De Pasquale as soloist (Bartok); and The Pines o Rome (Respighi). Next week's concerts will be presented as a tribute to the late Serge Koussevitzky.

Monday evening will be highlighted by a program by the BMC Opera department; Tuesday, another opera production; Wednesday, a program by the Kroll Quartet in selections by Beethoven, Diamond and Schumann; Wednesday, the BMC orchestra; Friday, Richard Burgin will conduct the Boston Symphony orchestra at 8:30 in the evening, in a regular program.

To the average concert-goer the Berkshire Festival offers all the glamour, excitement and the opportunity of hearing the finest of music, and at its performed best. However, to the countless students who have attended the classes at Tanglewood, as well as those presently on the student roster, the summer months offer an opportunity that is possibly unequalled anywhere.

IT SEEMS that the average student looks forward to the experience of attending classes at the festival as something providing a means of learning music while also enjoying the finest of vacations. True, this all comes to pass, but what is even more important is the factor of living in a world of music.

For many years people have wondered as to why most European-trained musicians are sounder and more rounded in their musical knowledge. The Festival at Lenox provides the answer. From experience, we can say that following a stay with this giant medium of art the student leaves with an inner-felt and inner-possessed knowledge that mere study could not provide in a lifetime of searching.

To sum it up: Symphony and basic studies for breakfast, a break whereby you may enjoy the fabulous countryside that makes up Lenox; concerts every evening; the opportunity of meeting and studying with the finest minds in the world, and finally, people all-round you that literally eat and sleep music.

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SPRINGFIELD REPUBLICAN JULY 30, 1961

ORMANDY GIVEN WARM WELCOME AT TANGLEWOOD

Philadelphian Conducts Boston Orchestra as 8213 Listen

By WILLARD M. CLARK

LENOX — Once again there was an air of electrical anticipation among the audience of 8213 people who attended the concert in the music shed here at Tanglewood Saturday night.

First Appearance

The reason for this anticipation was the first appearance of Eugene Ormandy, conductor of the Philadelphia Orchestra at Tanglewood. He had been invited to conduct by Charles Munch, conductor of the Boston Symphony Orchestra. Aside from Arthur Fiedler and his Boston Pops Orchestra, it is doubtful if any conductor is better known to the American public than Ormandy and the Philadelphians. This has come about, we believe, through the thousands of recordings by both conductors.

Ormandy engendered the excitement which has been lacking at concerts since the death of Serge Koussevitzky. The short, muscular figure with its aura of auburn hair strode on stage to what amounted to an ovation. Then he went to work, starting with the Richard Strauss tone poem, "Don Juan." Many composers have used the tale of Don Jaun, putting the strange, gallant solder into many perspectivs. Ormandy made of him a grandiose figure painted in dazzling colors, heaped one atop the other; colors which were enhanced by the magnificence of the Boston players. The audience reaction was a stunning revelation of the magic of Strauss and Ormandy.

Singularly Significant

In our opinion, Roy Harris has been a singularly significant figure in the field of American music. The first performance of his third symphony was played by the Boston Symphony Orchestra on Feb. 24, 1939. The symphony is in one movement divided into five sections. What the symphony lacks in length, it is of 16 minutes duration, it makes up for in variety. For example, the first section is tragic, making use of low string sonorities. Section 2 is lyric, using the services of strings, horns and woodwinds; Section 3, a pastoral, emphasizes woodwind color; Section 4 is a fugue of some proportions with brass and percussion predominating; Section 5, again tragic, reverts to the restatement of the violin theme of Section 1.

The result is a tight, compact work which uses the resources of all sections of the orchestra in skillful manner. The work was tailormade for the Boston players and they and Ormandy made the most of it. In fact, the Harris and Strauss works found the Boston players working harder than we have ever seen them. Ormandy's tempi were fast and his demands for fortissimi ferocious.

Roussel's Second Suite

Following hard upon the Harris symphony came Roussel's second suite from the ballet "Bacchus et Ariane." Like the music before it, Roussel uses the orchestra roughly. Ormandy offered a spacious, highly detailed reading, one which was perhaps a bit more powerful than the composer intended, but which was tremendously efective. As we write, the audience is still applauding.

Intermission was wonderful, following the tensions of the first portion of the program. Then came a tour de force, Ormandy's reading of the "Symphony No. 2 in D Minor" by Brahms. It is perhaps his happiest, carefree symphony, rich in melody, color and poetry.

Ormandy conducted deftly, making clear every line, embuing every phrase with its exact color and moulding the symphony into an eloquent expression of beauty and making fallacious the idea that Brahms' music was "obscure," "intellectual," to be comprehended by only the chosen few. Today Brahm's music speaks for itself, its message crystal clear if one will but listen and even clearer when brought to one by so perceptive a mind as Eugene Ormandy.

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Journal
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AUG 3 1961

Grace Notes: Summertime Reviews Of This Week

July 28
By G. G. V.

Friday night was ballet night at Tanglewood, ballet, that is, without benefit of dancers, The conrectgoer might justly question the programming of two major works in this form in one evening, even if they are as dissimilar as Aaron Copland's "Appalachian Spring" and Maurice Ravel's "Daphnis et Chloe." That things came off as well as they did is a tribute to the conducting of Dr. Charles Munch as well to the talents of the aforementioned composers.

Aaron Copland conducted his own works (his Preamble for a Solemn Occasion was the curtain raiser) and the Boston Symphony obliged him with a sympathetic performance. Musically, "Applachian Spring" is a lovely collation of American Folk materials, sometime sprightly, sometime languid.

"Daphnis et Chloe" is a virtuoso piece scored for everything but the kitchen sink. The horns bleat like livestock, the wind machine whirs and whines, and the chorus incants and pants its way to a distinctly orgiastic climax. Interspersed are some beautifully shimmering string passages and a flute cadenza that could prove the undoing of a lesser artist than Doriot Anthony Dwyer. Both Dr. Munch and the audience seemed to enjoy this tour de force immensely.

SATURDAY. JULY 29
By R. E. and A. H.

Saturday night at Tanglewood marked the debut there as conductor of Eugene Ormandy, the famous Maestro of the Philadelphia Orchestra.

The Boston Symphony Orchestra responded with obvious relish to the Philadelphian's spirited readings and rendered a remarkably brilliant performance. There was a seamless perfection to the music; a new precision and flawless control which added special distinction to this concert.

Opening with Richard Strauss' vivid tone poem, *Don Juan,* the program continued with Roy Harris' *3rd Symphony.* Introduced twenty years ago by this same orchestra, the Harris work performed as a single movement has achieved a deserved place in orchestral repertoire.

The evening reached its high point in sheer brilliance and musical excitement with Roussel's second suite from the ballet music for *Bacchus and Ariane.* This contemporary French composition provided Mr. Ormandy and the orchestra with opportunity for some very impressive fireworks.

Brahms beloved *2nd Symphony,* was given a superb reading. A fitting conclusion to a fine concert.

Sunday, July 30
By S. R.

Byron Janis' performance of Liszt's first and second piano concertos, at Tanglewood, on Sunday afternoon, July 30 thrilled an audience of over 10,000 people. It was one of those unforgettable occasions when phenomenal technical skill and profound musicality fuse into a perfect whole. Charles Munch and the Boston Symphony Orchestra provided Mr. Janis with a sensitive accompaniment.

The program opened with Beethoven's *4th Symphony,* which was followed by the Liszt *Concerto No. 2 in A major* Walter Piston's *Three New England Sketches,* played after the intermission gave the audience a chance to catch its breath between Janis' two hair-raising performances. Mr. Piston was on hand to acknowledge the gracious reception accorded him by the audience.

The concert commemorated the one-hundred fiftieth anniversary of the birth of Franz Liszt. Much has been written about the fabled technique of the master but it is difficult to believe that even he could have turned in a more [illegible]tive performance.

MUSIC MOUNT[illegible]
By J. V.

The Berkshire Qua[illegible] fifth Sunday concert wa[illegible]ther feast for the ears. Th[illegible] section of the program c[illegible]ed of music by Purcell, [illegible] and Rameau; the final sele[illegible], the Schubert *Quartet in* [illegible] *major, Opus 161,* provided co[illegible]rable contrast to the rest of [illegible] program.

The *Chacony in G* [illegible]*or for Strings,* by Purcell ma[illegible] good use of the resonance o[illegible] instruments to vary to[illegible] color. It was admirably perfo[illegible]ed by the Berkshire Quartet, and is reviewed here briefly only in an attempt to do some justice to the guest artist, Irma Rogell, harpsichordist.

Mrs. Rogeli played the Bach *Concerto in G Minor* with the Berkshire Quartet, as well as three Rameau pieces for harpsichord. I say "played" because, in addition to her scrupulous and scholarly respect for the music, Mrs. Rogell finds— and communicates — real joy in her instrument and in the music.

The intimate character of the harpsichord still permits wide variation in the quality of the sound, and Mrs. Rogell's sensitive and intelligent use of the resources of the instrument is a credit both to her and to her excellent training. The Quartet played precisely and well, and only rarely overshadowed the harpsichord; this was another difficult task very well done.

The Rameau pieces, *Les Tourbillons, L'Entretien des Muses,* and *Les Sauvages,* were performed with delicacy and strength, and for an encore Mrs. Rogell played a delightful Sicilian *Tarantella* in her own arrangement.

Air Conditioned

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Times (e)
HARTFORD, Conn.
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JUL 31 1961

Byron Janis Soloist at Lenox

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass.—Byron Janis, provided the instrumental bravura while Charles Munch offered symphonic solidity to the concert by the Boston Symphony at Tanglewood Sunday afternoon.

Mr. Janis repeated his pianistic tour de force of playing both of the Liszt concerti on one program, a feat which he performed in Hartford last Winter. In superb technical form, he drew a deserved ovation from an audience of some 9,000 persons.

In the A major Concerto, which is the most diffuse of the two, he managed to ameliorate its episodic character by some ravishing cantabile playing and brilliant handling of its rhythmical transformations, Byron Janis is a performer of enkindling temperament, a quality all too rarely encountered.

* * *

THE PIANIST was in even more impressive form in the E flat Concerto, which shows off the virtuoso pianist to better effect. The antiphonal octaves in answer to the orchestra's opening theme were beautifully handled and the accelerando tempo of the finale was taken at a whirlwind pace. In fact, there were times when Mr. Janis, rather than the conductor, set the pace for this exciting performance.

To my mind, there is only one weakness in the pianist's equipment and that is his seeming inability, at times, to produce a genuinely sonorous tone, one that will stand up to the massed sound of the Boston Orchestra.

* * *

BEETHOVEN'S least familiar symphony, his Fourth in B-flat, was given an extremely genial and ingratiating performance by Mr. Munch and the orchestra. This conductor is perfectly willing to accept Schumann's thesis that the Fourth is a "Greek maiden between two Norse giants." The dynamism inherent to the Third and Fifth Symphonies was happily missing in Munch's concept and the orchestra's performance.

For the afternoon's novelty, the conductor chose Walter Piston's "Three New England Sketches," which, surprisingly enough, have programmatic titles.

* * *

MR. PISTON has long disavowed any programmatic intent in his music, usually being content to be called a kind of stern and rock-bound neo-classicist. This recent work (1959) seemed to partake more of impressionism, particularly in the first two movements, than of neo-classicism, although the finale had a ringing, brassy climax.

The composer, now in his 66th year, was on hand to receive the plaudits of the crowd.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
JUL 31 1961

BYRON JANIS BRILLIANT AT TANGLEWOOD

8747 Hear Performances Of Liszt Concertos With Symphony

By WILLARD M. CLARK

LENOX—Sparks flew in all directions in the Tanglewood Music Shed Sunday afternoon as pianist Byron Janis, Charles Munch and the Boston Symphony Orchestra collaborated in two concerts for piano and orchestra by Franz Liszt. That was the excitement which drew 8747 to the shed and lawns to bring the total for the week end to 26,914.

Opens With Beethoven

The concert opened with a drawn-out, rather lugubrious performance of Beethoven's Symphony No. 4 in B Flat Major. This was one of the more quiet of Beethoven's symphonies—a warm, highly polished creation whose parts fit together perfectly. One heard a smooth performance, finely integrated and luscious in sound.

In our opinion, Byron Janis stands at the head of the list of colleagues in his age class. He is a formidable technician, capable of enunciating sublime poetry and intelligent enough to understand a great variety of musical styles and idioms.

The Concerto in A Major, No. 2, played first, has a deal more poetry or schmaltz, as some anti-Lisztians choose to call it, than the Concerto in E Flat Major, No. 1. Janis brought to the A major concerto his technical brilliance, flair for the grandiose and his own particular charm. Ornamentations were taken at a dazzling pace and tossed off with real brilliance and in the lyrical sections the tone was projected so that the slightest whisper was easily heard. Nor could the full orchestra drown him out.

Piston Work Played

The characteristics of his playing were carried over into the Concerto in E Flat Major, No. 1 with results that drew from the audience a tremendous ovation with recall after recall. If there were more concerts with artists of the Janis caliber during the season, audiences might be larger, whatever the weather.

The other work on the program was composed of three "New England Sketches" by Walter Piston, who knows his New England and writes impressively of its seaside, summer evening and mountains. The work was composed for the 100th Worcester festival. Piston has written, "The sketches are not intended as descriptive or representational tone painting, and any chance impressions of realism or specific reference come as incidents in the act of composition. This act may be described prosaically as controlled expansion and development of two or three short motives."

Perhaps the composer sounds too modest. Whether or not so intended there is the vitality of realism in these sketches through which the listener can form his own impressions, pictorially or through physical memories. Mr. Munch, long an admirer of Walter Piston, provided a finely wraught performance, rich in detail and beautifully textured.

Byron Janis

Continued From Page 1

NEW YORK JOURNAL-AM. D. 618,802 JUL 3 1

130

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SPRINGFIELD REPUBLICAN JULY 30, 1961

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LAKEVILLE, Conn.
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MUSIC MOUNTAIN
By J. V.

The Berkshire Quartet's fifth Sunday concert was another feast for the ears. The first section of the program consisted of music by Purcell, Bach, and Rameau; the final selection, the Schubert *Quartet in G Major, Opus 161,* provided considerable contrast to the rest of the program.

The *Chacony in G Minor for Strings* by Purcell makes good use of the resonance of the instruments to vary tone color. It was admirably performed by the Berkshire Quartet, and is reviewed here briefly only in an attempt to do some justice to the guest artist, Irma Rogell, harpsichordist.

Mrs. Rogell played the Bach *Concerto in G Minor* with the Berkshire Quartet, as well as three Rameau pieces for harpsichord. I say "played" because, in addition to her scrupulous and scholarly respect for the music, Mrs. Rogell finds— and communicates — real joy in her instrument and in the music.

The intimate character of the harpsichord still permits wide variation in the quality of the sound, and Mrs. Rogell's sensitive and intelligent use of the resources of the instrument is a credit both to her and to her excellent training. The Quartet played precisely and well, and only rarely overshadowed the harpsichord; this was another difficult task very well done.

The Rameau pieces, *Les Tourbillons, L'Entretien des Muses,* and *Les Sauvages,* were performed with delicacy and strength, and for an encore Mrs. Rogell played a delightful Sicilian *Tarantella* in her own arrangement.

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Times (e)
HARTFORD, Conn.
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JUL 31

Byron Janis Soloist at Lenox

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass.—Byron Janis, provided the instrumental bravura while Charles Munch offered symphonic solidity to the concert by the Boston Symphony at Tanglewood Sunday afternoon.

Mr. Janis repeated his pianistic tour de force of playing both of the Liszt concerti on one program, a feat which he performed in Hartford last Winter. In superb technical form, he drew a deserved ovation from an audience of some 9,000 persons.

In the A major Concerto, which is the most diffuse of the two, he managed to ameliorate its episodic character by some ravishing cantabile playing and brilliant handling of its rhythmical transformations. Byron Janis is a performer of enkindling temperament, a quality all too rarely encountered.

* * *

THE PIANIST was in even more impressive form in the E flat Concerto, which shows off the virtuoso pianist to better effect. The antiphonal octaves in answer to the orchestra's opening theme were beautifully handled and the accelerando tempo of the finale was taken at a whirlwind pace. In fact, there were times when Mr. Janis, rather than the conductor, set the pace for this exciting performance.

To my mind, there is only one weakness in the pianist's equipment and that is his seeming inability, at times, to produce a genuinely sonorous tone, one that will stand up to the massed sound of the Boston Orchestra.

* * *

BEETHOVEN'S least familiar symphony, his Fourth in B-flat, was given an extremely genial and ingratiating performance by Mr. Munch and the orchestra. This conductor is perfectly willing to accept Schumann's thesis that the Fourth is a "Greek maiden between two Norse giants." The dynamism inherent to the Third and Fifth Symphonies was happily missing in Munch's concept and the orchestra's performance.

For the afternoon's novelty, the conductor chose Walter Piston's "Three New England Sketches," which, surprisingly enough, have programmatic titles.

* * *

MR. PISTON has long disavowed any programmatic intent in his music, usually being content to be called a kind of stern and rock-bound neo-classicist. This recent work (1959) seemed to partake more of impressionism, particularly in the first two movements, than of neo-classicism, although the finale had a ringing, brassy climax.

The composer, now in his 66th year, was on hand to receive the plaudits of the crowd.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
JUL 31 1961

BYRON JANIS BRILLIANT AT TANGLEWOOD

8747 Hear Performances Of Liszt Concertos With Symphony

By WILLARD M. CLARK

LENOX—Sparks flew in all directions in the Tanglewood Music Shed Sunday afternoon as pianist Byron Janis, Charles Munch and the Boston Symphony Orchestra collaborated in two concerts for piano and orchestra by Franz Liszt. That was the excitement which drew 8747 to the shed and lawns to bring the total for the week end to 26,914.

Opens With Beethoven

The concert opened with a drawn-out, rather lugubrious performance of Beethoven's Symphony No. 4 in B Flat Major. This was one of the more quiet of Beethoven's symphonies—a warm, highly polished creation whose parts fit together perfectly. One heard a smooth performance, finely integrated and luscious in sound.

In our opinion, Byron Janis stands at the head of the list of colleagues in his age class. He is a formidable technician, capable of enunciating sublime poetry and intelligent enough to understand a great variety of musical styles and idioms.

The Concerto in A Major, No. 2, played first, has a deal more poetry or schmaltz, as some anti-Lisztians choose to call it, than the Concerto in E Flat Major, No. 1. Janis brought to the A major concerto his technical brilliance, flair for the grandiose and his own particular charm. Ornamentations were taken at a dazzling pace and tossed off with real brilliance and in the lyrical sections the tone was projected so that the slightest whisper was easily heard. Nor could the full orchestra drown him out.

Piston Work Played

The characteristics of his playing were carried over into the Concerto in E Flat Major, No. 1 with results that drew from the audience a tremendous ovation with recall after recall. If there were more concerts with artists of the Janis caliber during the season, audiences might be larger, whatever the weather.

The other work on the program was composed of three "New England Sketches" by Walter Piston, who knows his New England and writes impressively of its seaside, summer evening and mountains. The work was composed for the 100th Worcester festival. Piston has written, "The sketches are not intended as descriptive or representational tone painting, and any chance impressions of realism or specific reference come as incidents in the act of composition. This act may be described prosaically as controlled expansion and development of two or three short motives."

Perhaps the composer sounds too modest. Whether or not so intended there is the vitality of realism in these sketches through which the listener can form his own impressions, pictorially or through physical memories. Mr. Munch, long an admirer of Walter Piston, provided a finely wraught performance, rich in detail and beautifully textured.

Byron Janis

Continued From Page 1

NEW YORK JOURNAL AM. D. 618,000 JUL 3

Sunday Telegram
WORCESTER, Mass.
Circ. 101,456
JUL 30 1961

Music: Ormandy on Podium At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Eugene Ormandy made an auspicious debut last night, conducting the Boston Symphony Orchestra for the first time in Tanglewood.

This was the second concert of the Berkshire Music Festival's fourth weekend. Last night's concert was attended by 8,213.

The program: Richard Strauss' symphonic poem, "Don Juan," Roy Harris; Symphony No. 3 in one movement, Roussel's "Bacchus et Ariane," Balley Opus 43, Suite No. 2, and Brahms' Second Symphony in D Major, Opus 73.

Important Assignment

Several things influenced the selection of this program. All are works in which Ormandy conducted the Boston Symphony within the past three years. By compressing the orchestra's tight summer schedule, Ormandy was given the favor of "one rehearsal and a half."

It goes without saying that this assignment was important to the conductor of the Philadelphia Orchestra. It was arranged through a personal invitation of Ormandy's close friend, Charles Munch, regular conductor for the Boston Symphony.

Several players in the Boston Symphony are former Philadelphia Orchestra members. Ormandy, a new summer resident of the Berkshires, still is convalescing from an automobile accident last December.

High Voltage in Shed

All things considered, there was a high voltage in the Music Shed and surrounding grounds at Tanglewood last night. Ormandy received a cordial welcome when he came on stage.

The orchestra didn't rise as they do for Pierre Monteux, but several string players contributed to the applause by rapping the backs of their instruments with bows.

Tanglewood has known many conductors with an equal number of styles — Koussevitzky, Munch, Monteux, Bernstein, Victor de Sabata, Richter, Carvalol, Burgin—to name but a few.

Ormandy brought something new to the Tanglewood podium last night—an almost militant efficiency, poise with considerable visual effort, detail without superfluity of movement, and clear communication to the orchestra.

It must be admitted that all these made for an orchestra that sounded suspiciously like the Philadelphians.

Things of real importance happened with the opening bars of "Don Juan." This score jumps into the thick of it at once. Tone was big and speed vivacious. The Don theme had marvelous expansiveness. Strings and harp brought in the first theme of intrigue with finesse and luxurious sound.

Ormandy gave full liberty to the work's chief characters—sentimental oboe solo by Ralph Gomberg (Ormandy later called him to stage front for a bow), the muted strings for the "Woman of Refinement," and cellos and horns for the Don's dialogues with his women.

Ormandy didn't stomp on the work's two big climaxes—the "carnival scene" and the Don's murder. The playing was extremely energetic, but under complete command of the podium—one might almost say domination. And fortunately, Ormandy prevented applause (he raised his arms with a gesture that would have stopped all traffic at Times Square) for the long silence before the epilogue.

Contrasted Moods

Harris' Third Symphony was a different matter. The Strauss is easy enough to make compact because of the story with which it's associated. Harris' symphony is not descriptive music, but he did assemble a succession of clear, contrasted moods into what he hoped would be a united, abstract drama.

Ormandy brought forward every minescule of its folkish excitement—wild rhythms, Indian-like drummings, and western-style melodies that cavort through the rich mixture.

The Roussel ballet music is one of the most coherent, exciting scores in contemporary literature. Conductor and orchestra shared alike in what amounted to a virtuosic performance, filled with bursting vitality and resplendent compositions of sound.

At this afternoon's concert, Byron Janis will be soloist in Liszt's two piano concertos. Charles Munch will conduct the Boston Symphony in Beethoven's Fourth Symphony, and Walter Piston's "Three New England Sketches," commissioned by the Worcester Festival for its 100th anniversary.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618,802 S. 812,836
JUL 31 1961

THE BERKSHIRE FESTIVAL

Ormandy a Smash

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 31. — Eugene Ormandy enjoyed conspicuous success on his first Berkshire Festival appearance Saturday night.

The conductor of the Philadelphia Orchestra was making his "debut" one year after he had become a summer resident of the Berkshires. Needless to say, the occasion became the big news of this year's festival.

He beamed at the responsiveness of the Bostonians to his direction, and the audience gave him a big reception. It was a brilliant evening. The virtuosity of both conductor and orchestra shone, while the impact of the performances exhilarated the 8,213 in the audience.

What emerged from such a sure-fire program as Strauss' "Don Juan," Harris' Third Symphony, Roussel's "Bacchus et Ariane," and Brahms' Second Symphony was a constant floor of orchestral brightness. Whether or not Ormandy had judged the acoustical shell correctly, he allowed a maximum of loud playing to surge through the music shed. It had its overwhelming effect.

Serves Style

Even before the concert started, he had put his impress on the orchestra by re-arranging the strings so that the cellos instead of the violas were on his right. Before "Don Juan" had run his course, it was evident that Ormandy had also imparted that heaviness of sound noted consistently in performances of the Philadelphians. Evidently this is how he wants an orchestra to sound. The Bostonians obliged and fell in with the bravura technique also sought.

Hearing Ormandy with a different orchestra proved enlightening. It showed his forcefulness as a conductor, highlighted his virtuoso approach, and revealed him more of a showman musically. He achieved his effects unquestionably. That he paced much of the program faster than usual could be attributed to strangeness and novelty of the occasion.

That the Harris, for instance, conveyed little American flavor or had little "atmosphere" raised the question of his getting to the heart of the music. Even the "cowboy" element sounded un-American. Then, suddenly, when the drum organ point began in the final measures, the performance began to come into focus. What caused the change?

No Comparison

With the Roussel Ormandy dared to play a Munch warhorse. To discuss the performance might make comparisons odious as the saying goes. Once again the question of atmosphere arose, for there are sections of this work which call for it strategically and which this listener did not hear. The Brahms sounded good in the massiveness of its sound, but it left reservations for just that reason.

Yesterday's program duplicated a concert in New York during the season: Beethoven's Fourth Symphony, the two Liszt piano concertos, and Piston's "Three New England Sketches." Charles Munch conducted and Byron Janis played. Since both of them were brimful of virtuosity, they literally went to town on Liszt. The orchestra galloped along smoothly.

Janis can toss off the Liszt brilliantly. The fact that the A Major is a much more poetic work did not register in this performance. He knows what a pianistic feat is and produces accordingly. The audience was properly wowed.

Good Finale

Munch conducted a most sympathetic performance of the Beethoven. The finale was particularly communicative, while the phrased lyricism of the adagio brought forth some beautiful playing. Piston was on hand to hear his pieces to which he gives names but says the names are not necessarily to be construed as programmatic. Of the three, "Mountains" conveys some idea of its name just the same and turns out to be the most interesting after all.

The concert attracted 8,747 persons on a beautiful Berkshire afternoon. The attendance for the weekend totaled 26,914, just a bit more than the total of a year ago.

Berkshire Eagle July 31, 1961

Ormandy Keeps Orchestra On Its Toes at Tanglewood

By D. E. RITZ
Gazette Reporter

Eugene Ormandy, musical director of the Philadelphia Orchestra, made his Tanglewood debut Saturday evening with a program of Strauss, Harris, Roussel and Brahms.

* * *

THE BOSTON SYMPHONY Orchestra, a magnificent organization, sounds as different as different can be under the various guest conductors whom Dr. Munch invites during the season. Each guest brings a strikingly different temperament, background and approach to music.

Even seating is different under the various conductors and with Ormandy on the podium the cellos rate front of the orchestra seating—under Dr. Munch the violas have the spot and under Pierre Monteux it is the second violins. It all makes for variety and for difference in orchestral tone quality.

Ormandy with his dynamic personality keeps the orchestra on its toes every minute and the result is a scintillating performance.

* * *

THE "DON JUAN" music sparkled and throbbed and the orchestra attained a fine lyricism.

The Roy Harris "Symphony No. 3" (in one movement) has various episodes—an extended cello section with viola and violin interversions is a feature of the opening section; the second part (which Harris terms "lyric") is a nice arrangement of sounds of strings, horns and woodwinds of no particular meaning—at least for us; then came a pastoral emphasizing woodwind. But for us the most interesting portion was the percussion combined with brass and the explosive finale.

* * *

THE ROUSSEL "Bacchus et Ariane" ballet, second suite, opus 43, is vivid music by a master of orchestration and received a vivid presentation. The "Bacchanale," which concludes it, is a masterpiece and one wondered at the brilliance of the performance. We don't believe that we've ever heard music that was more exciting.

The second half of the program featured the Brahms "Symphony No. 2 in D major, opus 73" — a solid, enduring music which stands on its own merits.

* * *

THE AUDIENCE of 8,213, not large by Tangewood standards, was wildly enthusiastic and recalled Ormandy again and again to share the applause with the men of the orchestra. It was a wonderful evening, cool without being chilly and with that wonderful aid that only the mountains can give.

The Friday evening concert drew 6,072 persons and the Saturday morning open rehearsal brought 3,882 to enjoy the music of the Boston Symphony Orchestra.

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BOSTON DAILY RECORD TUES., AUG. 1, 1961

ELLIOT NORTON WRITES:

B.S.O.'s Great Weekend At Berkshire Festival

At the Berkshire Festival, in Lenox, the 24th season is obviously one of the best. Over the weekend, in the imposing Music Shed at Tanglewood, the Boston Symphony Orchestra played beautifully, even triumphantly, for audiences that numbered about 25,000 people for three concerts.

The oldest and most prestigious of all American festivals is smoothly run, combining good business with great artistry. The thousands of cars and the trundling buses, which bring as many as 10,000 to a single concert are moved onto the grounds and off without delays.

Elliot Norton

Everyone gets in quickly, if he has a ticket. Or he can get one without a long wait. Inside, he can buy a box lunch, if he likes; or he may bring his own. There are acres of beautiful grounds at Tanglewood, surrounding the huge shed. You can sit comfortably almost anywhere to eat, or rest or listen.

SOMETHING DOING

There is always something doing at Tanglewood, which supports almost continuous musical activity. But the concerts of the complete orchestra are most momentous and it is these that brings enthusiasts of music to Tanglewood from all over the world.

There used to be only four weekends of the big orchestra, though there were—and still are—lots of smaller concerts by chamber groups. This year the number of weekends has been increased to seven, of which the last was second on the list.

The last weekend, at concerts of Friday and Saturday evenings and Sunday afternoon, presented works of eminent composers, living and dead. One of the live ones, Aaron Copland, conducted two of his own compositions. Another, Walter Piston, was invited from the wings, Sunday, after the orchestra had played his "Three New England Sketches" to share the applause.

Mr. Copland conducted Friday dayevening. Tall and imposing, slightly bent, he led the orchestra vigiorously through "Preamble for a Solemn Occasion" and "Appalachian Spring," both of which pleased the people. Eight thousand listteners, for an estimate, watched and listened closely and, in the end, made it obvious that they admire him and his music. At Tanglewood, they endorse the artists they like with noisy enthusiasm.

Charles Munch conducted the other Friday evening concert and took over the podium in his reserved way for the entire concert of Sunday.

Saturday evening's program had Eugene Ormandy as guest conductor. The leader of the Philadelphia Orchestra, whose supporters have the ridiculous notion that their musicians are fractionally superior to ours, was electrifiying. So was the Boston Symphony Orchestra under his leadership.

IN COMMAND

Mr. Ormandy is amiable rather than impressive when he first walks on stage. But, he commands the musicians from the first beat. In any case, he did so on Saturday evening.

Although they played beautifully for Dr. Munch, particularly in Ravel's "Daphnis and Chloe," with the huge Festival Chorus assisting they were inspired with Ormandy.

Somebody suggested that leader and the orchestra were both at peak form as a matter of pride. As conductor of their greatest rival, he had to demonstrate his excellence to them and their supporters. As the Boston Symphony Orchestra, they must make him realize why they are admired all over the world.

It could have been that, or it may have been the program, or a combination of many factors. In any case, Mr. Ormandy and the B.S.O. went through Strauss' "Don Juan," the No. 3 Symphony of Roy Harris, Roussel's "Bacchus et Ariane" and the Second Brahms Symphony magnificently; there is no other word.

The balding, athletic conductor led them from memory, without a score, with care and perception and with passionale feeling for the music.

The musicians matched his technical brilliance, which was apparent even to the layman, especially in the difficult "Don Juan." They were moved to demonstrate something close to their utmost skill and their deepest feeling.

The enormous audience in the Shed and outside on the lawn paid them the compliment of absolute attention and, afterward, made it obvious that they knew they had seen and heard something extraordinary.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 29 1961

Music Review

Ballet Music at Tanglewood

By JAY C. ROSENFELD

THE CONCERT in the great Shed at Tanglewood last night, except for a short overture, consisted of ballet music. It was the first program of the fourth and pivot week of the Berkshire Festival, and an audience of 6,072, identical in numbers with last year's analagous concert within the digits on two hands, derived a tremendous thrill from the evening.

Charles Munch, conductor of the Boston Symphony Orchestra, shared the podium with Aaron Copland, to whom he yielded the first half of the program. Copland started with the "Preamble for a Solemn Occasion," which he had written for a concert commemorating the first anniversary of the Declaration of Human Rights by the United Nations. It's a majestic and noble conception, and is identifiable by the use of intervals which have become distinctively Copland's as well as a spirit admirably suited to the occasion.

* * *

THE LARGER portion of this half was Copland's "Appalachian Spring." This has several Berkshire connotations. It was commissioned by a Pittsfield musical patron, the late Mrs. Elizabeth Sprague Coolidge, and was first performed by Martha Graham's ballet troupe in the Coolidge auditorium in the Library of Congress in Washington on October 30, 1944, the sponsor's birthday concert.

The composer says it concerns a pioneer celebration around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century, but Copland worked on it and finished it in adjacent Richmond, and the tunes could well be Shaker songs from the Lebanon colony as well as from the Keystone state.

IN ANY CASE it is now firmly established as a classic in our musical literature. Within the 20 minutes of its duration there is great variety of moods and consequent tempos. The rhythm is intricate in many situations, and in 1944 Louis Horst had more than ordinary trouble keeping the smaller ensemble in the original scoring in presentable company front. Among the performers on that occasion was Howard Mitchel, who later became conductor of the National Symphony in Washington.

Copland was vehement in his gestures but absolutely secure in his own music, less of a natural phenomenon than may be patent to some people. His sense of sonorities is unexcelled, and the ascending fourth which here is his personal cachet has an element of comfort in its inquiring appeal.

His opera, "The Tender Land," in a slightly later generation and a more distant locale, still has the same general tenor and stamp in its rural background.

* * *

MUNCH TOOK OVER the baton after intermission for Ravel's ballet in one act, "Daphnis et Chloé," in which the Festival chorus, prepared by Hugh Ross Willis Beckett, participated.

The second suite has been performed in the Shed many times but the inclusion of the first with the voices in both is less common, and we would vote for last night's version against the partition of the score any time. The voices mouth no words: Merely shape an "ah" or a "la" as the phrases recommend, but Ravel's marvelous grasp of color fuses the instruments with the voices and at times gives the instruments alone material in certain registers which would make one believe voices were still uttering a bewitching line. The chorus did the a cappella section extremely well, and they sang for Munch with splendid discipline. They did not leave the stage for the section in which Ravel asks for a more distant quality, but a horn and trumpet off stage supplied such a contribution in line with the composer's wishes.

Munch whipped up furious excitement where proper and the final explosion set off a demonstration which allowed the audience to ease their surfeited enthusiasm.

Ormandy Conducts At Tanglewood

(Special to The American)

LENOX, MASS. — Three conductors, Charles Munch, Aaron Copland, and Eugene Ormandy, the last named making his first appearance at a Berkshire Symphonic Festival, gave nearly 27,000 listeners at the three week-end concerts electrifying and haunting experiences they will long remember. To add to the thrilling experiences Byron Janis gave the Sunday afternoon audience of 8,747 such accomplished performance in two Liszt piano concertos that the concerts will be added to the long list of "memorables" at Tanglewood.

Programming for the week end included large offerings of music not usually heard and brought Walter Piston to the platform after the performance of his "Three New England Sketches" and Aaron Copland to the podium to conduct his own "Appalachian Spring, Ballet for Martha" and "Preamble for a Solemn Occasion" before Friday night's audience of 6,072. It was ballet music to the fore on Friday night with Munch giving one of the most moving interpretations of Ravel's "Daphnis et Chloe" utilizing the full Festival. Chorus in a manner few remember. There was brilliant coloring, weird and haunting ghostliness, strange effects from off-stage, and a glorious crescendo which placed Charles Munch's interpretation of Ravel high up beside his interpretations of Berlioz.

With Eugene Ormandy, conductor of the Philadelphia Symphony Orchestra, as guest conductor Saturday night the audience of 8,213 was treated to such an electrifying and exhausting experience as Tanglewood has not had in years. Conducting the entire concert without score in front of him, Ormandy put the Boston's musicians through their paces with such an exuberance and exacting and demanding performance as we had forgotten they could deliver. As though playing each instrument himself, Ormandy gave such fullness, brilliance, and controlled vigor to the reading of Strauss' "Don Juan" that he won his way into the hearts of the Tanglewood audience. The strings were pushed and pushed hard by the conductor but the Boston delivered as though inspired. Roy Harris' "Symphony No. 3" was given a brilliant reading and the ballet music of Roussel's "Bacchus et Ariane" brought the audience to most enthusiastic response by intermission.

Ormandy completed the program with a fine reading of Brahms' "Symphony No. 2 in D Major" but for this reviewer his Brahms lacks the sparkle and smoothness Charles Munch gives it. When Saturday's concert was over the bursts of applause made it clear that Ormandy made a hit with the Berkshire Festival audience and that he may well expect to be added as a regularly "invited" conductor in the years ahead.

The young Byron Janis who has been heard so successfully at other Tanglewood concerts gave such lyric, limpid interpretation to his performances in the Liszt "Piano Concerto in A Major" and in the "Piano Concerto in E-flat Major" that he won over the Sunday afternoon audience which stayed to applaud. His playing had in it a gentle, easy rippling, a liquid quality that belied the rich reserves of vigorous, forceful thundering which he called upon as needed. Janis played with boldness when necessary and with exquisite delicacy for performances which continue to amaze his listeners.

Munch conducted Sunday afternoon's concert in a manner which heightened the contrast with Ormandy's performance Saturday night. Munch's conducting of Beethoven's "Symphony No. 4, in B-flat Major" was like a nice, easy stroll through the woods or beside a brook on the warm Berkshire Sunday afternoon it was. It was leisurely and sure, nevertheless. Ormandy had given not only the Boston Symphony Orchestra but also the audience a workout. The audiences seemed to love both experiences.

S.M.

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Telegram (m)
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Circ. 57,783

JUL 31 1961

Music: Byron Janis Plays Two Liszt Concertos

By RAYMOND MORIN
Telegram Music Critic

LENOX— Charles Munch, conducting the Boston Symphony Orchestra and Byron Janis in spectacular performances of Liszt's two piano concertos, closed the fourth weekend with a Music Shed and surrounding grounds audience of 8,747.

The weekend total was 26,914, compared to last summer's 26,621.

Orchestral selections were Beethoven's Symphony No. 4 in B-flat major (Opus 6;) and Walter Piston's "Three New England Sketches," commissioned for the Worcester Festival and permiered at its 100th anniversary in 1959.

Dazzling Technique

Perhaps the best asset of Janis rousing exhibitions yesterday was his honesty in openly attacking the two Liszt concertos with the full charge of his dazzling technique. This was to be expected in the First "Triangle", Concerto in E flat, but not necessarily in the Second, in A major.

Liszt wrote both to "wow" his own audiences with bravura keyboard calisthenics. Decorateve melodies were directed at his listener's emotions, sensual, if not spiritual.

Both concertos are so exciting to watch that they haven't yet become curios of 19th-century sentimentality, but even Janis and Munch couldn't disguise long stretches of clattering, or gushy triviality. From these standpoints which are inevitable, probably both concertos were well-played and received rousing reactions.

Janis achieved his maximun tone and speed of the turbulent passages of the "Triangle" Concerto. While he didn't quite permit the emoting melodies to dissolve, they were addressed with typical Lisdtian tenderness-plus.

Clean Cadenzas

Cadenzas were immaculately clean and played for the most part at top speed. The slow movement had rich, singing tone, though there was a brief departure from text.

The second Concerto was played with verve, hammered athletically, displaying pyrotechniques in runs, octaves, double notes and chords. Munch extracted poetry at every opportunity, in which the soloist (and cello soloist, Samuel Mayes) shared generously.

Everything was done to "rhapsodize' the concerto without actually letting it turn to syrup. The finale was quite the bravura affair. It was Liszt at his "schmaltziest" and most virtuosic. After the double glissandos in piano and orchestral oratory, one could but decide that it ended in a "draw."

Munch and the orchestra gave an interest-laden performance of Beethoven's Fourth. After an unusually slow, stealthy introduction, the main body of the first movement burst forth with enthusiasm. Trademark of the movement was unbounded joy, even in agitated sections.

Stress was placed on the melodic content of the slow movement, keeping other material on the two-note figure that persists replane of support. The restless two-note figure that persists received a vast number of inflections. The scherzo was virile and majestic. By contrast, the quiet chorale (in winds) was reposed and had beautiful tonal quality.

The finale was moved along at a gallop, employing the strings at their dexterous best. It was energetic throughout, hurried perhaps, but brilliant in effect and capping the entire symphony with a brigh crown.

New England Portrayed

Munch handled the Piston "sketches" with vivid portraiture as his objective, Incidentally, the composer was on hand to take a bow after the performance.

"Seaside" had undercurrents of movement, supporting solos in woodwinds and strings that were most euphonious. Impetus was there and while the idea of "Seaside" was pure speculation, the composer made clear that this was to be taken in a "broad sense."

"Summer Evening" was interpreted as a restless, whimsical scherzo, at an overly-fast clip, passing over some of its clever details. The third section, "Mountains," had sweeping lines in strings and brass. The impressive middle section was richly intoned by woodwinds. The fugue, with which the movement closes, rose systematically to a big climatic scene.

Thursday is Boston "Pops" night at Tanglewood, to benefit the Berkshire Music Center. Arthur Fiedler will conduct the orchestra in Elgar's "Pomp and Circumstance" March; "Mignon Overture, Strauss Emperor Waltzes, Gaite Parisienne Suite by Offenbach and medleys from "West Side Story" and "Music Man.' Earl Wild will be soloist in the Tchaikovsky Piano Concertc No. 2 in B-flat minor.

Gazette Northampton

SIXTEEN

Attendance Is In Step With Top-Notch Programs Offered At Tanglewood

The Berkshire Festival continues to draw hordes of interested listeners to the Boston Symphony Orchestra at Tanglewood. Total for the fourth weekend reached 26,914. Programs included music by three American composers, Copland, Harris and Piston, with two Liszt piano concertos to commemorate the composer's 150th birth year.

Saturday's concert was conducted by Eugene Ormandy, for 25 years leader of the Philadelphia Symphony Orchestra. His premiere appearance at Tanglewood was hailed with great enthusiasm by the audience. Without baton or music he led the responsive musicians through the emotionally delineative "Don Juan" Tone Poem, Op. 20 of Richard Strauss. His manner of directing suggests the strong bowing of a string player, (he was a European violin prodigy at the age of three and a half). One feels the drive and energy behind his straightforward commands and hears the resultant clarity of each musical presentation. His heels never leave the ground, unlike many other conductors. A serious drillmaster, he inveigled Dr. Munch into giving him an extra half rehearsal, making a total of one and a half.

Roy Harris' Symphony No. 3 (In one movement), starting with deep long drawn out string tones and finishing with a brilliant rhythmic exposition by the brass, impressed everyone with its cleanly defined form and restrained development. The briliant close of the legendary "Bacchus et Ariane" Ballet Suite No. 2 by Roussel brought the audience to its feet in stormy applause, as had the like climaxes of the first two. Serious and somber in mood was the final Second Symphony of Brahms, its lyric and romantic themes wistful and gracious, the concluding movement displaying great vigor through Mr . Ormandy's imposing musicianship.

Sunday afternoon saw the lawns filled with people in lawn chairs, some lying on blankets drinking in the sun and heart-satisfying music. A few had brought tables for refreshments. Comportment was excellent, even the wandering children noiseless.

Liszt's two piano concertos were given a stirring performance by Earl Wild, The A major No. 2 composed and played first, is not as well known, or considered as serious a composition as the first in E flt, which had once been referred to as "the triangle concerto." If one cares for this composer or his departure from the strict concerto form, the program would appeal. Mr. Wild's technique is prodigious, but even so it was overshadowed by the orchestra many times where integration was not the intent. Melodic lines on the piano tended to be smudgy, though the notes were all there. The audience loved every bit.

Beethoven's Fourth Symphony opened the program and was completely and thoroughly satisfying in direction by Charles Munch and projection by the Symphony musicians. One wonders why Walter Piston remarks concerning his "New England Sketches" that "they are not intended as descriptive or represenational tone panting . . . " and then titles each of the three sections. In spite of this they are evocative and pleasing to any listener, especially as Dr. Munch displayed them on Sunday.

—M de B. B.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

JUL 31 1961

S, TRANSCRIPT

At Tanglewood

Ormany and Munch Conduct Boston Symphony in Shed

BOSTON SYMPHONY ORCHESTRA in the Music Shed at Tanglewood, Saturday, Eugene Ormandy, Conductor.

Strauss Don Juan
Harris Symphony No. 3
Roussel Bacchus et Ariane
Brahms Symphony No. 2

Sunday, Charles Munch, Conductor.

Beethoven Symphony No. 4
Liszt Piano Concerto No. 2
Piston Three New England Sketches
Liszt Piano Concerto No. 1
Soloist Byron Janis.

By FRANK PATTERSON

In probably the most imposing structure ever to be called a shed, Messrs. Ormandy and Munch conducted two somewhat similar programs in a most dissimilar manner. Dissimilar not as a comparison of good, better and best, but in the extremes of approach to the matter at hand.

The safe, sane and deliberate conducting of Eugene Ormandy most closely matched the deliberate efforts of Harris' Third Symphony. The results of its opening long cello theme through the third section was one of a studied and worked piece of music which glittered but very little. The fugue of the following section performed at a slower than usual tempo, however, was both imposing and great.

The brass of the orchestra has, to my mind, become at least as impressive as their renowned strings. The control and rhythm here produced so astonishing an impression that the grandeur of the choral-like close seemed unbalanced in its efforts to carry as nobly its own place in the work.

Lacks Emotional Drive

The symphony is certainly professional and technically attractive, but it lacks to me the emotional level and drive to exceed the mortal limit of most any general audience. The three doses of program music (Strauss, Harris and Roussel) were conducted without score, baton or even the orchestra's general seating arrangement, but the energetic and precise conducting by Ormandy suited very well the thin and bright sounds typical of the orchestra's fame. If color seemed to lack in these three works it was not for any lack by Ormandy, lest it be the lack of dare. The romantic Brahms' Second was heard but vaguely among the distracts of distance, pastoral airs and cool green shadows on the lawn in front of the shed, similar to the distracts that inspired Brahms to write the composition.

Sunday's afternoon program was performed in the tradition of a warm day at Tanglewood, in shirtsleeves. Beethoven's Fourth, so often marked as the gentle work between the Eroica and the Fifth was, as conducted by Munch, reason enough to be thus dressed. Wherever the moment allowed some warmth to the interpretation, a fire was fanned into it. Details, minor in one viewpoint, seldom stand in the way of Munch injecting exciting, pulsing life into most any work. True, this life can on occasion be jarringly transitory. However, it is very seldom an audience can grumble at its loss but that a brighter life and beauty has replaced the old.

Allows Breadth

A work such as the Fourth allows this breadth in handling, but Franz Liszt Concerti No. 1 and No. 2 are far from commonplace. The noise and clatter required of the piano might better be handled by a deft elephant, while any shadings for the orchestra scored like artillery are difficult to come by. That all this depth of profound sound is made without the suggestive odors of gun powder, brimstone or roses is amazing. Liszt even on the 150th anniversary of his birth still sounds slightly vulgar. He might much better be remembered by the long list of composers he helped to fame than the Liszt he hasn't.

Mr. Piston, on hand for his three New England Sketches, took deserved bows for his work which I believe had its fourth public hearing Sunday. The sketches, first performed at the 100th Worcester Festival 1959, are as delightful and cheery as any he has written. The simplicity and directness essential to most of his music is a happy characteristic of this work as well.

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The Evening Gazette Worcester, Mon., July 31, 1961

Good-Sized Audiences At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — Average attendance at Tanglewood concerts is running slightly behind 1960, but good sized audiences were attracted this weekend. Exactly 8,747 came yesterday afternoon to hear Byron Janis play the two Liszt piano concertos, while the Boston Symphony under Charles Munch offered the Beethoven Fourth Symphony and Walter Piston's "Three New England Sketches," composed two seasons ago for the Worcester Music Festival's 100th anniversary celebration.

On Saturday 8,213 witnessed Eugene Ormandy's initial bow at Tanglewood, in a program devoid of soloists but rich in orchestral interest. On Friday 6,072 saw Aaron Copland conduct two of his own works, "Preamble for a Solemn Occasion" and "Appalachian Spring," while Charles Munch led the orchestra in the complete "Daphnis and Chloe" music of Ravel, with the assistance of the Festival Chorus, prepared by Hugh Ross and Willis Beckett.

Conductor Lauded

Eugene Ormandy is no stranger to Boston, but had never appeared at the Berkshire Festival. He was lauded both by the audience and the members of the orchestra, to a degree which indicated great admiration. His program consisted entirely of works composed within the scope of the last hundred years, with a strongly romantic flavor.

Throughout the evening, Ormandy urged the cellos to unusual efforts, and the richness of the resultant ensembles rewarded his proddings. The section is led by Samuel Mayes, long associated with Ormandy as first cellist at Philadelphia.

The Richard Strauss tone poem, "Don Juan" was brilliant fare. Ormandy's directives were of great energy, and he had the winds sounding quite marvelous, while complex phrasings were negotiated cleanly.

Roy Harris' short, one-movement Symphony No. 3 began with smooth and expressive passages for violas and cellos, adding the other instruments gradually. Though the first three "sections" were designated as "Tragic," "Lyric" and "Pastoral," there seemed to be no real division. The mid-section of the work was obsessed with a ceaseless pressure and onward push, like so much modern music, afraid to pause and punctuate its own verbosity.

The latter part of the symphony achieved strongly dramatic qualities in the Fugue and the final blows of fate graphic.

The second suite from Roussel's "Bacchus and Ariadne" Ballet gave the audience its first real taste of how the orchestra could play softly for Ormandy. The awakening of Ariadne was delicately painted, and the Baccanale worked up to a wild and resounding climax.

Warm and Human

Ormandy's Brahms was warm human music filled with moods which ranged from sunny idylls to moments of stress. It is hard to believe that early audiences dubbed this music cold-blooded and obscure. Probably Ormandy dwells on its human possibilities and heart-beats more than some, but his liberties with the printed score on Saturday were all in the direction of conveying a picture to the audience. His well known faculty for tossing one choir of the orchestra against another could not always be indulged as completely as with an orchestra more used to him, but the Bostonians had encompassed splendid cooperation in brief rehearsals and came along with him to a climax which found the audience shouting its applause.

Throughout the evening, total structures tended to be built on somewhat lavish lines, but with splendid depth and body, the Boston winds in particular sounding extremely good.

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JUL 31 1961

Music Review BERKSHIRE EAGLE, July 31, 1961

Liszt at Tanglewood

By JAY C. ROSENFELD

THE PIVOT WEEK of the seven-week Berkshire Festival schedule at Tanglewood was completed yesterday afternoon by a program led by Charles Munch honoring the 150th anniversary of the birth of Franz Liszt. The Boston Symphony Orchestra had Byron Janis as soloist in both piano concertos. The audience numbered close to 9,000.

On the previous evening Eugene Ormandy, musical director of the Philadelphia Symphony Orchestra, made his Tanglewood debut in a program without soloists. Mr. Ormandy has recently become a summer resident of southern Berkshire, and this was not only his first appearance at this festival but also his only one of this season.

* * *

MUNCH BEGAN his program yesterday with the Beethoven Fourth Symphony, and gave it its true character. It isn't a dramatic piece. It has no heartbreak nor shattering inner conflicts like the contiguous works in the same category. Munch did not try to inject false violence nor exaggerated contrasts. No conductor ever chooses the fourth who is intent on making a personal striking success or to impress an audience. Munch showed that he recognized how here Beethoven yields to a milder ingratiating mood. It's an intimate, homely

Eugene Ormandy

tale with touches of happiness and good humor. Munch kept it within such a framework perfectly.

Today, July 31st, happens to be the 75th anniversary of Liszt's death. His stature has grown as time recedes, and his importance in musical history becomes more apparent in his capacities as performer, composer and benefactor and champion of other of his fellow musicians. He devoted a large part of his life to encouraging his friends and confreres. After a short but pleasant association in Rome with another Berkshire summer resident of a century ago, Henry Wadsworth Longfellow, he wrote the poet in 1868 in Cambridge asking him, if possible, to lend a hand to a young colleague who was coming to make his way in America, a 20-year-old boy named Leopold Damrosch.

* * *

JANIS PLAYED both concertos with gusto and the proper bravado. There is more substance to Liszt's orchestral accompaniments than to the general run of piano concertos of that day. Indeed, he calls the A Major a symphonic concerto. The very introduction shows the orchestral innovator for which he now is accorded due credit. He was a prolific composer; the catalogue of his works in musical encyclopedias requires more pages than of any other of the immortals.

The intricate passage and ornamental work of the solos, however, becomes bombastic in contemporary eyes and ears, even as impetuously as Janis threw himself into them. The soloist proved himself equally as effective in the slow sections of the concertos, which are both played without pause, and articulated the poetic phrases with grace, understanding and singing tone. The lovely cello solo in the A Major central section was beautifully played by Samuel Mayes.

* * *

BETWEEN the concertos and after intermission, Munch led the orchestra in Walter Piston's "Three New England Sketches." On his first recall the conductor brought the composer back to the stage with him to acknowledge the applause his work had evoked. The first two sketches, "Seaside" and "Summer Evening," are whimsical, amorphous reveries; the final one, "Mountains," has a more ponderous and massive mold which aids visualization.

Ormandy chose a program contrived to drain an orchestra of its last drop of tone. The Bostonians played the first half of his evening for him with exhausting response. He began with an exciting "Don Juan" of Strauss, continued through Roy Harris' Third Symphony to Roussel's second suite from his ballet "Bacchus et Ariane."

The orchestra played for him with vivid brilliance. He conducts without a baton and with clenched fists "boxed" the musicians relentlessly into sensational agitation. Strauss particularly lends himself to this type of demonstration, and Ormandy's demands found the famous orchestra willing and more than able. He revealed a firm grip and splendid over-all conception of the music, and was very gracious to bring Ralph Gomberg to the front for appreciation of his lovely oboe solo.

* * *

THE HARRIS symphony focuses light on the strength and solidity of the orchestra's cello section. The long preamble is totally in the low registers, and the tone was as firm and genuine as the music is plain and true in its primitive nudity. The Roussel ballet music has a delightful solo for the viola which Joseph de Pasquale made sound outstanding.

The final half of the evening was the Brahms Second Symphony. This was a beautifully-planned performance. It was consistently vital and moving and the orchestral tone was magnificent. The life spans of Brahms and Strauss linked far over a century yet the exhibits of these two composers Saturday night were within a lax decade of each other. Ormandy penetrated his Brahms with extreme lucidity. The tempos in the scherzo and the finale were in a most happy realization. We found his demands for full and forte tonal production occasionally in excess of requirements, but he was tense and in emotional ferment, and imparted that quality to all he touched. The audience of over eight thousand was roused to fever pitch.

Home Jottings

The Wonder of Sounds Is Found at Tanglewood

First Visit to Festival Is Listening Experience Long to Be Remembered

By ALICE SCOTT ROSS

In what manner does sound permeate?

Awash in a sea of lovely sounds, in exhileratingly dramatic ones, she decided that listening wasn't merely done with the ears.

Antennas for Soul?

Does the soul have antennas? And, if so, are they selective to the degree, in their reaching out, that only music is channeled through?

Seated in the shed at Tanglewood—a first time for her—sounds whispered, light as the fluttering of a moth's wings, as resounding as though a giant wave had crashed on rocks inundating her completely in its roar of triumph.

She was without self, altogether vulnerable, as subject to the command of the conductors' batons as were the musicians. And there were two conductors Friday evening, July 28, at the Berkshire Festival leading the Boston Symphony Orchestra, Aaron Copland with his town compositions and Charles Munch for Ravel's "Daphnis et Chloe."

Time Never Ample

There was no way of knowing, should one be interested, how regular patrons of the symphony concerts were reacting other than through their enthusiastic responses, but she was surprised at her own.

Time never had seemed ample enough to do what needed to be done let alone taking off for Tanglewood during the summer and in the winter, she never felt free to sign up for a concert series and consequently became engrossed in other things.

There may have been apprehension, as well, that "long-haired stuff" was not for her. She knew so little musically — only those piano lessons of long ago which hadn't seemed to "take" — that she considered herself unsuited for more than the wired sounds of radio and television.

Unprepared for Impact

So she was unprepared for the impact of those vibrations which filled the vast shed and floated over lawns beyond and seemed to come to her from senses quite apart from that of hearing.

For her ears weren't involved —never was there the sensation of listening. Trying to find the words to make her meaning clear, the lines of a hymn came to her interpretive aid.

"Take my heart, O Father take it—take and make it all Thine own. . ."

That was the way it had been. Each crescendo, each delicate breath of sound, passed into her heart filling it, claiming it making it their own.

Home again, after riding back through the hills in the coolness of the late evening, and thence to bed, sleep, which had come but fitfully of late, was deep and quiet and peaceful.

He speaks through many tongues.

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JUL 29 1961

Second Thoughts On Music

Munch's Reading of Brahms' Symphony One of His Finest Lenox Achievements

Tanglewood Topics

LENOX—Starting this morning at 10, Tanglewood will observe its busiest week of the season with some musical activity scheduled daily. The lineup is as follows:

Sunday: 10 a. m., Music Hall, Berkshire Chamber Music; 2.30 p. m. Music Shed, Boston Symphony Orchestra, Charles Munch conductor, Byron Janis soloist.

Monday: 8.30 p. m., Music Hall, Composer's Forum.

Tuesday: 8.30 p. m., Theater, Tanglewood Choir.

Wednesday: 8.30 p. m., Theater, Boston Fine Arts Quartet.

Thursday: 8.30 p. m., Music Shed, Boston Pops, Arthur Fiedler conductor, Earl Wild soloist.

Friday: 3.15 p. m., Music Hall, Seminar in Contemporary Music; 8.30 p. m., Music Shed, Boston Symphony Orchestra, Pierre Monteux conductor, Eugene Istomin soloist.

Saturday: 10 a. m. Music Shed, Boston Symphony Orchestra rehearsal; 3 p. m., Music Shed, Berkshire Music Center Orchestra; 8.30 p. m., Music Shed, Boston Symphony Orchestra, Charles Munch conductor, Joseph Silverstein soloist.

Violinist Joseph Silverstein will be soloist with Charles Munch and the Boston Symphony Orchestra at the orchestra's Berkshire Festival concert at Tanglewood Saturday evening. Mr. Silverstein will appear instead of pianist Nicole Henriot-Schweitzer who was scheduled to perform but who has had to cancel her appearance because of illness.

The revised program, to be conducted by Charles Munch, will consist of Prokofiev's Violin Concerto No. 2 plus Brahms' Variations on a Theme by Haydn and the Symphony by Franck.

A member of the Boston Symphony Orchestra since 1955, Mr. Silverstein has previously appeared as soloist with the orchestra in Boston, New York and at Tanglewood. Mr. Silverstein won the Walter W. Naumburg Foundation Award in 1960 and was the only American to place in the 1959 Queen Elisabeth of Belgium International Music Competition.

* * *

Arthur Fiedler, who will conduct the Boston Symphony Orchestra in a benefit pops concert at Tanglewood Thursday evening will return to San Francisco immediately after the concert via Miami and Denver.

* * *

Pianists will dominate the next few programs at Tanglewood. This afternoon it will be Byron Janis, Thursday Earl Wild and Friday Eugene Istomin.

* * *

Soprano Linda Sanford, in residence this summer at Lenox for the music festival, will leave this area for the only time of the season to sing the Verdi "Requiem" at the Brevard Festival, Brevard, N. C. to be held next Sunday.

This performance, to be conducted by James Christian Pfohl, will be Miss Sanford's third time at the famed festival in the Transylvania Mountains of southern North Carolina.

A native of Alabama, Miss Sanford successfully manages two careers. She is an eagerly sought soloist with important New England musical organizations and is also staff member of the famed Boston Symphony Orchestra's public relations department. She is soloist at historic Trinity Church, downtown Boston.

* * *

On Friday evening, pianist Eugene Istomin will appear with Pierre Monteux and the Boston

EUGENE ISTOMIN

Symphony Orchestra at Tanglewood. Mr. Istomin will be heard in the Schumann Piano Concert.

Adele Addison Displays Artistic Approach With Hub Symphony Orchestra, Critic Says

By WILLARD M. CLARK

LENOX — There were many things to admire during the first week end of concerts by the full complement of the Boston Symphony Orchestra. The week end audience total was 30,784 which included 5302 at the open dress rehearsal on Saturday morning. As usual, Saturday night's concert drew the largest audience, 10,949.

Charles Munch opened the week-end series Friday night with a very superior reading of the Brahms' Symphony No. 1 in C minor. It was one of his finest achievements at Tanglewood. He then offered the first hearing of Francis Poulenc's "Gloria" for soprano soloist, chorus and orchestra. Adele Addison, soprano, who was soloist at the world premiere in Boston early this year, was soloist here. The Festival Chorus was prepared by Alfred Nash Patterson.

The work is an extended one, rich in melody and texture. Miss Addison sang with her accustomed beauty of tone and intelligent approach to the music. Its technical demands are many but each was met with consummate artistry.

Dr. Munch conducted the concert Saturday night offering the overture to "Genoveva" by Robert Schumann; the seventh symphony of William Schuman and the Beethoven violin concerto with Isaac Stern as soloist. The concerto was by far the most finished performance. Stern was at his magnificent best and was given superb collaboration by Dr. Munch and the orchestra. It was an exciting performance which caused the audience to burst into bravos almost before the final movement had concluded.

Little is left of Schumann's opera "Genoveva" but its overture, and that is not much to rave about. Schumann, like many of his colleagues, lacked the dramatic instinct for opera.

William Schuman's seventh symphony has powerful moments and is an object lesson on what may be accomplished through orchestra colors. We found much of it ugly, but interest was held throughout.

The Sunday afternoon concert was brightened by the initial appearance of the octogenerian Pierre Monteux. No one is more beloved at Tanglewood than this veteran French conductor who is at home in any style of music and must hold some sort of a record for premieres of contemporary works.

As his soloist, Monteux had violinist Isaac Stern who was heard in the Viotti "Violin Concerto in A minor" and in Bela Bartok's "Rhapsody No. 1 for Violin and Orchestra." The Viotti concerto is slightly worn, but its old time grace and charming melodies made for pleasant listening. Stern played it as though it were just written. The Bartok Rhapsody was a veritable tour deforce. Stern brought out his native charm through the strength of its rhythms and its admirable melodic content. Monteux and the orchestra were in complete rapport with the violinist and the performance brought about an ovation almost as great as that which greeted Monteux when he slowly came on stage.

Monteux conducts with a minimum of effort, but every climax is made and in passages demanding delicacy, true delicacy is evident. In addition to the two violin works, Monteux offered a beautiful reading of "Old Dances and Airs for Flute" by Respighi. There was grace and elegance in these arias and dances and they were played with admirable verve and clarity. The three dances from the ballet "The Three Cornered Hat" by Manuel de Falla provided opportunity for the orchestra to spread its wings and range through exotic rhythms and all the colors in a rainbow.

The final work under his direction was the lovely orchestral suite from "Die Rosenkavalier" by Strauss. Here is music which sings from beginning to end; which has the most intriguing of melodies and which many, many people know who have never seen the opera.

Another feature of the week end was the presentation of a citation and a recording of the "Gloria" to Miss Gertrude Robinson Smith. The occasion was her 80th birthday and it was noted by the president of the board of trustees of the orchestra that Miss Smith's enthusiasm and administrative genius made possible the formation of the Berkshire Festival and the great Music Shed. Miss Smith was the first president of the trustees of the Berkshire Symphonic Festival.

Music: Copland, Munch At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The Tanglewood Podium was shared last night by composer Aaron Copland and the Boston Symphony's regular conductor, Charles Munch, for the opening concert of the Berkshire Music Festival's fourth week. Attendance was 6,072.

Copland conducted his "Preamble for a Solemn Occasion" and "Appalachian Spring Suite." Munch conducted Ravel's "Daphnis and Chloe Ballet Suite" for orchestra and the festival chorus, which had been prepared by Hugh Ross and Willis Beckett.

Copland heads the Berkshire Music Center's composition department. The center is a subsidiary of the festival. For the last many years, he has conducted the Boston Symphony in at least one festival concert.

Sometimes Unfortunate

With all due respect to Copland as composer and educator, his Tanglewood appearances as conductor have sometimes been unfortunate.

This was partly so last night. "Appalachian Spring" is one of Copland's most ingratiating works, written in 1944. It lies smack center of an idiom in which Copland wrote with distinction and comparative interest. Unlike many other Copland products, it does not require an amicable ear.

Copland is far from being a first-class conductor. There's a looseness and sameness of mannerisms in his style that isn't so much an affront to the eye as to articulation. Fortunately, it is well-nigh impossible to lose the Boston Symphony.

Lends Verification

Picturesque as he is on podium, Copland's presence certainly lends verification to his own music, even if another conductor might make it more exciting.

"Preamble" does a lot of brassy blasting from the outset in reasonably coherent harmonies. Progress thereafter is through some pseudo-passionate material, most of it joined in nearby related keys. This is embellished with bell sounds in a noisy but thin instrumental mixture.

There are a few references to "Our Town" and other Copland works. The thing ends with even more clatter, this time emphasized with muscular whacks of the tam-tam and cymbals.

Superb Performance

"Appalachian" received a superb performance by the orchestra. The slow introduction was meticulously played, featuring excellent solo work in woodwinds. The first "let go" made a good point of its tricky rhythms garnered with drums and xylophone.

Possibly the tender spots in "Appalachian" have more impact when associated with ballet, but under Copland's baton they looked intense and sounded undernourished.

We've rarely heard a more compelling or vitalized performance of Ravel's "Daphnis and Chloe" than last night's under Munch's direction. It represented the marvellous growth of the French school that Munch has asserted on the orchestra during the past dozen years.

Score Elaborate

For the Boston Symphony, the score is elaborate but not intricate. Therefore, it wasn't necessarily the thrill of virtuoso playing alone. Rather, it was the descriptive clarity, the way the balletic story was unfolded, and the wealth of sound in which sensitive solos were allowed freedom to exploit themselves freely.

The choral score is secondary. It was this wordless music that caused such bitterness when the work was introduced as ballet in 1912.

If one becomes analytical of Munch's crafty use of the voices last night, it leads to an interesting paradox in connection with previous readings of Wagner which have irked singers because of an engulfing orchestra.

Tonal Coloration

Last night Munch caused the vocal ensemble to contribute to the general composition of sound. In other words, the chorus' mission was one of tonal coloration rather than out-and-out singing of syllables on pitch and in time. Most conductors completely miss the boat on this point.

Tonight, Eugene Ormandy, conductor of the Philadelphia Orchestra, makes his Tanglewood debut with the Boston Symphony. The program: Richard Strauss' "Don Juan," Roy Harris' Third Symphony, Roussel's "Bacchus et Ariance," and Brahms' Second Symphony.

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Fifth Week – July 31 – Aug 6

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News (e)
FRAMINGHAM, Mass.
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Natick Violinist Soloist at Tanglewood

Joseph Silverstein of 19 Irving Rd., Natick, violinist with the Boston Symphony Orchestra since 1955, will be soloist with the Symphony Orchestra at the Berkshire Festival concert at Tanglewood, Lenox, Saturday evening, Aug. 5.

Charles Munch will conduct the orchestra in the program which will consist of Prokofiev's Violin Concerto No. 2 plus Brahms' Variations on a theme by Haydn and the Symphony by Franck.

Mr. Silverstein has previously appeared as sololist with the orchestra in Boston, New York and at Tanglewood. He won the Walter W. Naumburg Foundation Award in 1960 and was the only American to place in the 1959 Queen Elizabeth of Belgium International Music Competition.

Mr. Silverstein received his early training from his father, the later Bernard Silverstein and later studied with Joseph Gingold and Efrem Zimbalist Sr. at Curtis Institute. Zimbalist, who has given private recitals at the Fay School in Southboro, is the father of Hollywood actor, Efrem Zimbalist, who appears as Stuart Bailey on the Television program, "77 Sunset Strip."

The Natick violinist has played with the Detroit, Houston, Philadelphia and Denver Symphony Orchestras as well as the Boston Symphony. As concert master and assistant conductor with the Denver orchestra, he has soloed with all the above orchestras. He has also studied at Colorado College and has given many recitals. He has played with the Boston "Pops" orchestra, the Efrem Zimbalist Symphonette and the Boston Arts Quartet.

He is a native of Detroit, Mich., as is his wife, the former Adrienne Shufro. They have two daughters, Bunny, 4, and Deborah, 20 months.

SCHENECTADY, N.Y.
GAZETTE
D. 47,18
JUL 27 1961

Silverstein To Perform at Tanglewood

Violinist Joseph Silverstein, a member of the Boston Symphony Orchestra since 1955, will be soloist with Charles Munch and the orchestra at the Berkshire Festival concert at Tanglewood Aug. 5.

* * *

HE WILL APPEAR instead of pianist Nicale Henriot-Schweitzer, who was scheduled to perform but who has had to cancel her appearance because of illness.

The revised program will consist of Prokofiev's "Violin Concerto number 2" plus the Brahms' "Variations on a Theme by Haydn" and the Symphony by Franck.

Silverstein has previously appeared as soloist with the Boston Symphony Orchestra in Boston, New York and at Tanglewood. He won the Walter W. Naumburg Foundation Award in 1960 and was the only American to place in the 1959 Queen Elizabeth of Belgium International Music competition.

Silverstein was heard in this city in a program at the General Electric Co. research laboratory on April 7 under the sponsorship of the Whitney Club.

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News (e)
SPRINGFIELD, Mass.
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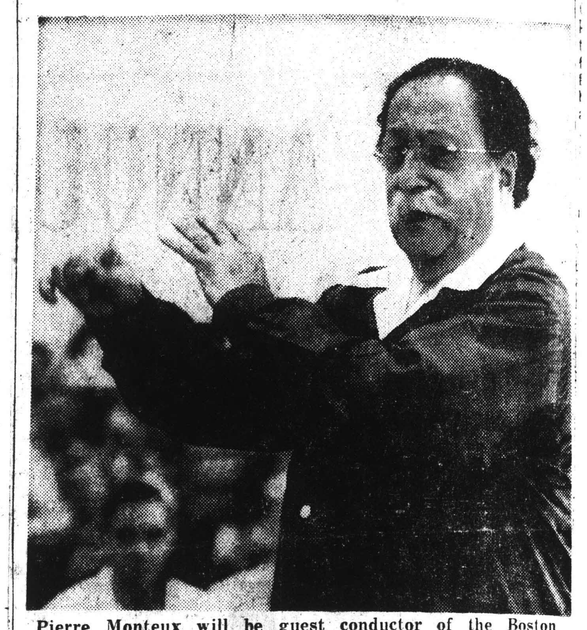
To Conduct at Tanglewood



Pierre Monteux will be guest conductor of the Boston Symphony Orchestra at the Berkshire Festival concert Friday and again Saturday the 19th. Eugene Istomin will appear with him at the first concert and Gary Graffman at the second.

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Fifth Music Center Concert Is Saturday

Because of the Boston Pops-at-Tanglewood concert tomorrow evening the fifth concert by the Berkshire Music Center Orchestra will take place Saturday afternoon at 3 p.m.

The program will include Stravinsky's Symphonies of Wind Instruments and the Concerto for Two pianos by Bach. Soloists in this work will be Nancy Wurtele of Los Angeles, Calif. and Constance R. R. Jackson of Miami Beach, Fla.

Following the intermission Arnold Schoenberg's Chamber Symphony will be heard. The concluding work of the program is the Symphony No. 41 by Mozart.

This orchestra is under the supervision of Eleazar de Carvalho, and the concerts are open to the Friends of the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
NEW BRITAIN, Conn.
Circ. 31,209
AUG 2 1961

Music Students Ready For Tanglewood Trip

NEWINGTON — Music students will hear an open rehearsal of the "Boston Symphony Orchestra" at "Tanglewood" Lennox, Mass., on a trip sponsored by the Park and Recreation Dept.

On Saturday they will hear Charles Munch conduct from 10 a.m. to 12 p.m.

The bus will leave New Meadow School at 7:30 a.m. and return about 4 p.m. Parents are invited. Everyone is to bring their lunch.

Bus transportation will cost $1.50 per person and the same fee is required of adults for admission to the rehearsal. Students less than 13-years-old must pay 50 cents.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 99,973
JUL 27 1961

Soloist Aug. 5 At Tanglewood To Be Violinist

Silverstein Replaces Pianist Nicole Henriot-Schweitzer Who Is Ill

TANGLEWOOD—Violinist Joseph Silverstein will be soloist with Charles Munch and the Boston Symphony Orchestra at the Orchestra's Berkshire Festival concert at Tanglewood Saturday night, Aug. 5. Mr. Silverstein will appear instead of pianist Nicole Henriot-Schweitzer who was scheduled to perform but who has had to cancel her appearance because of illness.

The revised program, to be conducted by Charles Munch, will consist of Prokofiev's Violin Concerto No. 2 plus Brahms' Variations on a Theme by Haydn and the Symphony by Franck.

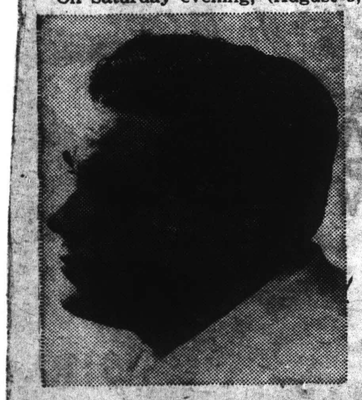
A member of the Boston Symphony Orchestra since 1955, Mr. Silverstein has previously appeared as soloist with the orchestra in Boston, New York and at Tanglewood. Mr. Silverstein won the Walter W. Naumburg Foundation Award in 1960 and was the only American to place in the 1959 Queen Elisabeth of Belgium International Music Competition.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,450
AUG 3 1961

List Soloists For Weekend Concerts At Tanglewood

Charles Munch has invited two members of his Orchestra to be soloists at the Boston Symphony Orchestra's Tanglewood concerts this weekend.

On Saturday evening, (August 5, at 8:30) concert violinist Joseph Silverstein — replacing the indisposed Nicole Henriot-Schweitzer — will be soloist in the Violin Concerto No. 2 by Prokofiev; at this concert Doctor Munch will also conduct Brahms' Variations on a Theme by Haydn and the Symphony by Franck. Joseph de Pasquale will be heard at the concert on Sunday afternoon August 6, at 2:30 in a performance of Bartok's Viola Concerto . The balance of this program will consist of Beethoven's Seventh Symphony and "The Pines of Rome" by Respighi.



EUGENE ISTOMIN

Pierre Monteux makes his second appearnance at the 1961 Berkshire Festival to conduct the Boston Symphony Orchestra Friday evening August 4, at 8:30 when pianist Eugene Istomin will be his guest. The program will include Beethoven's Overture to "Fidelio," Schumann's Piano Concerto, the Dance from "Salome" by Richard Strauss and the Symphony No. 2 by Sibelius.

Arthur Fiedler and the Boston Pops will make their annual appearance at Tanglewood this evening at 8:30 to give a benefit concert for the Berkshire Music Center. Earl Wild will be Mr. Fiedler's guest at this special concert. The program includes Tchaikovsky's Piano Concerto in B-Flat minor plus Elgar's "Pomp and Circumstance," the Overture to "Mignon" by Thomas, Strauss's "Emperor" Waltzes and compositions by Offenbach, Berstein and Willson.

EARL WILD

Members of the Friends of the Berkshire Music Center are invited to the following events at Tanglewood this week: Friday, August 4, 3:15 p.m., in the Chamber Music Hall, Seminar in Contempory Music; Saturday, August 5, 3 p.m., in the Music Shed, the Berkshire Music Center Orchestra; and Sunday, August 6, 10 a.m. in the Chamber Music Hall, Berkshire Music Center Chamber Music.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
JUL 30 1961

Orchestra Members Tanglewood Soloists

Charles Munch has invited two members of his orchestra to be soloists at the Boston Symphony Orchestra's Tanglewood concerts this weekend.

Saturday evening violinist Joseph Silverstein—replacing the indisposed Nicole Henriot-Schweitzer—will be solist in the Violin Concerto No. 2 by Prokofiev; Doctor Munch will also conduct Brahms' Variations on a Theme by Haydn and the Symphony by Franck.

Joseph de Pasquale will be heard the following afternoon in Bartok's Viola Concerto. The balance of this program will consist of Beethoven's Seventh Symphony and "The Pines of Rome" by Respighi.

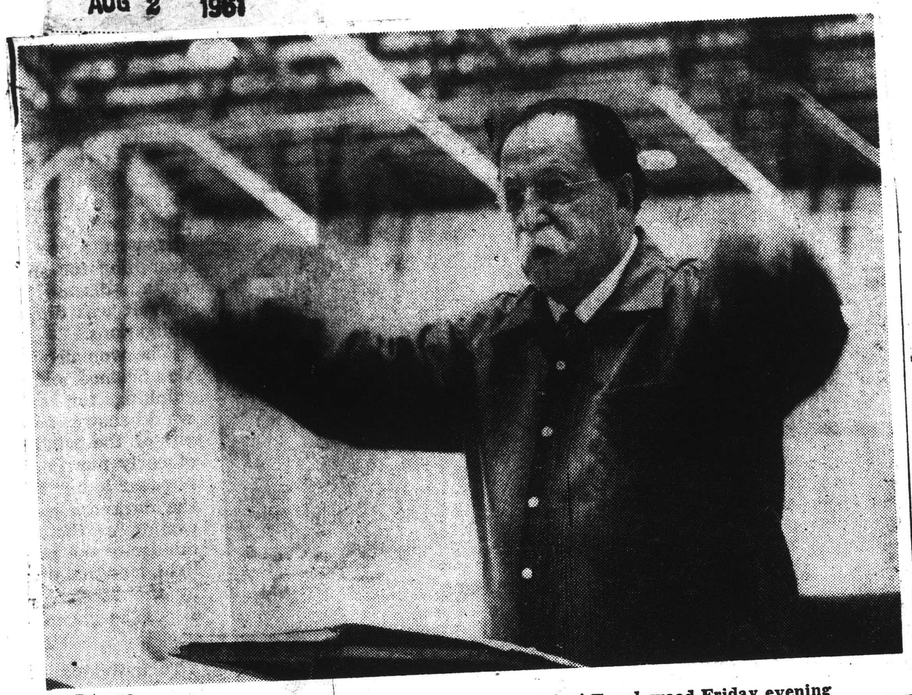
Pierre Monteux makes his second appearance at the 1961 Berkshire Festival to conduct Friday evening when pianist Eugene Istomin will be his guest. The program will include Beethoven's overture to "Fidelio," Schumann's Piano Concerto, the Dance from "Salome" by Richard Strauss and the Symphony No 2 by Sibelius.

Arthur Fiedler and the Boston Pops will make their annual appearance at Tanglewood Thursday evening to give a benefit concert for the Berkshire Music Center. Earl Wild will be Mr. Fiedler's guest at this special concert.

The program includes Tchaikovsky's Piano Concerto in B-Flat minor plus Elgar's "Pomp and Circumstance," the Overture to "Mignon" by Thomas, Strauss's "Emperor" Waltzes and compositions by Offenbach, Bernstein and Willson.

The fifth concert of the Festival's chamber music series will be performed by the Boston Fine Arts Quartet with Mr. de Pasquale in the Tanglewood Theater Wednesday evening. The Quartet includes four members of the Boston Sumphony Orchestra: Joseph Silverstein, Harry Dickson, Eugen Lehner and Richard Kapuscinski.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
AUG 2 1961



Joe Petrovec

Pierre Monteux will conduct the Boston Symphony at Tanglewood Friday evening

—The Berkshire Eagle, Monday, Aug. 7, 1961
VALATIE, N.Y.
ROUGH NOTES
W. 1,488
AUG 4 1961

BSO Members Will Be Tanglewood Soloists

Charles Munch has invited two members of his orchestra to be soloists at the Boston Symphony Orchestra's Tanglewood concerts this weekend.

At the Saturday evening, August 5 concert at 8:30, violinist Joseph Silverstein will be soloist in the Violin Concerto No. 2 by Prokofiev; at this concert Doctor Munch will also conduct Brahams' Variations on a Theme by Haydn and the Symphony by Franck. Joseph de Pacquale will be heard at the concert on Sunday afternoon August 6, at 2:30, in a performance of Bartok's Viola Concerto. The balance of this program will consist of Beethoven's Seventh Symphony and "The Pines of Rome" by Resphighi.

Pierre Monteux makes his second appearance at the 1961 Berkshire Festival to conduct the Boston Symphony Friday evening, August 4, at 8:30, when pianist Eugene Istomin will be his guest. The program will include Beethoven's Overture to "Fidelio," Schumann's Piano Concerto, the Dance from "Salome" by Richard Strauss and the Symphony No. 2 by Sibelius.

Joseph de Pasquale

Whitestone

SURPRISE VISITOR to Tanglewood yesterday afternoon for the Boston Symphony Orchestra's concert was Danny Kaye, the famed comedian, who was a guest of Miss Gertrude Robinson Smith of Stockbridge, right, in her box. With them at left is Mrs. Shelagh Moore of London and New York City, a weekend guest of Mrs. Albert Spalding of Great Barrington, widow of the late concert violinist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 6,005
JUL 30 1961

Violinist At Festival . . .

Violinist Joseph Silverstein will be soloist with Charles Munch and the Boston Symphony Orchestra at the Orchestra's Berkshire Festival concert at Tanglewood Saturday evening, Aug. 5.

Mr. Silverstein will appear instead of pianist Nicole Henriot-Schweitzer who was scheduled to perform but who has had to cancel her appearance because of illness.

The revised program, to be conducted by Charles Munch, will consist of Prokofiev's Violin Concerto No. 2 plus Brahms' Variations on a Theme by Haydn and the Symphony by Franck.

A member of the Boston Symphony Orchestra since 1955, Mr. Silverstein has previously appeared as soloist with the Orchestra in Boston, New York and at Tanglewood. Mr. Silverstein won the Walter W. Naumburg Foundation Award in 1960 and was the only American to place in the 1959 Queen Elisabeth of Belgium International Music Competition.

Banner (e)
BENNINGTON, Vt.
Circ. 4,856
JUL 26 1961

Silverstein Is Soloist At Tanglewood

Violinist Joseph Silverstein will be soloist with Charles Munch and the Boston Symphony Orchestra at the Orchestra's Berkshire Festival concert at Tanglewood Saturday evening, Aug. 5. Silverstein will appear instead of pianist Nichole Henroit-Schweitzer who was scheduled to perform but who has had to cancel her apppearance because of illness.

A member of the Boston Symphony Orchestra since 1955, Silverstein has previously appeared as soloist with the Orchestra in Boston, New York and at Tanglewood. He won the Walter W. Naumburg Foundation Award in 1960 and was the only American to place in the 1959 Queen Elisaboth of Belgium International Music Competition.

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
JUL 26 1961

Silverstein Is Soloist At Tanglewood Aug. 5

Violinist Joseph Silverstein will be soloist with Charles Munch and the Boston Symphony Orchestra at the Orchestra's Berkshire Festival concert at Tanglewood Saturday evening, Aug. 5. Silverstein will appear instead of pianist Nicole Henriot-Schweitzer, who was scheduled to perform but who has had to cancel her appearance because of illness.

The revised program will consist of Prokofiev's "Violin Concerto No. 2" plus Brahms' "Variations on a Theme by Haydn" and the "Symphony" by Franck.

A member of the Boston Symphony Orchestra since 1955, Silverstein has previously appeared as soloist with the orchestra in Boston, New York and at Tanglewood.

* * *

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 27 1961

Whitestone

AUG. 5 SOLOIST, replacing Nicole Henriot-Schweitzer, pianist, who is ill, is Joseph Silverstein of the Boston Symphony Orchestra violin section, who will give a performance of Prokofiev's Concerto No. 2 in the Music Shed at Tanglewood. BSO also will perform works by Haydn and Franck.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 92,860
JUL 29 1961

To Play Viola Solo

Joseph de Pasquale, principal viola of the Boston Symphony Orchestra, will be soloist in a performance of the Bartok Viola Concerto at the orchestra's Tanglewood concert Aug. 6. The balance of the program will consist of Beethoven's Seventh Symphony and Respighi's "The Pines of Rome."

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700
AUG 3 1961

WILLIAMSTOWN, Mass., NEWS (Thursday)

Monteux Conducts Again At Lenox

Charles Munch has invited two members of his Orchestra to be soloists at the Boston Symphony Orchestra's Tanglewood concerts this weekend.

At the Saturday evening concert violinist Joseph Silverstein — replacing the indisposed Nicole Henriot-Schweitzer — will be soloist in the Violin Concerto No. 2 by Prokofiev; at this concert Doctor Munch will also conduct Brahms' Variations on a Theme by Haydn and the Symphony by Franck. Joseph de Pasquale will be heard at the concert on Sunday afternoon in a performance of Bartok's Viola Concerto. The balance of this program will consist of Beethoven's Seventh Symphony and "The Pines of Rome" by Respighi.

Pierre Monteux makes his second appearance at the 1961 Berkshire Festival to conduct the Boston Symphony Orchestra tomorrow (Friday) evening when pianist Eugene Istomin will be his guest. The program will include Beethoven's Overture to "Fidelio," Schumann's Piano Concerto, the Dance from "Salome" by Richard Strauss and the Symphony No. 2 by Sibelius.

Arthur Fiedler and the Boston Pops will make their annual appearance at Tanglewood tonight (Thursday) to give a benefit concert for the Berkshire Music Center.

KINGSTON, N.Y.
FREEMAN
D. 16,291
JUL 29 1961

Pierre Monteux and Eugene Istomin Will Be With Boston Symphony at Tanglewood

Charles Munch has invited two members of his orchestra to be soloists at Boston Symphony Orchestra's Tanglewood concerts.

At the Saturday evening (August 5, 8:30) concert violinist Joseph Silverstein—replacing the indisposed Nicole Henriot-Schweitzer, will be soloist in the Violin Concerto No. 2 by Prokofiev; at this concert Doctor Munch will also conduct Brahms' Variations on a Theme by Haydn and the Symphony by Franck. Joseph de Pasquale will be heard at the concert on Sunday afternoon (August 6, 2:30) in a performance of Bartok's Viola Concerto. The balance of this program will consist of Beethoven's Seventh Symphony and "The Pines of Rome" by Respighi.

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News (e)
FRAMINGHAM, Mass.
Circ. 13,754
AUG 1 1961

VIOLINIST Joseph Silverstein, with the Boston Symphony Orchestra since 1955, and a resident of 19 Irving Rd., Natick, will be soloist with Charles Munch and the Symphony Orchestra at the Orchestra's Berkshire Festival concert at Tanglewood, Lenox, Saturday evening, Aug. 5. The program will consist of Prokofiev's Violin Concerto No. 2 and Brahms' Variations on a theme by Haydn and the Symphony by Franck.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUL 25 1961

Solo Violinist Is Tanglewood Feature On Saturday Night

Violinist Joseph Silverstein will be soloist with Charles Munch and the Boston Symphony Orchestra at the orchestra's Berkshire Festival concert at Tanglewood Saturday evening, Aug. 5. Mr. Silverstein will appear instead of pianist Nicole Henriot-Schweitzer who was scheduled to perform but who has had to cancel her appearance because of illness.

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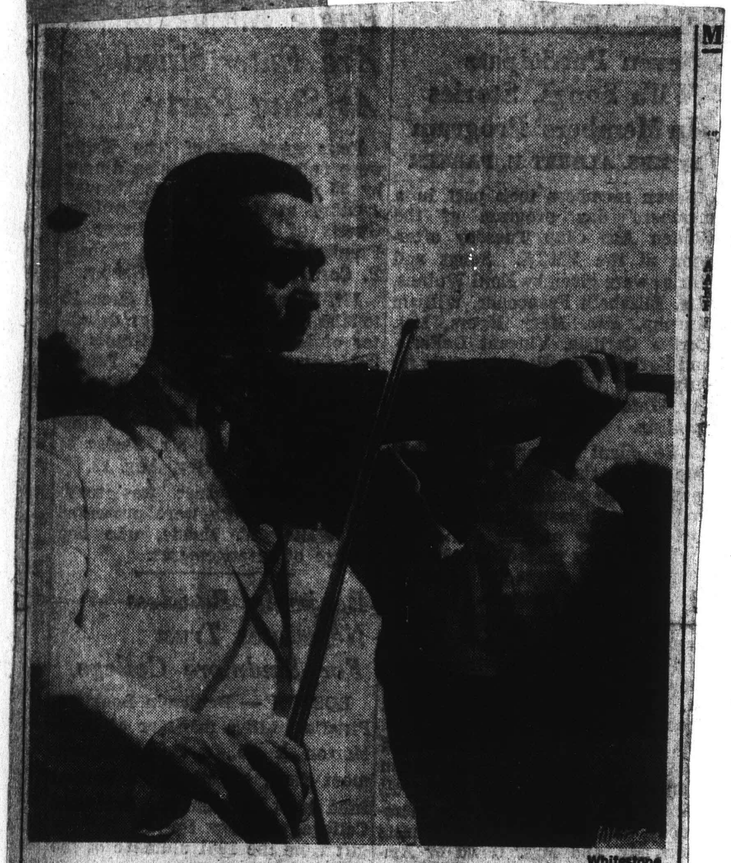
138

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 27 1961



Whitestone

AUG. 5 SOLOIST, replacing Nicole Henriot-Schweitzer, pianist, who is ill, is Joseph Silverstein of the Boston Symphony Orchestra violin section, who will give a performance of Prokofiev's Concerto No. 2 in the Music Shed at Tanglewood. BSO also will perform works by Haydn and Franck.

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700
AUG 3 1961

WILLIAMSTOWN, Mass., NEWS Thursday,

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News (e)
FRAMINGHAM, Mass.
Circ. 13,754
AUG 1 1961

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KINGSTON, N.Y.
FREEMAN
D. 16,291
JUL 29 1961

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 92,860
JUL 29 1961

To Play Viola Solo

Joseph de Pasquale, principal viola of the Boston Symphony Orchestra, will be soloist in a performance of the Bartok Viola Concerto at the orchestra's Tanglewood concert Aug. 6. The balance of the program will consist of Beethoven's Seventh Symphony and Respighi's "The Pines of Rome."

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUL 25 1961

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WHEELS, KEELS & WINGS

Take to the Hills—Berkshire

The music is longhair but the listeners strike an informal note as they sprawl on the greensward before the music shed at the Boston Symphony's Berkshire Festival at Lenox, Mass.

By PATRICIA O'HAIRE

Pittsfield, Mass. (Special).—To paraphrase an old dage, everybody talks about summer people, but nobody oes anything about them—except up here in the Berkhire Hills of western Massachusetts, where the problem has been treated successfully every summer for decades.

Up here, when summer people arrive, which is about the same time as the first green appears on the trees, if there is no room at the inns for them the natives know exactly what to do. They dust off their welcome mats, drop them smack in front of the door, then leave the door wide open for whatever guests overflow from hotels and motels.

6,000-Seat Shed

One reason these Bay Staters behave thusly is the annual Berkshire Festival held each summer at Tanglewood, the 210-acre summer home of the Boston Symphony Orchestra. The orchestra holds concerts every Friday and Saturday at 8:30 P. M. and on Sundays at 2:30 at its summer place. Last year it attracted about 200,000 persons to its performances.

This year's schedule, which continues until Aug. 20, will include various programs featuring works by famous composers and solo performances by internationally known artists. Admission prices range from $3 to $6.50 for reserved seats in the 6,000-seat Music Shed, depending on location, but many persons prefer to purchase general admission tickets for $2.50 and sit on the lawns outside the shed, soaking up sun and culture at the same time.

Tanglewood is located in Lenox in the approximate center of the Berkshire area, just about 10 miles from the New York border. Since Lenox is only a small city, this annual invasion puts somewhat of a strain on its hotel facilities, so many people have been directed to hotels in nearby towns.

The Berkshire area is only about 40 miles long and about 15 miles at its widest point, so no one is ever too far from Lenox. And for those who can't find rooms at the resorts, hotels, motels or inns somewhere in the area, there are a number of private home owners who will take guests for several days at a time.

While the Boston Symphony has, by itself, proven a tremendous attraction to visitors to this area, it is far from the only attraction. For about 100 years tourists have been coming here in the summer months. In the 19th Century such literary figures as Nathaniel Hawthorne, Herman Melville, Henry Wadsworth Longfellow, Oliver Wendell Holmes and William Cullen Bryant called this area home—at least part of the time.

It was at Tanglewood, at what is presently the festival grounds, that Nathaniel Hawthorne lived and worked, and it was here that he was inspired to write his "Tanglewood Tales." Hawthorne Cottage, where he lived, was destroyed by fire in 1891, and has since been rebuilt. It is now used as a music studio, but the curious may wander through the restored cottage before each concert.

Scenic Splendor

So, because this area has attracted so many varied people for so many years, I drove to the Berkshires to sample what there was to offer, and am now ready to report that I am entranced by what I have viewed so far. The clear, crisp mountain air, spiced with the smell of fresh-cut grass, the calm beauty of the dozen or more lakes ideal for bathing or boating, lovely woodland trails where tree branches form a natural green ceiling and an unhurried and peaceful way of life are just a few of the attractions that make this area unusual.

In addition, in keeping with the sturdy New England character of the state, there are no idle moments for visitors who like to keep busy. Entertainment programs of one kind or another are featured nightly, while days may be taken up with the usual tourist pursuits of swimming, golfing, hiking, sunbathing and sightseeing.

Bracing Atmosphere

Accompanied by friends, I drove here over the New York Thruway, turning off at the Berkshire extension just below Albany to the state line exit B-3. Thruway tolls came to $2.80, then it was 25 cents more to the Lee exit of the Massachusetts Turnpike. From there it was about six miles to Lenox, then another six to Pittsfield, where we put up at the Wendell-Sherwood Hotel (single rates start at $7.75 per night, double at $12.75, two-day minimum stay required during July and August).

The days have been long and pleasant so far, and the air so

(Continued on page 28 col. 1)

TRAVEL

TRAVEL

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Farmington Valley Herald
SIMSBURY, Conn.
Weekly Circ. 3,678

AUG 3 1961

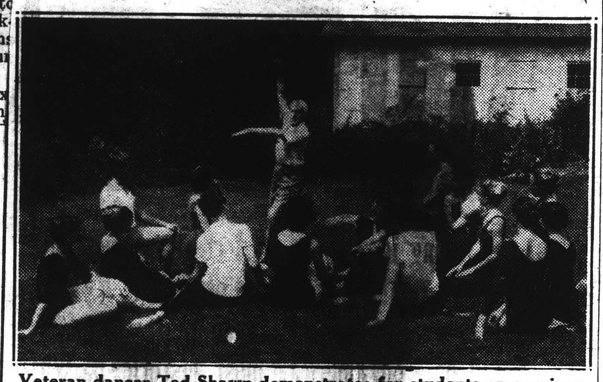
Viola Concert

JOSEPH de Pasquale, principal viola of the Boston Symphony Orchestra, will be heard as soloist in a performance of the Bartok Viola Concerto Sunday afternoon at 2:30 at Tanglewood, Lenox, Mass.

This program will close the fifth week of the Berkshire Festival.

Susan Mehanna

Hills Are Alive With The Sound of Music



Veteran dancer Ted Shawn demonstrates for students on spacious grounds of Jacob's Pillow, near Berkshire town of Lee.

(Continued from page 23)

invigorating that we have spent all our time wandering around sightseeing and exploring instead of lazing beside a pool.

In the past few days, we have been to Williamstown, at the northern corner of the state, site of Williams College and the Williamstown Summer Theatre, which gives summer stock presentations nightly except Sunday and Monday.

We stopped at North Adams, where we took the summit road just south of town to the top of Mount Greylock to see the 100-foot War Memorial Beacon, drove down to Adams to peek in at the birthplace of that pioneer suffragette, Susan B. Anthony.

Folk, Jazz Concerts

The southern section of the Berkshires has Stockbridge, where another playhouse operates nightly with stock companies of Broadway shows, and also the Chesterwood studio of sculptor Daniel Chester French. For a 50-cent admission charge (children under 12, 25 cents), sightseers can look at plaster casts of French's designs for the statue of Lincoln in the Lincoln Memorial at Washington, D. C., and the Minute Man statue now in Concord, Mass.

In Lee, we drove out to Jacob's Pillow, where devotees of the dance gather to watch famous ballet and modern dance stylists perform, then moved further south to Great Barrington, where the annual Barrington Fair is held in September. We were too early.

Back in Lenox, we parked the car and went walking. We walked toward the lake, and discovered en route that we were passing near another famous attraction of the town—the Music Barn, where a series of folk and jazz concerts are held on Wednesdays, Saturdays and Sundays throughout the summer.

Tourists coming to this section should have confirmed reservations to be assured of a place to sleep. The Berkshire Hills Conference in Pittsfield (phone Hillcrest 3-4431 or 4432) will help tourists in finding accommodations for stays of more than one night. Shorter stays may be arranged on arrival through the local information bureaus of Pittsfield, Lee, Lenox, Stockbridge, Great Barrington, North Adams and Williamstown.

From New York City, there are a number of bus tours to the area, sponsored by Casser Tours, 201 W. 41st St., and by Ski Bird Tours, 2039 Broadway. Casser has a two-day all-expense trip for $25.45 (except meals) and the Ski Bird Tours range from one to three days, from $8.95 to $33.25, and include accommodations, tips, taxes and sightseenig.

A "Music Sunday" package excursion leaves aboard New Haven Railroad trains on Sunday mornings for $8.75, which includes transportation, general admission to Tanglewood and taxes.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 22 1961

Tanglewood Notes

On Aug. 5, the Boston Symphony's concert includes Prokofiev's Second Piano Concerto. Originally Nicole Henriot-Schweitzer was scheduled to be soloist, but she recently had to cancel her performance. Rather than seek another outside performer, Dr. Munch chose Joseph Silverstein, a regular member of the Symphony, to be soloist. Last fall, Mr. Silverstein won the Naumburg award, one of the most valuable in music competition. Its total value is in the neighborhood of $25,000.

* * *

The Boston Pops at Tanglewood will be on Aug. 3 this year. In past years, Arthur Fiedler, who conducts both the Boston and the San Francisco pops orchestras, has had to fly in about two hours before the performance, conduct, and then fly out to the West Coast immediately after the concert. This year, however, perhaps as a reward for his eleventh consecutive season with the San Francisco Orchestra, he is able to take a few days off, and he plans to fly to Boston on July 31 to take in the All-Star baseball game. He won't have a complete vacation, however: he has agreed to conduct the Star-Spangled Banner before the ball game.

The Pops concert this year, by the way, will not be the same as the identical Gershwin programs Fiedler has conducted for the past two seasons. This year, he will play everything from Tschaikovsky to the "The Music Man."

—Jonathan Middlebrook

INFORMATION OBSCURED

WHERE ART AND NATURE MEET. Berkshire County, Massachusetts is the place where culture vultures can have their art and their outdoors at the same time as is demonstrated in this photograph. Shown here outside the Berkshire Music Barn in Lenox, excellent showcase for jazz and folk music, are members of the Modern Jazz Quartet, left to right, John Lewis at piano; Percy Heath, bass; Connie Kay, drums; and Milt Jackson, vibes. Note the horse grazing peacefully behind Jackson. See what we mean?

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Sun (e)
ATTLEBORO, Mass.
Circ. 10,542
AUG 8 1961

Muic, Drama, Dance

Treasures of Culture Abound in Berkshires

By GUSTAVE JACOBSON

Culture vultures (to borrow a phrase) who with to combine great outdoor living with some of the finest presentations in music, drama and dance will find the answer to their quest in the Berkshire Hills of Massachusetts.

Prospectors for "das Kultur" are apt to reap as many treasures in the hills of Western Massachusetts in a sense as did the pioneers in the California mountains in 1848.

Nowhere else in the United States is there a natural spot that combines so much Brahms with antique bedsteads, jazz with junipers, ballet with blueberries and Shakespeare with swimming.

The only other place that comes to mind is Aspen, Colorado, but of course for economy's sake I will not recommend a trek that far west.

Cool Stuff

For example, this past Saturday if you were in the Berkshires you could have seen and heard that marvelous Sapnish guitarist, Carlos Montoya at the Berkshire Music Barn — that reconverted ice house which how houses another kind of cool stuff — jazz.

In the evening about a mile away from the Music Barn Dr. Charles Munch led the Boston Symphony Orchestra through Variations on a Theme by Haydn, Violin Concerto No. 2 by Prokofieff and Franck's Symphony in the large pie-shaped building known simply as the shed.

If you prefer chamber to symphonic musical fare then a trip to the Red Fox Music Barn that same evening would have revealed for you works by Brahms, Mendelsohn, Weber, Hindemith and Loeillet.

For the Dancers

The common use of the word "barn" in the proper name of buildings which house cultural attractions is another example of the mixing of sophistication and rusticity in the westernmost county of the state.

On Saturday dance enthusiasts could have seen at Jacob's Pillow Myra Finch and company, Jean Leon Destine and company and Alphonse Cimber, drummer.

Of summer theaters in that area, unreservedly, I point to the Adams Memorial Theater in Williamstown as one of the finest on the eastern seaboard — both with regards to physical facilities and also the creative forces at work within that particular group. More about that later.

All of these attractions and many more — all by the way under separate management and ownership — are within an hour's drive of each other at the most. If you rule out Williamstown in Northern Berkshire, the rest are within a half hour's drive of one another.

Two weekends ago my wife and I, W.C. (without children) set out for the Berkshires.

Direct Route

The hour being late on Friday afternoon we selected the Massachusetts Turnpike as the swiftest and most direct route to reach Lenox.

The reason for the haste on the out-bound journey was the appearance of the outstanding American composer Aaron Copland, conducting two of his own works that evening at Tanglewood.

Copland led the Boston orchestra through exciting and tight-knit performances of his Preamble for a Solemn Occasion and the music for the Americana ballet, Appalachian Spring.

The second half of the program Dr. Munch, the orchestra's regular conductor, was at the helm during a performance of Daphnis et Chloe.

The following evening Eugene Ormandy, conductor of the Philadelphia Orchestra, made his first guest appearance on the Tanglewood podium.

Attleboro Reunion

The intermission period Saturday evening was a little like an Attleboro reunion. We had the opportunity to speak with violinist Sheldon Rotenberg of Attleboro.

Rotenberg, who is a member of the excellent string section of the Boston orchestra, said he missed Attleboro and added he hoped to renew acquaintances with his Attleboro friends after the Tanglewood season ends on Aug. 21.

The Music Barn is operated by perhaps the most dedicated people in the jazz field today — Phil and Stephanie Barber.

An entire evening is devoted to one performer at the barn contrary to the multiple acts which appear at most jazz festivals. The school of jazz is an adjunct of the barn's operations.

Advantages

The advantages of the theater in Williamstown compared to the tents of the straw hat trail are many.

First, the theater is located in a permanent brick building on the Williams College campus with plenty of space and equipment for a variety of productions.

Second, it is air conditioned. That is almost enough to place it in a class by itself compared to some of the sweltering tents used by other theatrical groups. Also summer thunderstorms are no competition for the Williamstown theater.

But more important than the physical plant are the human resources of the Williamstown theater.

Chief of these is Nikos Psacaropoulos, executive director of the

Schenectady Gazette 7/27/61

JOSEPH SILVERSTEIN
To Offer Violin Solo

Silverstein To Perform at Tanglewood

Violinist Joseph Silverstein, a member of the Boston Symphony Orchestra since 1955, will be soloist with Charles Munch and the orchestra at the Berkshire Festival concert at Tanglewood Aug. 5.

* * *

HE WILL APPEAR instead of pianist Nicale Henriot-Schweitzer who was scheduled to perform but who has had to cancel her appearance because of illness.

The revised program will consist of Prokofiev's "Violin Concerto number 2" plus the Brahms' "Variations on a Theme by Haydn" and the Symphony by Franck.

Silverstein has previously appeared as soloist with the Boston Symphony Orchestra in Boston, New York and at Tanglewood. He won the Walter W. Naumburg Foundation Award in 1960 and was the only American to place in the 1959 Queen Elizabeth of Belgium International Music competition.

Silverstein was heard in this city in a program at the General Electric Co. research laboratory on April 7 under the sponsorship of the Whitney Club.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
JUL 25 1961

Program Change At Tanglewood

Violinist Joseph Silverstein will be soloist with Charles Munch and the Boston Symphony Orchestra at the orchestra's ~~Berkshire~~ Festival concert at Tanglewood Saturday evening, Aug. 5. Mr. Silverstein will appear instead of pianist Nicole Henriot-Schweitzer who was scheduled to perform but who has had to cancel her appearance because of illness.

The revised program, to be conducted by Charles Munch, will consist of Prokofiev's Violin Concerto No. 2 plus Brahms' Variations on a Theme by Haydn and the Symphony by Franck.

A member of the Boston Symphony Orchestra since 1955, Mr. Silverstein has previously appeared as soloist with the orchestra in Boston, New York and at Tanglewood. Mr. Silverstein won the Walter W. Naumburg Foundation Award in 1960 and was the only American to place in the 1959 Queen Elisabeth of Belgium International Music Competition.

Record
WEST SPRINGFIELD, Mass.
Weekly Circ. 3,143
JUL 27 1961

P & R Dept. Plans Tanglewood Bus Trip On Aug. 5

The Park and Recreation Dept. is sponsoring a chartered bus trip to Tanglewood in Lenox on Saturday, Aug. 5, for children and adults to attend a morning rehearsal of the Boston Symphony and an afternoon concert by the Tanglewood Summer Music School students.

The bus will leave the Cen-

Continued on Page Eight

P&R Dept.

from Page One

round in back of the hall at 8 a.m. The total cost of the round trip, including concert admissions, will be $2.50 for children and $3.50 for adults. It is suggested that each person take a picnic lunch, although there is a cafeteria at Tanglewood for those who prefer it. In addition to the two concerts, the trip includes a guided tour of the grounds.

The bus will depart from Tanglewood at 4:30 in the afternoon and arrive back at the Center Playground about an hour later.

Children must have permission slips signed by their parents and give them, with their money covering the trip to their playground director or the P & R office in the Town Hall prior to noon of Aug. 3.

Theatre · Concert Hall Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Wednesday Evenings at 8:30

August 2

The Boston Fine Arts String Quartet
assisted by
Joseph de Pasquale, Viola

BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH
Music Director

BERKSHIRE FESTIVAL 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545

AUG 1 1961

Whitestone Photo

The Boston Fine Arts Quartet, all of whom are members of the Boston Symphony, with Joseph de Pasquale, who will join them for a Mozart Quintet program at Tanglewood tomorrow night. They will play three quintets in the Theater-Concert Hall.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 1 1961

Boston Fine Arts Quartet To Play Tomorrow Night

The fifth concert of the Berkshire Festival's chamber music series will be performed by the Boston Fine Arts Quartet with Joseph de Pasquale in the Tanglewood Theater Wednesday evening at 8:30. The quartet—consisting of four members of the Boston Symphony Orchestra: Joseph Silverstein, Harry Dickson, Eugen Lehner and Richard Kapuscinski—and Mr. de Pasquale will perform the Quintets in C minor (K. 406), D major (K. 593), and E-flat major (K. 614) by Mozart.

Members of the Friends of the Berkshire Music Center are invited to the following events at Tanglewood this week: Tonight, 8:30 p.m., in the theater-concert hall, the Tanglewood Choir; Friday, 3:15 p.m., in the chamber music hall, Seminar in Contemporary Music; Saturday, 3 p.m., in the Music Shed, the Berkshire Music Center orchestra; and Sunday, 10 a.m. in the chamber music hall, Berkshire Music Center chamber music.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

AUG 3 1961

MOZART WORKS ARE PRESENTED IN TANGLEWOOD

Boston Fine Arts Quartet, Violist De Pasquale Hailed by Critic

By WILLARD M. CLARK

LENOX—When five superb musicians get together to make beautiful music something very fine is liable to result.

Assisted by Violist

It did Wednesday night during a chamber music concert played by the Boston Fine Arts Quartet, assisted by Joseph de Pasquale, violist. The members of the quartet were Joseph Silverstein, violin; Harry Dickson, violin; Eugene Lehne, viola; and Richard Kapuscinski, cello. The program was made up of three string quartets by Mozart, the C Minor, D Major and E-flat Major.

Three quintets can make for laborious listening, but not when they are filled with the magic of the Mozart melodies and the skillful rhythms of which he was a master. One was also aware of the fact that the quintet was having as good a time playing this music as the audience was while listening.

The Boston Fine Arts string quartet and its distinguished guest was by far the best ensemble to come out of Boston that we have heard here in years. Joseph Silverstein, who will be heard as soloist with the Boston Symphony Orchestra, is a superb first violinist. His tone is finely colored and he brings rhythmic strength to the ensemble.

Also outstanding was the four-square, finely integrated playing by cellist Kapuscinski. The ensemble seemed to us to be admirable, the result of close association and hard work. How much time the busy members of the Boston Orchestra have to get together, we do not know, but such admirable musicians know how to make the most of every minute.

The three quintets, though modeled similarly, are vastly different in melodic content. There are lovely slow movements and rollicking finales. These quintets are among the aristocrats on the chamber music repertoire. It was in that spirit they were played.

There are two more chamber concerts. On Aug. 9, the Kroll String Quartet will be heard. The final concert of the series will be played Aug. 16 when Claudio Arrau will play a program of the music of Franz Liszt.

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Theatre · Concert Hall — Tanglewood

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BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH
Music Director

BERKSHIRE FESTIVAL 1961

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
AUG 1 1961

Whitestone Photo

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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MOZART'S STRING QUINTETS

Mozart wrote his last two string quartets in 1790, and his last string quintet (in E flat) in April, 1791, eight months before his death. In this sense, the four great string quintets of the last years became in their pure and developed form an amplification of the time-tried string quartets, the form he had begun to work upon in his sixteenth year. The last string quintets can thus be looked upon as an enlargement of the well-worked voice group by the addition of a second viola. The quintet in D major (1790) and the final one in E flat, both played at this concert, were his last chamber works.* The String Quintet in C minor was a transcription, made in 1787, of the Serenade for eight winds, of 1782. This work in its original form was performed at the Festival concerts of this season (July 14).

Mozart, at the top of his powers in his last five years, thus demonstrated the possibilities of this combination in superlative music by no means second to the quartets. The quintets can be considered from their character as having sprung from an entirely personal and individual impulse. There is no particular evidence of "influences" in them, either from Boccherini—who had the monopoly of the combination, leaving 125—from Michael Haydn, whose ventures were earlier and rudimentary, or from Michael's illustrious brother who did not compose so many as one. Mozart's impulse is understandable. Having developed his quartets to a supreme point of rich four-part writing, the next challenge was to handle five voices with equal mastery. Mozart did not use a second cello, as Boccherini did, or as Schubert would later in his C major masterpiece, but preferred a second viola. The dark, almost nasal quality of the two violas gives a special, often somber color to the quintets in general. Sometimes the composer divides his group into antiphonal trios—two violins and first viola against the two violas and cello, the first viola thus serving in both. This kind of division was not possible in a quartet, where any breakdown resolves into individual voices. Here the first viola as leader of the lower group takes an important melodic function to balance the first violin. The second viola does not simply double the cello, but is more often an additional inner voice. Generally speaking, a single melodic voice, wherever it may be, is assured a balanced four-part harmony. The combined five voices can give a tonal amplitude approaching chamber orchestra sonority. That it is richer than a quartet sonority does not mean that it is preferable. A certain clarity, a structural transparency in the quartet, a sense of every individual voice, is sometimes sacrificed. It is a matter of choice between works of equal beauty at the ripest point of Mozart's chamber style. The quintets are far too infrequently performed in public for the obvious reason that a professional quartet group can far more easily choose from the wealth of the ten last quartets than go to the trouble

*They were preceded by the Quintet in C, K., 515, and in G minor, K. 516, both of 1787.

FIFTH CONCERT OF THE CHAMBER MUSIC SERIES

The Boston Fine Arts String Quartet

JOSEPH SILVERSTEIN, *Violin*
HARRY DICKSON, *Violin*
EUGEN LEHNER, *Viola*
RICHARD KAPUSCINSKI, *Cello*

assisted by

JOSEPH DE PASQUALE, *Viola*

PROGRAM

MOZART — Quintet in C minor, K. 406

I. Allegro
II. Andante
III. Menuetto in canone
IV. Allegro

MOZART — Quintet in D Major, K. 593

I. Larghetto; Allegro
II. Adagio
III. Menuetto: Allegretto
IV. Allegro

INTERMISSION

MOZART — Quintet in E-flat Major, K. 614

I. Allegro di molto
II. Andante
III. Menuetto: Allegretto
IV. Allegro

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Tanglewood on Parade - Aug. 3 -

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 4 1961

Tanglewood Pops' Draws Crowd of 10,799

Music Center Benefit Fund To Get $25,000

By JAY C. ROSENFELD

Last night the Boston Pops Orchestra, with Arthur Fiedler as conductor, played what has happily come to be one of the most anticipated events in the Tanglewood calendar. A crowd of 10,799 including all the children in the summer camps from miles around, came in carnival spirit, to hear the lively program the arbiter of popular music had prepared. The Berkshire Music Center benefited in an amount in excess of $25,000.

No matter what we understand by the word "popular," it seems, so far as music is concerned, that what it pleases Fiedler to play is automatically accepted in that category. The music he chooses is almost unfailingly tuneful and gay, or, at least, animated, and he leads his men, which includes 94 per cent of the Boston Symphony Orchestra, with brisk dispatch and sure control. No one achieves such professional standards with less flurry and to-do.

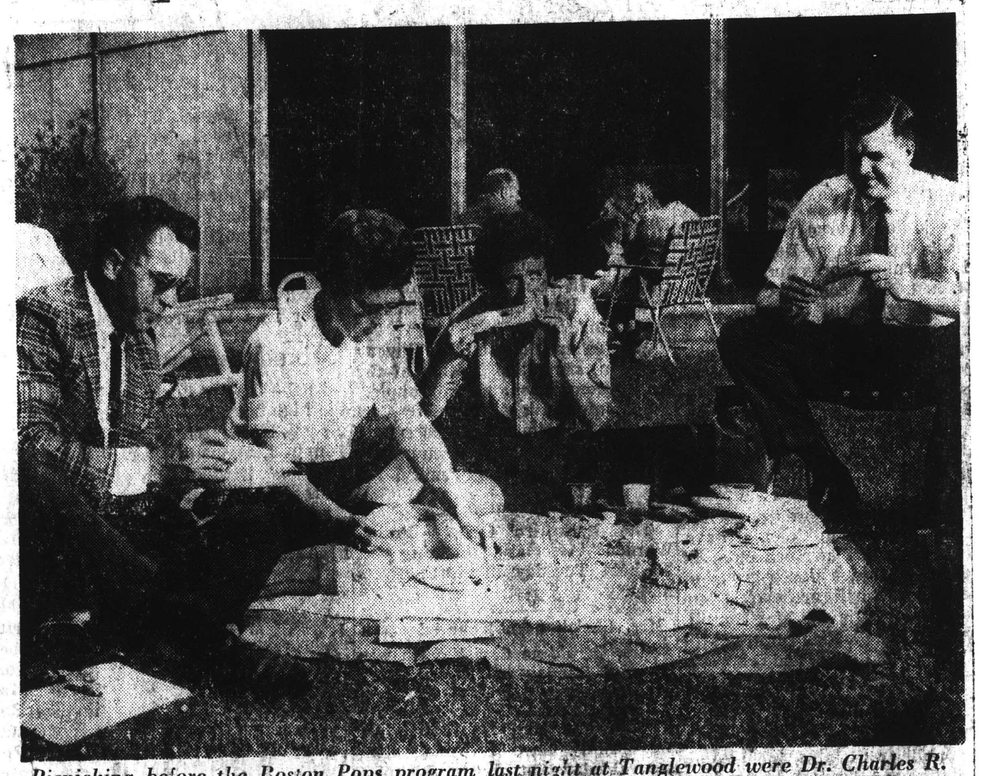
Short Favorites

He always adds to his printed list the shorter favorites, which we all devour like hungry wolves, but his announced programs gradually have changed to include much that the composers did not intend to be popular, if by that term there is understood an element of passing approval. It can not be known just how long any composer expected his brainchildren to endure, but the inclusion of "the" Tchaigkowsky concert on a Pops program indicates a change in public taste, to say nothing of Elgar's "Pomp and Circumstance," Ambroise Thomas' overture to "Mignon" (on the occasion of the anniversary of his birthday 150 years ago: (Aug. 5th, 1811), the "Emperor Waltzes" of Strauss, Offenbach's "Gaieté Parisienne" suite, and, for a grand finale, selections from Bernstein's "West Side Story" and "76 Trombones" from Willson's "Music Man."

Wild Soloist

Earl Wild was the soloist in the piano concerto and any idea that he may have been selected for any attribute except genuine, thorough ability and command should be dispelled. Wild has been heard at Tanglewood several times before and always on "Pops" nights, but his insight and execution of Gershwin on previous years and of Tchaikowsky last night show him to be an artist worthy of the highest regard.

For some reason "Pops" audienecs are a trifle less reverent than regular symphony patrons, and Fiedler had to devote an extra moment at the beginning of several numbers before quiet prevailed. But under the guise of high entertainment there is consistent and outstanding musical performance, which both delight and satisfy large audiences.



Picnicking before the Boston Pops program last night at Tanglewood were Dr. Charles R. Chartier, left, and his wife, second from right, and Mr. and Mrs. Gene S. Bradley, Pittsfield.

photos by Plouffe

Miss Christina Stockenberg of Stockholm, spending two months in the U.S. under the Experiment in International Living, receives a program from Miss Roberta Freadman of 106 Brown St. With them are Mr. and Mrs. Robert K. Wheeler of Great Barrington, with whom Miss Stockenberg, a drama student, is spending 10 days. Looking on is Chauncey P. Smith of State Line. A total of 10,799 attended and $25,000 was realized for benefit of Music Center.

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SPRINGFIELD, Mass.
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...D, MASS., FRIDAY,

YOUNG PEOPLE ATTRACTED TO POPS CONCERT

Fiedler Leads Orchestra In Familiar Works at Tanglewood

By WILLARD M. CLARK

LENOX — When I arrived on the Tanglewood grounds Thursday evening, I thought for a moment I had arrived at the wrong place. The grounds were crowded with children of all sizes and ages, all screaming at the top of their voices. Then I realized that the Boston Pops and Arthur Fiedler were on hand to give a concert for the benefit of the Berkshire Music Center.

Attracts Huge Audience

The Pops attracts a huge, young audience wherever it plays and the many summer camps in this vicinity had apparently disgorged their entire memberships on the grounds of Tanglewood. It wasn't too bad. There was applause in the wrong places and a constant undercurrent of talk throughout the program, but all were having a fine time.

Arthur Fiedler knows how to design a program and how to get the most out of the music he conducts. Some things come off superbly, as for example, the overture to "Mignon," the "Emperor Waltzes" by Strauss and particularly the suite from "Gaite Parisienne" which closed the first portion of the program.

These all too often heard pieces are often heard because they have melody and rhythm which appeals to almost everyone. Fiedler is past master in bringing their essence to his listeners.

Imposing Figure

Earl Wild was the guest artist Thursday night playing the Tschaikowsky "Concerto in B Flat Minor, No. 1." Mr. Wild is an imposing figure, more like a football hero than pianist. His whiting hair glistened under the lights as he plowed his way through this thrice familiar concerto.

It was not a faultless performance. There were some exacting passages excitingly played, but there were also numerous strangely placed retards and sudden changes of contour. Mr. Fiedler offered his soloist every consideration but the sum total of the performance was not one to leave undying memories for the listener. Of course, the performance was greeted with roars of applause and this resulted in much walking for both pianist and conductor.

Mr. Fiedler has learned to keep what the audience really wants until the last. This time it was excerpts from Bernstein's score of "West Side Story." The program proper concluded with "76 Trombones" from "The Music Man." Bernstein's score has imperishable melodies and when they were drawn out and sweetened in the Fiedler manner they made fine listening.

Audience Happy

However, the program proper was followed by such aristocrats of the popular field as "Mack the Knife," "Never On Sunday," "Tiger Rag" and others. The audience went home happy.

The box office receipts of $25,000 from 10,799 patrons were particularly important since they benefited the Berkshire Music Center, the Boston Symphony's summer school of music.

Pops Orchestra To Play at Lenox

7/24/61

Arthur Fiedler, conductor of the world-renowned Boston Pops Orchestra, today announced the program for the Aug. 3 appearance of the orchestra at the Berkshire Music Festival in Lenox.

The special program, to benefit the Berkshire Music Center—will open with "Elgar's Pomp and Circumstance, followed by the overture to Mignon by Thomas, Strauss's Emporer Waltzes, the suite from Offenbach's Gaite Parisienne, Tchaikovsky's Piano Concerto in B-flat minor with pianist Earl Wild as soloist and selections from the Broadway musicals, West Side Story and Music Man.

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 19 1961

Few Seats Remain For Women's Club Tanglewood Party

Mrs. Henry G. Horn, chairman of the Women's Club summer theater parties, announced today that only a few seats are left for Tanglewood on Parade, featuring the Boston Pop Orchestra, on Aug. 3.

A box lunch will be ready at the club for those attending. Seats that have been purchased for members are to be picked up by Saturday.

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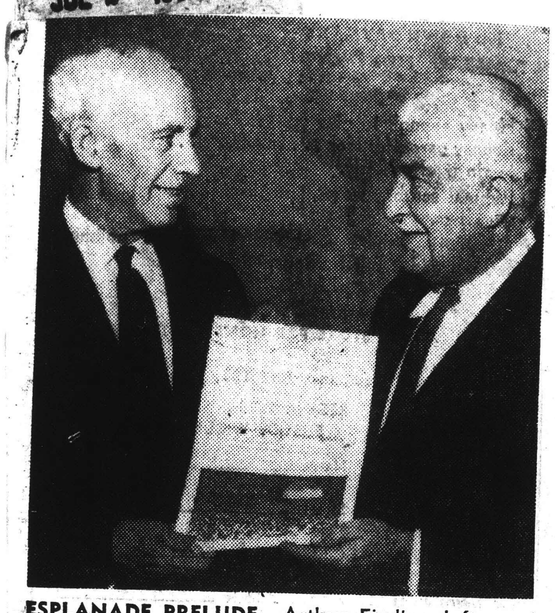
Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUL 2 1961



ESPLANADE PRELUDE—Arthur Fiedler, left, conductor of Esplanade Concerts, presents citation to Byron K. Elliott, president of John Hancock Mutual Life Insurance Co., in appreciation for sponsorship.

News (e)
FRAMINGHAM, Mass.
Circ. 13,754

JUL 19 1961

Fiedler and Pops At Tanglewood

Arthur Fiedler, whose appearance at Tanglewood on Thursday, Aug. 3, is eagerly awaited by thousands of Fiedler-Fans, has just announced his program for the Tanglewood concert.

The special program — to benefit the Berkshire Music Center — will open with Elgar's "Pomp and Circumstance," followed by the Overture to "Mignon" by Thomas, Strauss' beloved "Emperor" Waltzes and the suite from Offenbach's "Gaite Parisienne"; Tchaikovsky's Piano Concerto in B-flat minor with pianist Earl Wild as soloist, and selections from the Broadway musicals "West Side Story" and "Music Man."

Tickets for Arthur Fiedler and the Boston Pops at Tanglewood will be available at the Berkshire Festival ticket office, Tanglewood, Lenox, beginning at 9 a. m. Monday, July 24.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
JUL 17 1961

Arthur Fiedler Slated To Appear At Tanglewood

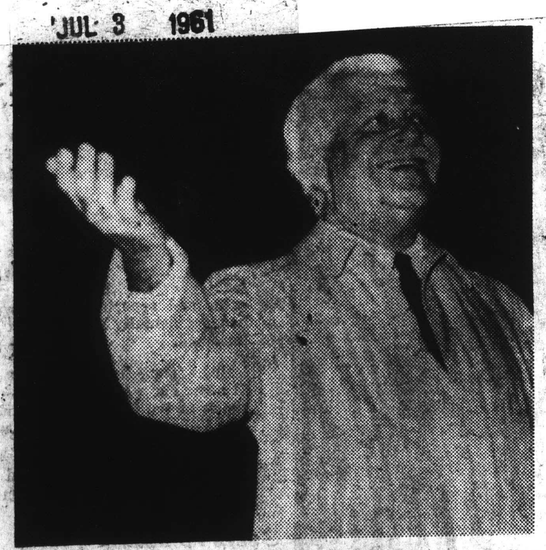
Arthur Fiedler, whose appearance at Tanglewood on Thursday, Aug. 3, is eagerly awaited by thousands of Fiedler-Fans, has announced his program for the concert.

The special program — to benefit the Berkshire Music Center—will open with Elgar's "Pomp and Circumstance," followed by the Overture to "Mignon" by Thomas, Strauss' beloved "Emperor" Waltzes and the suite from Offenbach's "Gaite Parisienne"; Tchaikovsky's Piano Concerto in B-flat minor with pianist Earl Wild as soloist, and selections from the Broadway musicals "West Side Story" and "Music Man."

Tickets for Arthur Fiedler and the Boston Pops at Tanglewood will be on sale at the Berkshire Festival Ticket Office, Tanglewood, Lenox, beginning 9 a.m. July 24.

Traveler (e)
BOSTON, Mass.
Circ. 169,783

JUL 3 1961



RAIN-SPATTERED CONDUCTOR—Arthur Fiedler sends music lovers home as rain squalls cancel opening performance of Boston Pops Orchestra Esplanade concert.

FIRST NIGHTERS Jay Alexander and Barbara Kesselman of Cambridge wait in vain for Pops musicians to unlimber their instruments. Rain washed out opening night at Hatch Memorial Shell.

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Telegram (m)
WORCESTER, Mass.
Circ. 57,783

AUG 4 1961

Music: Earl Wild Soloist In Benefit Concert

By RAYMOND MORIN
Telegram Music Critic

LENOX — The Benefit Concert given last night at Tanglewood by the Boston Pops Orchestra, conducted by Arthur Fiedler, was a whopping success, musically and financially.

Earl Wild was soloist in Tchaikovsky's battered, but still throbbing, Piano Concerto in B-flat Minor.

Box-office receipts of $25,000 from 10,799 patrons were particularly important, since they benefited the Berkshire Music Center, the Boston Symphony's summer school of music.

Neither Fiedler nor his workmanship are particularly impressive. Maybe the magnetism is his "Ground-roots" style with a baton. Only in the Tchaikovsky concerto did last night's audience settle down to be uplifted. The rise wasn't very high, but we'll talk about that later.

Sure Fire Program

Fiedler assembled a program that couldn't miss. Biggest item for the orchestra was a suite from "Gaite Parisienne," Offenbach music transcribed. Garnishings were Elgar's "Pomp and Circumstance," the overture from Thomas' opera, "Mignon," Strauss' "Emperor Waltzes," Selections from Bernstein's "West Side Story," and "76 Trombones" from "Music Man," by Willson.

In case you don't know, all Boston Pops players are members of the Boston Symphony. These men don't get out of practice, especially now that the Berkshire Music Festival is moving into its fifth weekend.

Last night's program was in the nature of a recess, but it didn't sound so. Offenbach's music was played to the hilt, though Fiedler didn't contribute much beyond sturdy downbeats and keeping rhythms in order. The overture, polka, galop, march, waltz, cancan and finale all came out as beautiful examples of their kind.

Pomp and Panoply

Fiedler took the Elgar march title literally. It opened the program with all the aplomb of an important event. No high school class ever was graduated to such brass.

The "Mignon" overture received a nice, unhampered performance. The accent was on soulful melody-making in the strings, A "Polonaise" that really rocked and fine solos in clarinet and harp.

Wild hit his Tanglewood stride with the Pops during the past two summers when he played Gershwin's Concerto in F and the "Rhapsody in Blue." He was temperamentally suited to these and had the technical wherewith all to face them squarely.

Brave Approach

Last night he approached the Tchaikovsky concerto as if it were TNT. He was brave about it, but, fortunately or unfortunately, this concerto has been so well played by so many pianists that to almost conquer it is to perish.

Fiedler gave him every advantage. The sonorous orchestral opening was loaded with incentive. Wild pounced on the widespread chords with the vim of a gladiator. His technique is pretty run of the mill (which, in this day, means on the borderline of virtuosity) but the concerto needs much more than that.

Despite its grand standing drama and erotic melodies, it still can tug at the emotions. Last night's performance was for the eyes and ears, rather than for the heart.

Wild did his utmost to extract brilliance from its big moments. The sizzling first-movement cadenza didn't quite come off and what followed was some "mooning" between piano and orchestra, rather than the culmination of a stirring climax.

Monteux Tonight

Fiedler directed a sweeping performance of Strauss' "Emperor Waltz." He was content with a small beginning which blossomed into a foot-enticing dance- not in the manner of a concert exhibition.

We've always felt that Bernstein's "West Side" show is better drama than music, but Fiedler made the thing uncommonly palatable by keeping the tunes out front. Willson's "76 Trombones" was, of course, a smash.

Encores were "Mack the Knife," "Never On Sunday," "Pops round-up," "Hey Look," "Tiger" and "Stars and Stripes Forever."

Tonight's Berkshire Festival concert by the Boston Symphony will be conducted by Pierre Monteux. The program: Beethoven's "Fidelio" overture, Richard Strauss' "Dance of the Seven Veils," Sibelius' Second Symphony and the Schumann Piano Concerto with Eugene Istomin as soloist.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 7 1961

Campers at Tanglewood

To the Editor of THE EAGLE:—

I am writing to register a protest against the carnival atmosphere which has become increasingly prevalent at Tanglewood, and which reached a climax at the Boston Pops concert on Aug. 3.

I refer particularly to the campers who occupy large blocks of seats. We were unfortunate enough to be seated in front of two large groups, one of girls and the other of boys, and we certainly did not enjoy the experience. There was constant talking, laughing, rattling paper bags containing food, and endless milling around. There was no adult supervision of either group.

I cannot understand why these youngsters who are bored, restless and unappreciative should be permitted to spoil the evening for people who have come to listen to the music. Most of them are too immature to appreciate even a program of a "popular" nature such as the one Thursday night.

It seems to me that if the practice of selling blocks of seats to the camps in the area is to be continued, certain norms of dress and deportment should be established, to which they should be required to conform. Certainly these groups should have adult supervision, and should be made up of campers who are sufficiently mature to appreciate the type of music played at these concerts.

Every year, there is much publicity about the attendance figures, and much explanation if they drop below those of the previous year. In this connection it might be well to give some thought to correcting situations which are driving people away from the concerts.

MARGARET M. McSWEENEY.
46 Westwood Road,
Pittsfield.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Register (e)
NEW HAVEN, Conn.
Circ. 100,394

JUL 30 1961

MUSIC

Berlin Municipal Opera Is Opening On Sept. 24

By GORDON E. ARMSTRONG

Another "Berlin Crisis," a musical one, will have a happy ending on Sept. 24. On that date, the Berlin Municipal Opera will open its new home which will replace the one destroyed in World War II. The opening of this new opera house in West Berlin will represent something of a personal triumph for Carl Ebert, general manager of the company since 1954. However, it will be sort of a "hail and farewell" for the German impressario who will come to this country shortly after staging his favorite opera, Mozart's "Don Giovanni," for this auspicious event, which he helped to make possible.

Actually, Ebert's association with the Berlin Municipal Opera dates back to 1931. During the next two years his imaginative concepts and bold ideas were hailed by audiences and critics alike and his artistic productions added a new stature to the company. But Hitler's rise to power in 1933 put an end to all this when Ebert resigned his post as a protest against the Nazi regime and its program against the Jews, including a number of his colleagues.

The company survived the troubled years after Ebert went into his self imposed exile. After it was bombed out of its old home productions were staged in a theater on Kantstrasse. Later Berlin became "East and West" and the rivalries between the two sectors even extended into their operatic activities. When the State Opera in East Berlin seemed to be getting the better of things, the Berlin Municipal Opera decided it was time to get its former director back.

Ebert had, of course, found other fertile soil for his directing talents after leaving his Berlin post. Among the institutions which he helped to create was England's Glyndebourne Opera, now internationally famous for its productions. The great director had become an American citizen when he received and accepted the invitation to return to Berlin seven years ago. Since then he has devoted most of his spare time in directing a campaign to raise funds for building the new opera house. The successful outcome is heightened by the happy fact that it was possible to construct the Deutsche Oper Berlin, as the modern structure of marble and glass is named, on the site of the former building on Bismarckstrasse.

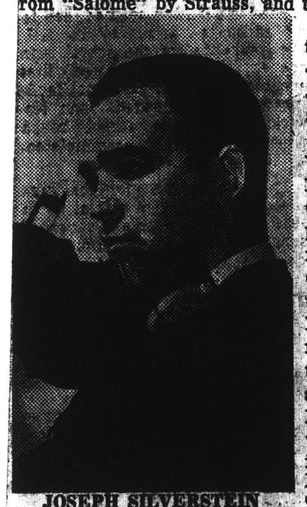
Though now 74, Ebert is not quite ready to retire. The Metropolitan Opera has announced that it has engaged him to restage its "Cosi fan tutte" next season and undoubtedly he will accept a limited number of similar engagements before he decides to "ring down the curtain" on an outstanding career in opera. It is known that the venerable director plans to make his permanent home in California. He lived there for some six years at the time when he headed the opera department at the University of Southern California.

FEATURES BOSTON POPS ORCHESTRA

A highlight of the Berkshire Music Festival each year is the concert by conductor Arthur Fiedler and the Boston Pops Orchestra. That annual event comes on Thursday evening when the popular maestro will present a program typical of those which he is currently conducting with the San Francisco Symphony. Fiedler will come East just in time to conduct Thursday's festival concert and then hurry back to the West Coast to finish his annual engagement there. This is his 11th season with the San Francisco Symphony in its summer series.

Thursday's concert will highlight Tchaikovsky's Piano Concerto in B-flat minor with Earl Wild as the soloist. The orchestral offerings include the following: Pomp and Circumstance—Elgar; "Mignon" Overture — Thomas; Emperor Waltzes — Strauss; "Gaite Parisienne" Suite—Offenbach; "West Side Story" Selection—Bernstein; 76 Trombones from "The Music Man"—Willson.

Pierre Monteux will make his second podium appearance of the season in Friday evening's concert. The program's feature is to be Schumann's Piano Concerto with Eugene Istomin as soloist. Also listed are Beethoven's Overture to "Fidelio," Dance from "Salome" by Strauss, and the Symphony No. 2 of Sibelius.



JOSEPH SILVERSTEIN

Charles Munch will conduct the other two regular weekend concerts. On Saturday evening Joseph Silverstein is to be the soloist in the Violin Concerto No. 2 by Prokofiev. Brahms' Variations on a Theme by Haydn and the Symphony by Cesar Franck will round out the program. The Prokofiev work replaces the composer's Piano Concerto No. 2 originally scheduled for this concert with Nicole Henriot-Schweitzer in the solo role. Silverstein, a member of the Boston Symphony's string section, won the Naumberg Foundation award in 1960 and was the only American to place in the 1959 Queen Elizabeth of Belgium International Music Competition.

Another member of the orchestra and its principal violinist, Joseph de Pasquale, is listed as the soloist in next Sunday afternoon's concert (2:30). He will perform Bartok's Viola Concerto. The balance of the program will consist of Respighi's "The Pines of Rome" and Beethoven's Symphony No. 7.

Pasquale will also join the Boston Fine Arts Quartet for the regular chamber music program on Wednesday evening. Silverstein is the first violinist of this group which is composed of members of the Boston Symphony. Wednesday's program will present three quintets by Mozart—C minor (K. 406), D major (K. 593), and E-flat major (K. 614).

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 3 1961

Cloudy, No Rain Is Forecast for Tanglewood Pops

Weatherman Howard Haviland of New York, who is substituting for George J. Bulgarelli at the local weather bureau, predicts partly cloudy skies and comfortable temperatures for this evening. Those planning picnics at the Tanglewood Pops may find damp grass, but no more rain is forecast. The temperature will be in the 60s.

More than half an inch of rain has fallen since yesterday, most of it between 2:30 and 3:30 this morning, but tomorrow and the next few days are supposed to be warm and sunny.

A large old maple tree beside the road near 1049 Tamarack Road was found to be down this morning. One branch fell across an overhanging wire, but no damage was done.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

AUG 3 1961

Fiedler to Conduct The Boston Pops At Tanglewood Tonight

Three Mozart string quartets, the C Minor, D Major and the E-flat Major, were played by the Boston Fine Arts Quartet at Tanglewood last night.

Tonight a capacity crowd is expected to be on hand to hear Arthur Fiedler conduct the Boston Pops.

Pierre Monteux will be guest conductor of the Boston Symphony Orchestra tomorrow night in a varied program in the Music Shed.

It will be comprised of Beethoven's "Fidelio" Overture, a piano concerto by Schumann, Strauss' Dance from "Salome" and Symphony No. 2 by Sibelius.

Saturday night Charles Munch will return to the podium to conduct Variations on a Theme by Haydn, by Brahms; Piano Concerto No. 2, by Prokofiev with Mme. Henriot-Schweitzer as soloist, and a symphony by Franck.

Beethoven's Symphony No. 7 will begin the Sunday afternoon program, followed by Viola Concerto by Bartok with de Pasquale as soloist, and "The Pines of Rome," by Respighi.

The evening concerts begin at 8:30 p.m. and Sunday's concert will start at 2:30 p.m.

KNICKERBOCKER NEWS
AUG 10 1961

Striking a Happy Note

The Knickerbocker News Photo by Bob Paley

HI 'POPS' — Arthur Fiedler embraces his daughters, Deborah, [illegible], and Johanna, 15, who surprised their father, the conductor of the Boston Pops Orchestra, by meeting him at the Albany County Airport yesterday. The girls had not seen their father, who has been on tour, for over a month. Mr. Fiedler was on his way from Denver to Tanglewood to take part in a radio-television discussion tonight of "The Direction of Music in America." Deborah and Johanna came here from Boston to greet their father.

JAMAICA, N.Y.
LONG ISLAND PRESS
D. 295,125 S. 374,507
AUG 10 1961

These Days

Its Their Music . . .Their World

By GEORGE E. SOKOLSKY

The other night I found myself surrounded by thousands of shouting, yelling, applauding, singing youngsters who were demanding more and more encores by Arthur Fiedler's Boston Pops Orchestra. It was their music, their night, their world. And it was very different.

George Sokolsky

The most exciting moment was when this magnificent symphony orchestra, somewhat augmented, played "Pop's Round-Up." Being an oldster, I thought what was to come was some kind of medley and I was not disappointed. It was a medley of the theme songs of television showsw.

The older folks could not identify the strange music which has little of Beethoven or Brahms. And I fear that some of the older folks looked down their noses at all this excitement, because at a Boston Symphony concert, or any other, one behaves according to protocol. The applause is usual and sufficient. There are no encores.

Not so on this occasion. The kids shouted the name of each theme song; they applauded during the playing; they even sang the songs.. They had a grand time and any old man or woman who could not cheer along with his grandchildren should admit thgat he has had it and retire to such memories as senility endures. An 80-year-youngster said that her only complaint was that she could not dance!

* * *

EACH GENERATION speaks its own language, whether it is in speech or music, and while it may want to hear what the ancestors had to say, it will reinterpret it. So when Tchaikowsky is done to jazz, it is not, as some say, vulgar stealing. It is rather an idea by another generation which cannot dance to a Strauss waltz but can make its own step, slow, meditative, with a little necking on the dance floor.

Older people always know what is right and what is wrong and they hate to see the world go to the devil. But somehow that never happens. There have been Caesars and Alexanders and Genghis Khans and Hitlers and then the human race catches its breath and goes about its business in its own fashi-

These young people who come to hear a symphony program end with "The Stars and Stripes Forever," as Fiedler always does, are not as frightened as their parents are. They expect to take their chances with life and to laugh at those who, having no daring, resort to petty snobbery as a defense.

Of course, these kids will not become millionaires, as Andrew Carnegie or Al Capone did; they may work in a laboratory for $10,000 a year, saving the human race and enjoying that as they revelled in "Tiger Rag" played as though it had been orchestrated by Ravel.

These kids do not complain about income taxes. They will find a thrill in blowing up a bomb or sitting on a space-ship or skindiving. Theirs is a different world, as their ambitions are different from those of their parents.

* * *

AND SO HERE I sit, under my maples, looking at a house that may be 200 years old or more, if one believes everything he hears, listening to a radio play Haydn. There are no children on this farm this year. One is building his own world far from mine; another has gone to the wars and is in a distant place where he lives in an entirely different civilization; another is at college during the summer studying economics, a very stupid but essential subject.

And so the world moves on and the oldsters shake their heads and wonder what will come of it all. My father wondered about that, I am sure, when I forsook his ideals of life and seized upon my own. And now I am a grandfather and watch a few thousand kids express themselves in their own way about the things they love.

* * *

PALADIN IS no worse than Phil the Fiddler. But you have never heard of Phil the Fiddler! He was a character invented by Horatio Alger with the object of convincing young boys that if they worked hard, spoke truthfully, were loyal to their employer, they would, in the end, marry the boss' daughter and inherit the business.

Today, a young fellow does not want to inherit the business. He wants to know mathematics so that he can work on something that will orbit the earth or something.

Is it bad?

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 5 1961

Tanglewood Notes

Arthur Fiedler, who made his annual Tanglewood appearance conducting last Thursday's Pops concert is a man of many interests, some non-musical. One of these non-symphonic interests is baseball, and Fiedler is more than willing to go out of his way whenever possible to see a good game. In fact, he flew in early from San Francisco, where he conducts a summer series of pops concerts with the San Francisco Symphony, so that he could attend the All-Star game at Fenway Park, Boston. As it worked out, however, he had to combine his music and baseball interests: the management heard he was coming, and asked him to conduct "The Star-Spangled Banner," before the game, which he did.

Fiedler, by the way, with all his fame gained in playing such pieces as "76 Trombones," is still listed as a member of the Boston Symphony; and he is one with many talents. He has played violin, viola, piano, celesta, and most of the other percussion instruments in the orchestra. He played with the BSO in its first recording concert in 1917.

* * *

Warm afternoons may be fine for sitting on the grass and listening to Respighi, but sunny weather is always sure to rate a few moans from the ushers on lawn duty. One of their jobs is to preserve cultural decorum by making certain that guests wear a certain minimum costume, which by custom seem to be shorts and a shirt. A bare midriff rates a request from an usher for more suitable clothing, and although most listeners will comply, a certain hard core gives the ushers difficulty. Perhaps today's ushers wouldn't feel so bad, if they could recall the proper days seven or eight years ago, when skirts were issued at the gate, and the ushers were supposed to make certain that they were worn. The only remains of that custom are 15 or so skirts, gathering dust in the attic of the main house.

* * *

While the Festival sometimes seems to be a somewhat non-Berkshire affair, featuring a symphony from Boston and catering to visitors largely from New York, the Berkshire Music Center school very definitely invites local as well as national and international people. It has scholarship students from as far away as Japan, but it also has 23 students attending the school on Berkshire Scholarships for residents of Berkshire County. The total value of this local scholarship program is $ 4,875, and since tuition for the full seven weeks at the school is $220, the average grant represents a full tuition scholarship.

* * *

This year, Tanglewood is continuing last year's policy of having two benefit nights for the school. The first was Arthur Fiedler's Pops concert. The second, on Aug. 17, will feature Aaron Copland conducting the student orchestra, chorus, and members of the opera department in scenes from his own piece, the "Tender Land." This second Music Center school benefit is called a "Gala Evening"; the gates open at three in the afternoon.

—*Jonathan Middlebrook*

ALBANY TIMES UNION
Saturday, August 5, 1961

Boston Pops Concert Scores at Tanglewood

By Edgar S. VanOlinda

Some 11,000 Arthur Fiedler partisans overflowed the Tanglewood shed for the seventh annual appearance of the Boston Pops under its dynamic, handsome conductor. The program was tailored to the tastes of "The Proper Bostonians" and those who "don't know anything about classical music, but DO know what they like."

For the formal half of the program, Fiedler and his 100-piece orchestra offered the works of Elgar, Thomas, Strauss and Offenbach, in arrangements which cut out some of the repetitious parts without losing the heart of the music.

The guest soloist, Earl Wild, played the Tchaikowsky Piana Concerto No. 1, with the elan of a professional football guard on the offensive. He practically "tore the cover off the ball" with his exciting rendition of one of the show pieces in a pianist's repertory.

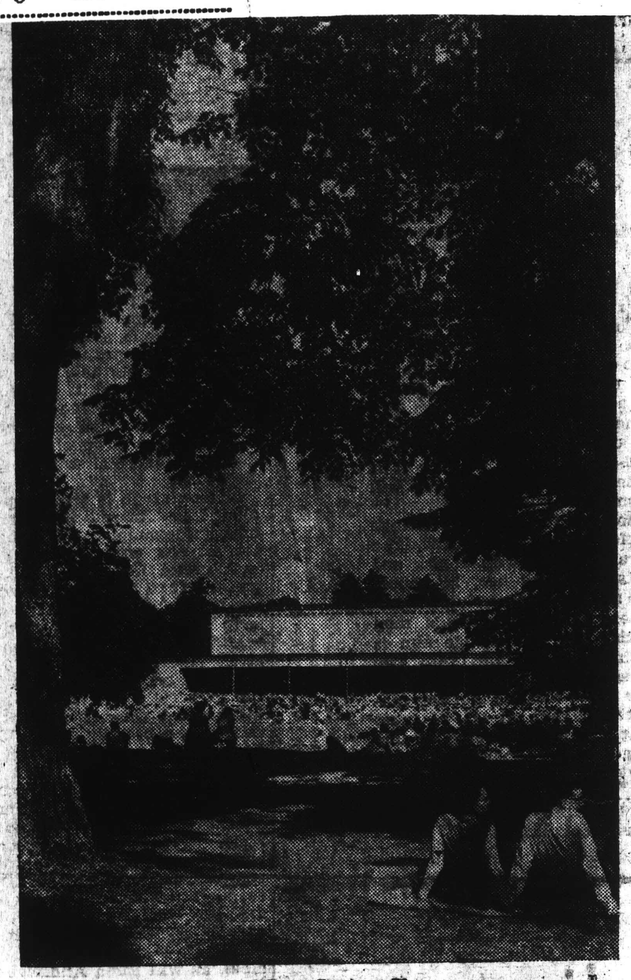
But there was a kind of nervous expectancy during the intermission as the audience waited for the famous encores, announced by printed signs held up to view by one of the orchestra's staff.

Following the performance of excerpts from Leonard Bernstein's setting to the "West Side Story" (thereby paying tribute to a former Music Center lad) the brass section really went to town in Meredith Willson's "76 Trombones."

146

CAIRO, N.Y.
HERALD
W. 315

AUG 3 1961



The Music Shed At Tanglewood

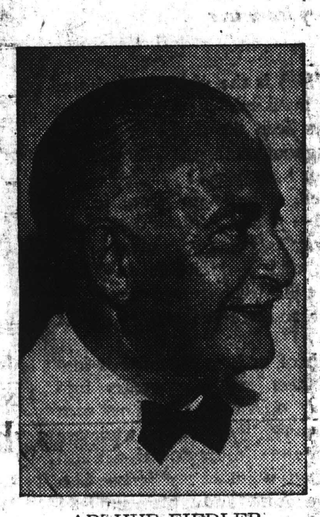
The music shed at Tanglewood was constructed in 1938 and seats 6,000 people. The acoustic properties of the shed, amazingly clear when first constructed and constantly being improved upon, allow the music to be clearly heard even far out on the surrounding lawns.

The Berkshire Music Festival is now in the fifth week of its eight-week 1961 season.

Fiedler and Pops At Tanglewood Thur.

Arthur Fiedler, whose appearance at Tanglewood this Thursday, is eagerly awaited by thousands of Fiedler-Fans, has announced his program for the Tanglewood concert.

The special program — to benefit the Berkshire Music Center — will open with Elgar's "Pomp and Circumstance", followed by the Overture to "Mignon" by Thomas, Strauss's beloved "Emperor" Waltzes and the suite from Offenbach's "Gaite Parisienne"; Tchaikovsky's Piano Concerto in B-flat minor with pianist Earl Wild as soloist, and selections from the Broadway musicals "West Side Story" and "Music Man."



ARTHUR FIEDLER

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 21 1961

Boston Pops To Perform Aug. 3 At Tanglewood Shed Program

TANGLEWOOD—Arthur Fiedler, conductor of the Boston Pops Orchestra, today announced his program for the benefit performance to be given in the Music Shed Thursday evening, Aug. 3, at 8:30 for the benefit of the Berkshire Music Center.

The program will open with Elgar's "Pomp and Circumstance," followed by the overture to "Mignon," by Thomas, Strauss's "Emperor" waltzes and the suite from Offenbach's "Gaite Parisienne"; Tchaikovsky's piano concerto in B-flat minor with pianist Earl Wild as soloist, and selections from the Broadway musicals, "West Side Story," and "Music Man."

Tickets for the "Boston Pops at Tanglewood" concert will be placed on sale at the Festival ticket office here Monday morning beginning at 9. Reserved tickets in the 6,000 seat Music Shed for this benefit performance will be available at $5, $4, $3.50 and $3. Tickets for unreserved seats in the Shed and for admissions to the Tanglewood lawns will be available at $2.50.

The Evening Gazette Worcester, Fri., Aug. 4, 1961

IN BERKSHIRES

Fiedler Aims His Program At the Young

By JOHN F. KYES
Gazette Music Critic

LENOX — The Berkshire Music Center benefited to the tune of $25,000 last night when the Boston Pops Orchestra, under Arthur Fiedler, drew 10,799 to fill the music shed at Tanglewood and spill over onto the surrounding lawns.

Earl Wild was solosit in the Tchaikovsky Piano Concerto. Otherwise, the evening was a parade of light orchestral numbers, beamed more and more to the younger element as the program progressed.

Fiedler's varied and sweeping gestures were the most interesting facet of the opening number, Elgar's "Pomp and Circumstance" march, which added little to the concert. Instrumental beauties and clever phrasings came into their own in the overture to Thomas' "Mignon." Here the woodwinds, harp and violins sang beautifully.

Johann Strauss' "Emperor Waltzes" glowed in all their glory. Fiedler lingered over them lovingly but not mawkishly and the long sweet, handsome melodies were bewitching.

Offenbach's typical gay double-talk was chattered out with brilliant precision in the eight sections of the suite from "Gaite Parisienne." One could not help associating portions of this music with the ballet repeatedly staged in Worcester by the Monte Carlo dancers.

Wild and Fiedler worked together well to produce a flashing, and at times very romantic, version of the Tchaikovsky concerto. The soloist's confident dexterity had its most impressive feats to accomplish in the first and third movements but I thought the second came nearer, in piano and orchestra, to a standard, symphonic result. The glittering smoothness of the performance was often on the superficial side.

Fiedler gave selections from "The West Side Story" and a version of "76 Trombones" which had too grandiloquent a drum introduction. Then he launched into six encores, ending with "The Stars and Stripes Forever."

The younger set, present in force, howled its delight as "Never on Sunday" was followed by "Hey, Look Me Over," "Mack the Knife," "Pops Roundup" and "Tiger Rag." It is amazing how Fiedler can shift his results from symphony to light classics and then to jazz, with great power to keep contact with his audience.

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Tuesday, August 1, 1961

Arthur Fiedler to Conduct Tanglewood Pops Event

ARTHUR FIEDLER
Leads Boston Pops

Arthur Fiedler, who will conduct the Boston Pops at Tanglewood in a benefit concert on Thursday evening, is a very busy man: busy with pops concerts in Boston in the spring, similar concerts at San Francisco in the summer and world tours in the winter.

* * *

AT THE PRESENT FIEDLER is in San Francisco for his 11th season of pops concerts with the San Francisco Symphony. He comes east from the west coast just in time for the Thursday evening Tanglewood event and then he's off again to finish his San Francisco season. The return trip to California, however, will be made via Miami and the Red Rocks Festival in Denver.

Before Christmas he will have circled the globe to fulfill engagements from Buffalo to San Diego in this country; to conduct at the Hastings Festival in England, radio and television engagements plus a Festival Hall appearance in London, concerts in Dublin and three weeks in Tokyo.

Such a schedule is nothing new to Arthur Fiedler. He has conducted from Norway to Argentina and from Israel to Chile. He has conducted the Orchestre Symphonique de Montreal and the Honolulu Symphony Orchestra. In this country he has conducted from Portland, Maine to Portland, Ore.

* * *

HE HAS CONDUCTED 18 concerts for the Milwaukee Park Commission, 15 concerts with the Seattle Symphony Orchestra, six concerts with the Philharmonic Orchestra of Buenos Aires, five with the Toronto Symphony Orchestra. In his first 10 years in San Francisco he conducted 96 concerts (which included 63 different concerti) with members of the San Francisco orchestra.

The summer festivals also claim Arthur Fiedler. He has conducted a concert to benefit the Berkshire Music Center annually since 1954, at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood; he has conducted the Chicago Symphony at Ravinia and at Grant Park. He has conducted at Hollywood Bowl, the Empire State Music Festival, the French Lick Festival, the Newport Carnival of Music and at Philadelphia's Robin Hood Dell.

Television and radio broadcasts also take up much of Fiedler's time. He has conducted 20 Standard Hour broadcast concerts in San Francisco; six U.S. Steel broadcasts on NBC; the televised Voice of Firestone and "Music for a Spring Night."

This season for the second year Fiedler will conduct four television concerts with the Chicago Symphony Orchestra on its "Great Music from Chicago" series. And in October, 1960, he began his own weekly radio program, sponsored by Time Magazine, on CBS in New York. Also there are recordings by Arthur Fiedler and the Boston Pops for RCA Victor and these take time too.

Program for the Aug. 3 performance at Tanglewood includes "Pomp and Circumstance," Elgar; "Mignon" Overture, Thomas; "Emperor Waltzes," Strauss; "Gaite Parisienne," Suite, Offenbach; "Piano Concerto in B flat minor," Tchaikovsky, Earl Wild, soloist; selection from "West Side Story," Bernstein, and "76 Trombones" from "The Music Man," Willson.

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Berkshire Eagle (e)
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JUL 31 1961

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Program Listed

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The large area, and open sides and front of the Shed provide plenty of reverberation for the glories of "The Pines of the Appian Way," and its tone picture of marching Roman Legions.

Yet this performance was not all sounding brass and clashing cymbals, for the orchestra in every section played with both tonal richness and technical finesse.

I have never heard the clarinet solo of "The Pines of the Janiculum" voiced with more sustained beauty of color and phrase than achieved by Gino Cioffi, the orchestra's superb first clarinet.

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Mr. DePasquale may have been thrown by the failure of the printed music he used to stay put as turned the leaf—for a few desperate seconds concertmaster Richard Burgin and Cellist Alfred Zighera were leaping up to assist—but the soloist did not show it. The performance proceeded with complete smoothness.

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It was much finesse from all ends here, not least of all in Arthur Press' dexterity with a rapid stroke of the bass drum, a percussion instrument which, in a rare departure from symphonic practice, replaces the tympani. Come to think of it, Liszt's E-flat Piano Concerto once was dubbed "Triangle Concerto" because of a silvery prominence of that metallic delight, why has no one ever called this Prokofiev the "Bass Drum Concerto"?

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Mr. Istomin and the Schumann piano concerto seemed made for each other. Istomin is a pianist with an elegant style and a sensitive approach to his music. There was nothing bombastic in his performance. It was pure song with only a ruffle here and there to make for contrast.

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Hotel & Restaurant News
BOSTON, Mass.
Weekly
AUG 5 1961

What's COOKIN'?

Traveling along the Mass. Turnpike a couple of weekends ago, it was heartening to see the many cars from out-of-state from areas as far away as Texas and Colorado — looks as if New England promotion is finally beginning to take effect . . . The concerts at Tanglewood were as brilliant and enjoyable as ever and this unique music festival is always a good reminder of the uses which can be made of our recreational areas — what could be more fitting than the music of the world's great composers set against the stately hills of the Berkshires?

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Mr. Monteux concluded the program with "Symphony No. 2, in D Major" by Jan Sibelius. It has been said that the first movement of this symphony bespeaks an absorption which pervades all things and directs them to a single end. Woodwinds carry the burden of the slow movement. There is stark drama in the andante. The final movement has a church-like, solemn atmosphere. A long and gradual ascent to a magnificent climax is skillfully built up, and on this note the symphony closes.

Monteux, a past master in orchestral excitement, stirred the players to utmost effort, but so quietly, it all seemed to flow from the music itself.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hotel & Restaurant News
BOSTON, Mass.
Weekly
AUG 5 1961

What's COOKIN'?

Traveling along the Mass. Turnpike a couple of weekends ago, it was heartening to see the many cars from out-of-state from areas as far away as Texas and Colorado — looks as if New England promotion is finally beginning to take effect . . . The concerts at Tanglewood were as brilliant and enjoyable as ever and this unique music festival is always a good reminder of the uses which can be made of our recreational areas — what could be more fitting than the music of the world's great composers set against the stately hills of the Berkshires?

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Sunday Telegram
WORCESTER, Mass.
Circ. 101,456
AUG 6 1961

Music: Munch Conducts Brahms and Franck

By RAYMOND MORIN
Telegram Music Critic

LENOX — Except for Prokovieff's Second Violin Concerto, last night's program at Tanglewood was hardy, but familiar, fare.

Charles Munch conducted the Boston Symphony Orchestra in Brahms' "Variations on a Theme by Haydn, opus 56A," and Ceasar Franck's Symphony in D Minor. Soloist in the Prokovieff Concerto was Joseph Silverstein of the orchestra's first violin section.

Apparently familiarity does not always breed contempt, because there was an audience of 8,446.

The Brahms and Franc selections received glowing instrumental performances, each in its own way. Munch's interpretations, particularly of the Brahms, were more subject to debate.

Methodical Approach

Munch certainly was methodical in this approach to the variations. The theme was stated with quiet relish and every indication was that big things were to follow and they did, in many ways. Boundaries between variations were clearly defined, in fact a little too much so, with overly-long pauses.

Each variation received a feeling of unification. Munch also kept the theme out in front—not always a simple matter, because Brahms involved some variations with elaborate ornamentation.

The contrasts in volume were strikingly brought out, giving the work a continual flow of vitality. Last, and of determining importance, the instrumental technique was first class—in fact, it had an extra measure of brilliance.

All of which may sound like perfection, but the almost indefinable thing was missing. When the net result of the Brahms variations is vested in an almost purely intellectual effect, the theme (generating force of the work) becomes the subject of a treatise. It should be a moving force that gathers power as it undergoes manifold treatments.

Silverstein is the most casual-appearin gviolinist we've ever seen on the platform. His easygoing mien is deceptive. He actually made the Prokovieff Concerto seem easy to play, which it most certainly is not.

Prokovieff didn't write this work solely to spotlight the soloist. Through long stretches the status of the soloist is merely equal to the orchestra or secondary. However, the Concerto will not tolerate or bend to technical deficiency.

The first two themes of the opening movement disclosed Silverstein's tonal capacity. It was far from opulent, but of rich quality, and impeccably accurate in pitch.

Bowing was firm and while nothing spectacular happened until the finale, the soloist constantly reminded his listeners of control, command and undisputed capability.

Today's Program

The slow movement was well-invested with tonal warmth. Munch and the orchestra gave Silverstein full freedom where conflict might have arisen between the straightforward solo score and involved background.

Short, jerky phrases were the rhythmic incentive of the finale — established by soloist and faithfully confirmed by orchestra. It resembled the style of the corresponding movement of Prokovieff's great Fifth Symphony and here one noted a greater domination by the soloist.

Munch was most happily disposed toward the Franck Symphony. We've never heard a more integrated performance of the first movement. Munch seemed to build it into an imposing structure, stone by stone. The highest praise is owed to Louis Speyer for his beautifully toned and phrased English Horn solo in the slow movement.

This afternoon's concert will feature Joseph de Pasquale of the Boston Symphony as soloist in the Bartok Viola Concerto. Munch will conduct the orchestra in Beethoven's Seventh Symphony and Respighi's "Pines of Rome."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 7 1961

Music Review

Home Weekend at Tanglewood

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra dipped into the resources of its own talent pool to provide the soloists for the last two concerts of the weekend. Yesterday afternoon Joseph De Pasquale played the Bartok concerto for viola and orchestra, and Saturday evening Joseph Silverstein did the violin concerto No. 2 in g minor, Opus 63, of Prokofiev.

If anyone still wonders what makes the Boston the wondrous organization it is universally conceded to be, it becomes obvious when it yields two of its components who are such virtuosi.

* * *

THE BELA BARTOK concerto was not completed at the time of the composer's death, but the major scaffolding had been erected or at least sketched so that a close associate, Tibor Serly, could supply and fill in the orchestral score. The accompaniment is adequate, but it is pared to a stark minimum. The soloist is in the clear almost every instant, in contrast to the Prokofiev of the preceding evening where the solo violin is often but one thread in the orchestral web and thus intentionally not always distinguishable.

Both concertos, strangely enough, fit to a certain extent over the same formula, as different as is the texture of each one. Each starts out with an unaccompanied statement by the solo voice and after a parallel sequence of movements goes into a boisterous finale. De Pasquale played brilliantly. The many sides of his art were confirmed by his beautiful, tender rendition of the short "lento parlando" with which the first movement ends. The center slow movement is almost entirely a soliloquy the soloist must fashion and shape himself. The finale is a swift running perpetual motion which De Pasquale encompassed with agility and facility.

* * *

CHARLES MUNCH conducted both concerts. Yesterday he began with the Beethoven Seventh Symphony and ended with the Respighi symphonic poem, "Pines of Rome." It was a cool, transparent afternoon, and the orchestra's tone and alacrity were vivid and resilient. Munch indulged in wide color and tem- symphony introduction spacious and poised, and maintained the main body of the movement "vivacious" in distinction to the "presto" of the scherzo. He also proved that there is a difference to what Beethoven intends when he specifies "con brio" in the finale which is still not identical with the indictations of the preceding two swifter movements.

The Respighi is a holiday for an orchestra the caliber of the Bostonians. The luminous performance was a trifle blurred in one's memories after the atomic-dimensioned explosion of the percussion section in the coda which was followed by Munch bringing clarinet soloist Gino Cioffi to the front to partake of the demonstration for which he was partially responsible. But the astonishing envoi occurred when the conductor reemerged leading the orchestra's honorary member, baseball-capped Danny Kaye, who had been in the audience all afternoon. The two "conductors" embraced and blew each other osculatory gestures. Most of us have now seen everything.

* * *

SATURDAY NIGHT Munch fenced soloist Silverstein's concerto with the Brahms variations on a theme of Haydn and the Franck symphony.

Prokofiev's concerto has a saccharine savor. Silverstein's extraordinary violinistic equipment was again a gratification in itself. His tone is superlatively silky and smooth and was ideally suited to the nature of the piece. Only in the final movement does it call for a more barbaric ingredient to which the soloist apparently found it difficult to abandon himself fully.

Munch tolerated slight inexactitudes in the oboe in the second sentence of his Brahms, but the variations withstand time and progress with amazing stamina. It has become the fashion in certain quarters to disparage the Franck symphony and to consider it exhausted and exhausting. Its transparent construction is a wonderful lesson in elementary modulation and few composers give the individual instruments a more interesting line of their own.

Munch made it a romantic vehicle. Franck's method of building up climaxes with a long approach needs a strict baton to prevent it from becoming mawkish. Munch was obviously aware of such pitfalls and avoided them with a driving insistence. It aroused a typical demonstration which has become one of the excitements of a Tanglewood concert.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 5 1961

Over 7,000 Enjoy Istomin, Monteux, BSO at Tanglewood

Eugene Istomin at the piano and Pierre Monteux conducting the Boston Symphony Orchestra in Schumann's Piano Concerto in A Minor were the feature attractions enjoyed by 7,246 persons at Tanglewood last night.

Charles Munch will be back as conductor tonight and tomorrow afternoon.

Last night's concert opened with the "Fidelio" overture by Beethoven, then followed the Schumann concerto, the "Dance of the Seven Veils" by Strauss and finally the Symphony No. 2 in D Major by Jan Sibelius.

Tonight's program will start at 8:30 o'clock with "Variations on a Theme by Haydn" by Brahms and will continue with Piano Concerto No. 2 by Prokofiev with Henriot-Schweitzer as soloist, and a Cesar Franck's symphony.

Tomorrow's program consists of the Symphony No. 7 by Beethoven, a viola concerto by Bartok with de Pasquale as soloists, and "The Pines of Rome" by Respighi.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
AUG 7 1961

Attendance Takes Dip At Beaches, Tanglewood

PITTSFIELD — Attendance at public beaches over the week end was considerably less than expected.

Park Department spokesmen said 2000 were at Pontoosuc Sunday for a total of 3500, and about 3500 at Onota Lake for a total of 5500. Some 250 heard the Eagles Band concert.

Tanglewood attendance also was off slightly, 27,539 for the week, including the 10,000 or more who heard the pops concert Thursday night. The Sunday concert of the Boston Symphony Orchestra with Charles Munch directing brought out 8488 music lovers.

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
AUG 5 1961

Concert: Vigorous Monteux at Lenox

Conducts Beethoven, Sibelius and Strauss

Istomin Is Pianist in Schumann Concerto

By RAYMOND ERICSON
Special to The New York Times.

LENOX, Mass., Aug. 4—Clouds, some of them threatening rain, passed across the sun all day at Tanglewood, where the Berkshire Festival is holding forth. By twilight, however, the sky had cleared to provide a benign evening for tonight's concert.

Such uncertain weather has plagued the festival, as it has others in New York and New England, and has caused considerable variation in attendance at individual concerts here. But in the over-all picture, the festival has done just about as well as last year.

The first four week-ends each drew an average of 24,000 persons, and, the figure for tonight's audience was a characteristic 7,200. As one never knows what to expect from the weather, so one never knows what to expect from the musical end of an outdoor summer concert. The program, which opened the fifth week-end here, listed standard works by three German composers and one Finnish: Beethoven's overture to "Fidelio," Schumann's Piano Concerto, The Dance of the Seven Veils from Strauss' "Salome," and Sibelius' Symphony No. 2.

What made this rather conventional program fascinating was the conductor — Pierre Monteux. The 86-year-old Frenchman, still as full of vigor, musically speaking, as a 20-year-old, made a rahter Gallic evening out of it without violating the scores and with quite fascinating results. The "Fidelio" overture, for example, pursued its course

Pierre Monteux

with such peppery brilliance that it might have been a work by Auber or Offenbach.

The Schumann concerto, in which Eugene Istomin was the soloist, went like a breeze. The American pianist has been known to play this highly romantic work with a fair share of placidity or with a great deal of warmth. Perhaps inspired by Mr. Monteux, Mr. Istomin ripped through the concerto, emphasizing its virtuoso possibilities whenever he could and handling its lyric moments with a lightness and restraint that almost sounded as if he were playing Mozart.

It was an expert performance, of course, and tonally lovely. But at the beginning of both the first and second movements, the work sounded perfunctory. Mr. Istomin began to play as if he were emotionally engaged by the music when he came to the beautiful slow theme of the first movement, and it seemed significant that whenever he came to the repetition of original thematic material, he played with a great deal more care and variety than he had the first time through. Still, one missed the degree of penetration this pianist is capable of in this music. To repeat, outdoor summer performances are not always what are expected.

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Tanglewood is not bothered by airplanes and street noises, but it has dogs. One of them yelped — in appreciation or otherwise—after Mr. Monteux lit into the stormy opening of the Dance of the Seven Veils. The performance, which began with so much verve, continued in a quite dazzling vein. The conductor kept the scoring as transparent as possible and whipped the exotic music along, thereby making it quite a heady experience highly benefical in this case.

Mr. Monteux treated the Sibelius with the same kind of lightness and high degree of momentum, which minimized its dour qualities in scoring, its repetitiousness, and its rather empty rhetoric. And, curiously, he gave a beautiful tenderness to some of its quieter passages.

The playing of the Boston Symphony was not impeccable, but it was splendid nevertheless. Given the benefit of its superb acoustical shell, it can be heard clearly without the benefit of amplification far beyond the 6,000-seat theatre in which it plays. It is just one of the elements that keeps the Berkshire Festival the most prestigeous among American summer series.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 7 1961

At Tanglewood

Charles Munch Conducts; Two Soloists Featured

BOSTON SYMPHONY ORCHESTRA in the Music Shed at Tanglewood, Lenox. Charles Munch, Conductor.

Saturday

Variations on a theme by Haydn — Brahms
Violin Concerto No. 2 — Prokofiev
Soloist Joseph Silverstein
Symphony — Franck

Sunday

Symphony No. 7 — Beethoven
Concerto for Viola and Orchestra — Bartok
Soloist Joseph De Pasquale
Pines of Rome — Respighi

By FRANK PATTERSON

If music can be likened to a mathematical pleasure, which lately it has been, there should be little objection to describing the ratio of sound to esthetic intent in music to be optimum at 20 per cent sound to 80 per cent intent. However, there will be an objection, a clamor of mathematical doubt (unless you heard this week's concerts at Tanglewood) that the BSO can hit about 60 per cent sound with 90 per cent intent. The tricky addition can only be solved in a hearing and you have but two weeks to clinch the proof.

Balanced Repast

The Brahms "Variations on a Theme by Haydn" which was written three years before his first Symphony, produces the rhythmic bounce of old world charm. To freshen the somewhat dissonant-hardened ears of today's audience with what would seem, comparatively speaking, fluff, is not at all easy. Saturday's performance resorted to neither cold pork nor spiced herring. It was rather a balanced repast served in fluent supple dishes with impeccable taste.

The contrapuntal skill, the touch and go intimacy of the theme, the moods of each variation were left untampered by revamping extenuations of new ideas. Yet, it was never heard by this reviewer to sound as new or as charming. The symphony played as they have too seldom lately performed, with assertive vitality and precision that, by the way, was part and parcel of most of this and Sunday's concert.

Violinist Joseph Silverstein's performance of the Prokofiev Concert was, after the first movement, an engaging display. The somber second movement with solo theme entrance over pizzicato violas and cellos accompaniment is as juicy as music can get without drowning itself in schmaltz. The last movement of this unexciting work rings of the familiar Prokofiev musical vocabulary, but peppered with an unfamiliar and complex rhythmic series that takes the concentration of both audience and orchestra to keep clear.

No such problems arise in the Franck D Minor dream of vast intentions. However, the piece one usually associates with a hammock or romance was played at a tempo that would have swung a hammock into giant swings. That the tempo helped the tired and worn themes move on, no doubt was the intent of Munch's direction, but the total result must have shattered the many romantic incurables who claim the D Minor as "their song." It might be better, if I may advise, to pin romance onto at least a dozen works to be safe, and works a wee bit more substantial will surely require less maintenance.

Beethoven's Seventh

Beethoven's Seventh on Sunday was a din of delicious sound. The tempo was, like the Franck, as fast as the incredible orchestra could play it and still maintain its tone, articulation and intent. That the work didn't sound like the old irascible Beethoven was again a fresh change. The first movement still hit the problems squarely, and though the second appeared to be stalling, the whimsical third and exploding fourth were difficult to listen to without exhibiting some improprietory joy.

The Bartok viola concerto has been too infrequently performed in this country to be yet well known by most audiences. It is a difficult work making demands on both orchestra and soloist. The performance was careful and delicate and, but for the deliberate smashing chords at its close, was lightly performed throughout.

The Pines of Rome, a superb work, would I'm sure embarrass no one if the phonograph of that disconcerting bird were someday to be lost.

Herald (m)
BOSTON, Mass.
Circ. 177,105
AUG 7 1961

Music

Solos Inspiring At Tanglewood

By ROBERT TAYLOR

TANGLEWOOD, Lenox—Lured by serene skies and programs of well-loved, familiar music, 27,359 concert-goers thronged Tanglewood last weekend to hear Charles Munch and the Boston Symphony Orchestra. The performances, like the weather, were untroubled.

One speaks for Saturday evening (official attendance 8446) and Sunday afternoon (estimated at 8488) featured by the solo contributions of members from the orchestra's ranks — Joseph Silverstein, who projected the second Prokofiev violin concerto superbly; and Joseph De Pasquale, whose sensitive interpretation of the formidable Bartok Viola concerto disclosed musicianship of a high order.

Reveal Capacity

Once again these artists revealed the capacity of the ensemble to produce players capable of mastering a role in the limelight—a role so contrasting with the normal procedures of a desk-man as to be of another musical order entirely. Mr. Silverstein and Mr. De Pasquale were the pivotal figures in an otherwise bland series of programs on Saturday night and Sunday afternoon.

Of the two, I was most impressed by Mr. Silverstein in the Prokofiev concerto. He showed a deeper insight into this music than he displayed at his craftsmanlike performances during the winter. Familiarity has brought with it maturity and interpretive richness. He stresses the lyric qualities of the score, the songful inner movements, the same technical ability, the security of intonation, of stops and unblurred melodic lines; and there is a unity of phrasing and muted ornamentation, too.

It would seem, however, that Mr. Silverstein is more incisive now, that his proportions more truly accord with the creative concept. While he was properly rhapsodic before he adds a dimension of strength and brilliance not as evident hitherto. He received an ovation.

Mr. De Pasquales's treatment was similarly effective, if not quite as pronounced in character. The lovely Bartok concerto requires a different virtuosity since the solo instrument is virtually interwoven with the orchestra. As a separate voice, the viola is required to accomplish dazzling runs of dexterity, nevertheless, ranging from the falling chromatics of the first cadenza to the steady pulse of sixteenths at the close.

Mr. De Pasquale is a musician who possesses the skill and sympathy to encompass this. Playing from the score, he was as authoritative when wind blew the pages to the stage, as in his meticulous treatment of the entire work.

Kaye Creates Stir

The admirable accompaniment of Dr. Munch, in both cases, might serve as a model of its kind. His balance with the solo artists proved poised; indeed.

As for the rest of the program, the results were agreeable if not profound. There was a robust and strongly accented Brahms' Variations on a theme by Haydn, which clearly uttered the themes. There was a suave Franck D minor, which Dr. Munch has toned down since the fall, but which I still find too loud and headlong. The Beethoven Seventh was a French Beethoven, shimmering and transparent, but none the worse for that.

The concerts ended with a resplendent "Pines of Rome" glowing with impressionistic detail and a multitude of bright images that, in the end, sent out the audiences blithely.

And if that were not enough, the presence of the distinguished conductor, Danny Kaye, created a stir, and Dr. Munch brought him on stage to general laughter for a final curtain call.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498
AUG 10 1961

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The soloist of the evening was pianist Eugene Istomin, his vehicle the lovely Schuman *Concerto in A minor*. Despite a seat on the piano bench which is fidgety to the point of distraction, Mr. Istomin is posessed of a rather formidable technique which served him well in the *bravura passages*. However, the grace and fluidity necessary to make this romantic music come alive seemed to be lacking. Whatever the reasons (we couldn't pin down any one in particular), we hasten to absolve the Boston Symphony, which we have seldom heard in better form.

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Transcript (e)
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Circ. 13,127
AUG 7 1961

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150

NEW YORK, N.Y.
TIMES
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AUG 7 1961

Music: 2 Modern Works

Concerts by Bartok, Prokofieff at Lenox

By RAYMOND ERICSON

LENOX, Mass., Aug. 6—The only contemporary flavor in the Boston Symphony Orchestra's concerts at the Berkshire Festival this weekend came from the two concertos that figured in the programs last night and this afternoon (though, it must be said, contemporary music is well served by the student organizations and Fromm Foundation series at Tanglewood).

The soloists in the concertos were two string players from the ranks of the orchestra. Last night, Joseph Silverstein left his third-desk post to play Prokofieff's Second Violin Concerto, and today Joseph de Pasquale, the principal violist, played Bartok's Viola Concerto. Charles Munch conducted both concerts.

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New England Newsclip Agency, Inc.
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Journal
LAKEVILLE, Conn.
Weekly Independent
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AUG 10 1961

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AUG 3 196

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Sun (e)
LOWELL, Mass.
Circ. 43,185
AUG 12 1961

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By Alfred Burke

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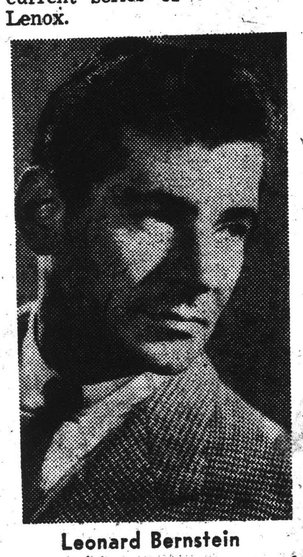

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150

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
AUG 7 1961

Music: 2 Modern Works

Concerts by Bartok, Prokofieff at Lenox

By RAYMOND ERICSON

LENOX, Mass., Aug. 6—The only contemporary flavor in the Boston Symphony Orchestra's concerts at the Berkshire Festival this weekend came from the two concertos that figured in the programs last night and this afternoon (though, it must be said, contemporary music is well served by the student organizations and Fromm Foundation series at Tanglewood).

The soloists in the concertos were two string players from the ranks of the orchestra. Last night, Joseph Silverstein left his third-desk post to play Prokofieff's Second Violin Concerto, and today Joseph de Pasquale, the principal violist, played Bartok's Viola Concerto. Charles Munch conducted both concerts.

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Sun (e)
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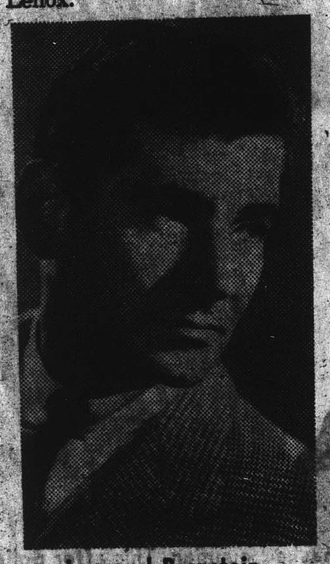

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Telegram (m)
WORCESTER, Mass.
Circ. 57,783

AUG 7 1961

Music: Dazzling Performance At Berkshire

By RAMOND MORIN
Telegram Music Critic

LENOX — The fifth week of the Berkshire Music Festival ended yesterday afternoon at Tanglewood with a dazzling, super-clangerous performance of Respighi's "Pines of Rome."

Charles Munch also conducted the Boston Symphony Orchestra in Beethoven's Symphony No. 7 in A Major, Opus 92.

Joseph de Pasquale of the orchestra was soloist in Bela Bartok's Concerto for Vila and Orchestra.

Yesterday's audience numbered 8,488, bringing the weekend total to 27,359, or 735 less than at the corresponding weekend last summer.

Kaye Made Appearance

An unexpected added attraction was Danny Kaye's appearance in the audience. At the conclusion of the concert, Munch invited him on stage to take a bow.

Respighi's "Pines" is useful only to a symphony orchestra of full size and consumate skill. Yesterday's orchestra was supplemented by four additional brass players, and the organ played by Berj Zamkochian.

Munich took the "Villa Borghese" movement (children playing in the park) at a slightly slower speed than usual. There was no loss of tonal dazzle. Descriptive, adolescent sounds were real as life, and Munch closed the turbulent scene with the finality of a bomb.

Antiphonal effects were beautifully extolled in the "Catacombs." There was no mistaking the feeling of literal depth, promulgated by low strings, percussion and organ. A shimmering quality swept through the orchestra in the "Janiculum" episode. Superb soloists were Ralph Gomberg, oboe; Doriot Anthony Dwyer, flute; Bernard Zighera, Harp; and Samuel Mayes, Cello.

Munch saw to it that the recorded nightingale's song received starring role.

"Appian Way" was a fully-charged performance, arising from distant foot-treads. Timpani, bass drum, cymbals and tam-tam were played with maximum force, adding to boiling-over orchestral sound and fistfuls of organ chords.

Beethoven's Seventh was as interpretively thrilling as the "Pines" was magnetic.

Clear Purpose

Munch compiled the first movement with clear purpose, moving it steadfast through its stanzas of vivacity and meditation. Instead of reading massive wails into the slow movement (funeral march), the conductor pointed out its majesty, interrupted by a lyrical scene in which woodwinds produced expressive sound.

The Scherzo raced full speed ahead — perhaps a little too much so. Trio in winds was accurate and euphonious. The finale became a trifle noisy, which did no great damage to its munificence or pageantry.

Even the most ardent Bartok disciple would have to admit that the first movement of the Viola Concerto is not particularly felicitous for soloist or orchestra. When Bartok died in 1945, the concerto was incomplete to the extent that details and scoring had not been done. The sketches were "deciphered" by Bartok's friend, Tibor Serly.

De Pasquale was heard to admirable advantage in the second and third movements. His tone was pure, technique brilliant and phrasing sensitive. High points of the slow movement were long recitative passages in viola with heavy brass punctuations, expressive (uncomplicated) melody to which the orchestra added rich harmonies. The third movement with its Hungarian flavoring was tuneful and vigorous in solo passages of bristling difficulty.

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Morning Globe
BOSTON, Mass.
Circ. 191,991
AUG 5 1961

Sibelius Symphony No. 2 Exciting From Monteux

By CYRUS DURGIN

LENOX, Aug. 4—For too many years, the Berkshire Festival has run perhaps too much in familiar courses. For the most part the programs have consisted of classics, old and modern from the Winter repertory of the Boston Symphony Orchestra. The conducting of them, quite properly according to the policies of this orchestra, have been vested in its music director and a few guests of his inviting.

Nonetheless, the Festival has flourished, drawing a large and heterogeneous public from all over, and from time to time there have been vivid flashes of excitement. One such was the conclusion of the concert tonight in the Music Shed at Tanglewood, as iPerre Monteux conducted the Second Symphony of Sibelius.

Beethoven's "Fidelio" Overture had been vigorous and clear; the Schumann A minor Piano Concerto, with Eugene Istomin as soloist, fluent and a degree poetic. The Dance of the Seven Veils from Richard Strauss' opera "Salome" had been not a little decadent sensuality.

But it remained for the D major Symphony of Sibelius, a dark work of the North created under sunny Italian skies, to rouse this audience of 7246 persons (as against 5336 the same time a year ago) to a sustained roar of cheers and applause.

It was a superb performance by Monteux, one of intense fire flaming out of an interpretation which boasted fine continuity of line and plasticity of phrase.

One is reminded of Koussevitzky, probably the greatest interpreter of the work in this reviewer's memory.

The statement is a compliment, for Monteux, intent upon detail as well as mass, was relatively austere in his changes of speed and reined-in upon the matter of passionate expression. But even for this outwardly calm master of conducting technique, Sibelius arounsed him to exceptional intensity in his hortative gesturing.

To put it mildly, Eugene Istomin can be a rather puzzling keyboard artist, and he was so tonight. His account of what is one of the most tender and poetic among piano concertos was becoming in its clear articulation and rhythmic strength.

But it was puzzling in that every few minutes the penny-plain conventionality of interpretation, which prevailed, would be thrust aside and for an episode or two, Istomin played with the sound and the sense of deep feeling.

Had there been more of this and less perfunctory playing, this account would be very different reading. He was well received, however.

The Festival at Tanglewood has suffered, along with all the rest of us, from adverse weather. The Festival concert, not including specific benefits, show 946 fewer persons attended them than in 1960.

Coming events too cast their shadows. This next season will be the last of Charles Munch as music director. Tonight, backstage at the Music Shed, three conductors of the Boston Symphony stood for a picture—Monteux of the past, Munch of the present and Erich Leinsdorf, who will assume command in the Fall of 1962.

A man conscientious and methodical in administration, Leinsdorf is here visiting for a week or so, observing the operation of the Berkshire Music Center, the school run in connection with the Festival.

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SPRINGFIELD, Mass.
Circ. 82,263

AUG 7 1961

LENOX THRONG HEARS MUSIC OF BEETHOVEN

8488 Attend Performance by Boston Orchestra, Soloist

By WILLARD M. CLARK

LENOX—Along with 8488 people, I thrilled to a magnificent performance of Beethoven's Symphony No. 7 in A Major, conducted by Charles Munch and played by the Boston Symphony Orchestra Sunday. This was a perfect Sunday afternoon and the vast lawns of Tanglewood were dotted with groups of music lovers.

"Symphony of Movement"

What a symphony this No. 7 is. It is truly a symphony of movement. To be sure there are tranquil moments, but the feeling of constant motion is always there. Mr. Munch kept the pace brisk. The allegretto never became a funeral march, just an integral part of a huge canvass. The finale does recall Beethoven, the earthy one. It is boisterous and not always polite. Mr. Munch gloried in the sonorities evoked by the players and there was an excitement which almost brought the audience to its feet. This performance may go down as one of the best of the season.

Bartok wrote his Concerto for Viola and Orchestra on commission from the English violist William Primrose. Sunday the soloist was the greatly gifted virtuoso Joseph Di Pasquale. A true virtuoso is needed to play this music.

A first hearing left us wondering where it was headed and if it ever got there. The slow movement has a certain charm and the orchestration is so transparent that the solo instrument is always dominant.

Bartok had practically completed the concerto before his death and it was up to his friend, Tibor Serly, whose integrity seems to have completed the work in the manner Bartok would have desired. Mr. Di Pasquale draws a rich and beautiful tone from his instrument and he has the temperament to make whatever he plays a vital listening experience.

The final work on the program was a tour de force, both in the writing and in the performance by the Boston players. Respighi's tone poem — Pines of Rome—is the sort of work made to order for the virtuoso orchestra. It is an entirely Latin conception, less rigid than the tone poems of Strauss. Its charm lies in its descriptive magic. Its four movements are entitled, "The Pines of the Villa Borghese" "The Pines near a Catacomb," "The Pines of the Janiculum" and "The Pines of the Appian Way." Each episode is an entity. Mr. Munch provided a vital, compelling performance, one rich in detail and color. From the dancing children near the Villa Borghese to the thrill of a full moon in the Gianicolo Hills to the final tragic country of the Appian Way, Respighi carries his listeners through a variety of moods, so vivid they seem to enclose one. It was an admirable performance, perhaps a memorable one. At least it won't be forgotten by this listener for many a day.

Telegram (m)
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Circ. 57,783
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Music: Monteux Triumphs At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX—Pierre Monteux conducted the Boston Symphony at Tanglewood last night in the kind of concert that becomes a keepke of memory.

The Berkshire Festival began its fifth weekend with an audience of 7,246.

It was a standard program: Beethoven's "Fidelio" overture, the Schumann Piano Concerto with Eugene Istomin as soloist, "Dance of the Seven Veils" from Richard Strauss' opera, "Salome," and Sibelius Second Symphony in D Major, Opus 43.

The 86-year-old Monteux was in fine fettle, meaning that he obtained maximum musical results with minimum physical effort.

At no time in this festival has there been a clearer disclosure of truth and interpretive honesty than in last night's "Fidelio" overture. It doesn't tell a story but encompasses one of the most vital aspects of Beethoven's philosophy—fierce loyalty to the persecuted.

Creates Clear Image

Obviously the opera puts this across. But so did Monteux' version of the overture and it was done with finesse. Sturggle was there, even between themes and instruments. With this brief overture, Monteux created a clear dramatic image of strife and triumphant result.

Besides this stirring impression there was marvelous instrumental playing. Somehow the Boston Symphony seems obsessed with determination to outdo itself when Monteux faces them.

Salome's "Seven Veils" dance has been horribly mutilated by conductors and orchestras. Since the score is too difficult for a "grade B" orchestra to play in comfort, the danger of misrepresentation increases when the work is dtackled by a highly-skille group.

Gorgeous Sound

Last night's "Salome" was exciting in the extreme. Significantly, there was no lowering of the pulse in the quieter sections. The sensuous melodies and exultant rhythms are by nature untamable. But this performance must have been close to the composer's intent. It was not the westerner's idea of oriental seduction, but an assembly of gorgeous sound, projecting nobility with frenzy.

Monteux didn't make a single superfluous gesture to glamorize the rampage. The only exoticism was in the music itself.

Istomin gave a sensitive, tonally-bright, compelling performance of the Schumann concerto. The young man has all the necessary tchnique to put across his interpretive notions, and high musical intelligence.

It was a blessed relief to hear the Schumann concerto played for its own sake. Istomin settled down to the serious business of playing it, and not playing with it. He didn't have to self-efface himself to accomplish this. There were plenty of brilliant moments—for example, the cascading passages of the first movement, its cadenza, and virtually the entire finale.

Vital Intermezzo

But just as vital was the short intermezzo with its light staccato start, and beautiful second theme shared by the solo instrument and cellos.

Because of illness, Nicole Henriot Schweitzer, pianist, will not appear tonight. She will be replaced by Joseph Silverstein, violinist with the orchestra, in Prokofieff's Second Concerto in G Minor. Charles Munch will conduct the Boston Sumphony in Brahm's Variations on a Theme of Haydn, Opus 56A, and Cesar Franck's Symphony in D Minor.

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American (e)
WATERBURY, Conn.
Circ. 40,709

AUG 7 1961

27,539 Hear Concerts At Tanglewood

(Special to The American)

LENOX, MASS. — Berkshire Festival audiences numbering 27,539 for the week-end concerts heard solo performances by a pianist, a violist, and a violinist in colorful music conducted by Pierre Monteux Friday night and by Charles Munch Sunday afternoon and Saturday evening. There were performances of Sibelius not heard in some seven years and a Bartok concerto written just before the composer died. Audiences continue to be enthusiastic and reluctant to leave the Music Shed, calling performers and conductors back for bows.

The Sunday audience of 8,488 heard a full - throated, lyrical reading of Beethoven's "Symphony No. 7, in A Major" by Charles Munch who led the Boston Symphony Orchestra with no slackening to the end which was greeted with a burst of applause and "bravos." Munch's interpretation of Respighi's "Pines of Rome" gave the symphonic poem such a brilliant, almost flamboyant reading, with a terrific crescendo of sound that the audience knew it had heard such a colorful performance as is seldom encountered. The tambourine was played as a drum, there were delicate bird songs, unusual sound effects, and withal such a kaleidescope of brilliance and sound as this brilliant season's programs have not surpassed.

It was, however, Joseph De Pasquale, viola soloist with the Boston Symphony, who gave Sunday's audience something it will long cherish in his exquisitely beautiful performance in Bartok's "Concerto for Viola and Orchestra" which was written at request of William Primrose while Bartok was dying of leukemia. From the opening viola solo, through the lento, and on through the beautiful Hungarian peasant dance music which Bartok incorporated, the audience was enthralled with both composer and soloist.

Violinist Soloist

Joseph Silverstein, young violinist with the Boston Symphony Orchestra, gave Saturday night's audience of 8,446 a talented performance of Prokofiev's "Violin Concerto No. 2, in G minor" following the orchestra's performance of Brahms' "Variations on a Theme of Haydn." Franck's "Symphony in D minor" completed the program.

Pierre Monteux gave Friday night's audience of 7,246 another of those color - filled programs he gave earlier this season. Eugene Istomin, who has pleased Tanglewood audiences in other seasons, gave a lyrical performance of Schumann's "Piano Conceto in A minor," bringing it to a thundering end. Strauss' "Dance of the Seven Veils from the Opera Salome" had a brilliant performance with all the hues of the rainbow as only Monteux can do with dance and ballet music.

For those who have missed the performance of Sibelius at Tanglewood in recent years, and this reviewer is one, there was such an eloquent reading of his "Symphony No. 2, in D Major" in this place so ideal for its majesty and magnificence, that one loved what Monteux did with its sound and fullness of color. The audience gave the 86-year-old conductor an ovation that had such warmth and enthusiasm in it as should warm the cockles of his heart for all his days.

Sunday's audience had an added glimpse of Danny Kaye, sitting in a box with Madame Koussevitsky, and as the returning hero of a recent concert for the pension fund embracing Munch on the platform while everyone applauded like mad.

S.M.

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Gazette (e)
WORCESTER, Mass.
Circ. 92,860

AUG 7 1961

Tanglewood Programs Are Well Attended

By JOHN F. KYES
Gazette Music Critic

LENOX — The weekend at Tanglewood drew good but not record, audiences, the largest being 8,488 on yesterday afternoon.

Friday's program conducted by Pierre Monteux, with Eugene Istomin as soloist in the Schumann Piano Concerto in A minor, drew well. Orchestral works included Beethoven's Overture to "Fidelio" "Dance of the Seven Veils" from Richard Strauss' "Salome," and Sibelius' Symphony No. 2 in D major.

Saturday's concert, conducted by Charles Munch, brought forward from the orchestra's ranks Joseph Silverstein, Naumburg Foundation prize winner last autumn, in the Prokofiev Violin Concerto No. 2 in G. minor, the familiar orchestral program consisting of Brahms' Variations on a Theme of Haydn, and the Franck Symphony in D minor.

Viola Player

Charles Munch, conducting yesterday's concert, brought into the limelight another genius from the orchestra, Joseph de Pasquale, first viola player, in the Bartok Concerto for Viola and Orchestra.

It was obvious, from the expressions on Munch's face during the Beethoven Symphony No. 7 and the Respighi "Pines of Rome," that he loved both the music itself and the performance his 104 players were according it.

The Bartok was a somewhat stern task for all concerned, its moments of beauty being trainsitory and its emphasis on rough-spoken thoughts rather in the ascendance. De Pasquale played with vivid and accurate tone, being the master of extremely tricky passages. This was for the most part music to admire with the head rather than the heart.

Gay Rhythms

Munch reveled in the Beethoven Seventh, called the "apotheosis of the Dance." He approached its gay rhythms slowly, through a somewhat austere but grand reading of the long introduction. The lilting triplets were all the more effective when they came, with mounting emphasis and beautifully neat transitions.

The measured and stately memorial dance of the second movement was full of eloquent tribute. After strongly contrasted moods in the third section, the boisterous music of the people in the finale reached its climax in a burst of sound and rhythm which truly painted the dance in gigantic terms.

The various "Pines" in Respighi's tone poem found Munch also at his best, bringing vitality and ebullience to the music of children, rich, shadowy sounds from the lower choirs in the Catacomb scene, and war drums surmounted by a glory of brasses in the dream of Roman legions along the Appian Way.

Gino Cioffi, clarinet, was lauded for beautiful playing of the theme of the nightingale's song in the third movement, it appearing that the other twitterings of the bird were from a recording.

An unscheduled bow was taken by Danny Kaye, fresh from a week at Framingham's Carousel. Danny and Munch embraced with every indication of mutual esteem, to the delight of the audience which recalled Danny's romp as conductor of the orchestra on July 13.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

AUG 6 1961

VARIED PROGRAM IS HAILED BY 8446 AT TANGLEWOOD

Brahms, Franck, Prokofieff Works Prove Popular

By WILLARD M. CLARK

LENOX — A Saturday night audience of 8446 music-lovers was on hand in Tanglewood's music shed and on the lawns to hear an almost popular program conducted by Charles Munch and played by the Boston Symphony Orchestra.

Soloist Gifted

One of the orchestra's youngest members was soloist in Prokofieff's "Violin Concerto No. 2 in G. Minor." He was Joseph Silverstein, a greatly gifted young man who made even this concerto impressive.

The program opened with a clear-cut admirably proportioned performance of Johannes Brahms' magnificent set of "Variations on a Theme by Haydn." What a wealth of imagination and skill he lavished on these variations. Each is different, but throughout the original theme is clearly recognizable. Mr. Munch paid meticulous attention to details and the Boston players responded brilliantly.

Serge Prokofieff's "Second Concerto for Violin and Orchestra" does not have our complete enthusiasm. Its demands on the soloist are great and, being Prokofieff, there are some charming melodies, particularly that of the slow movement. Often the solo violin plays against the lower strings and sometimes it becomes a part of the ensemble. Mr. Silverstein's tone is not large but it is skillfully projected, so that with the careful dynamics offered by Mr. Munch, it was always heard.

Always Skillful

Silverstein is a skillful violinist, one of the best of the contemporary professionals in his age group. He seems untroubled by any excess of temperament and goes about the business of making music in an easy, business-like manner.

It takes a Frenchman to probe the depths of Cesar Franck's only symphony and Saturday night this "Symphony in D Minor" received a sympathetic, beautiful wrought performance. Every beauty in it was made known and was perhaps enhanced by the playing of the Boston Symphony virtuosi. The English horn solo with harp obbligato was played with exquisite beauty of tone and phrasing by Louis Speyer. There is eloquence in every phrase of this symphony, eloquence which Mr. Munch realized and communicated to the rapt audience.

The applause which followed the conclusion of the work was long, loud and entirely sincere: the voice of an audience truly happy.

Sunday afternoon Mr. Munch will conduct, offering Beethoven's "Symphony No. 7 in A Major," Respighi's "Pines of Rome" and, with Joseph de Pasquale as soloist, Bartok's "Concerto for Viola and Orchestra."

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Citizen (e)
LACONIA, N. H.
Circ. 5,848

AUG 22 1961

Bernstein's Conducting

By ALICE HUGHES

In tribute to the tenth anniversary of the passing of Serge Koussevitzky at the ripe age of 77, with his hand wielding the baton over his famed Boston Symphony Orchestra almost to the minute of his death, the Berkshire Festival concerts invited Leonard Bernstein to conduct this mid-August event at Stockbridge, Mass. Bernstein, who has now made an enviable reputation conducting the New York Philharmonic Orchestra, was Koussevitzky's protege and disciple. He faithfully programs this annual concert with the music Koussy loved best, including such Russian composers as Stravinsky, Rachmaninoff, Tchaikovsky and also Finland's Sibelius. In connection with these July and August concerts, which came to a close Sunday, there is an established school of music composition, singing and conducting, whose pupils contribute a youthful gaiety to this highly rated Tanglewood musical center.

Leonard Bernstein is acknowledged by musicians and laymen as one of the most proficient persons in the field of American music. He is a highly successful composer; a dramatic conductor; a talented concert pianist; a musical television personality second to none. His success in every phase of music is the envy of all, and has earned him both fame and fortune. However, it has also subjected him to criticism for his unique manner of conducting. In some opinions, he is more vigorous than the dignity of the musical podium requires. Others say of Bernstein that his television exposure has made him a showman rather than a conductor. He is charged with playing to the grandstand, rather than merely playing the music. However, the young folks in the music school adore him. Handsome, emotional, romantic and nearer their own age, his rehearsals of the chorus for the Stravinsky Symphony of Psalms at the Memorial concert had the teenage girl choristers in a tizzy.

The mother of one of these impressionable young misses told of her daughter, age 17, who had obtained an autograph from Bernstein. Upon telling him how much she enjoyed rehearsals when he was there, he shook her hand and said. "You're sweet. Thank you." She walked into her home in dazed delight, and when her mother asked her to wash some dishes in the sink, she burst into tears and said, "Do you think I'm going to put my hand into dishwater, when I've just shaken hands with Leonard Bernstein?

I watched him arrive at the music shed the night of the concert. He stepped out of his automobile wearing a long cape, and someone remarked, "He looks like Zoro." After the concert, which he conducted with considerable body gyration — shaking, twirling and even dancing — one of the orchestra men said to another, "Half the time I thought it was Danny Kaye conducting." Another player in the Boston Symphony group said, "I admit he knows his music, but he conducts like a highbrow Elvis Presley." Despite the criticism, Bernstein drew the biggest attendance of the season and is certain to be invited for next year's 11th annual Koussevitzky memorial concert.

Sixth Week - Aug. 7 - 13

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 12 1961

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Mr. Bernstein, now conductor of the New York Philharmonic Orchestra, was the first student in Dr. Koussevitzky's conducting class in 1940 at the Berkshire Music Center which he founded.

Boston Symphony Orchestra officials expect one of the largest crowds of the 1961 season to attend the performance tonight when Mr. Bernstein will direct the BSO in works by Shapero, Stravinsky and Tchaikovsky, with the Festival Chorus taking part in the latter.

Ovation for Burgin

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Tomorrow afternoon at 2:30, Dr. Charles Munch will conduct the final of the weekend memorial concerts, presenting Hanson's "Elegy to the Memory of Serge Koussevitzky," Honegger's Symphony No. 1 and Beethoven's Symphony No. 3.

On the following weekend, the last of the 1961 Berkshire Festival season, Dr. Munch will conduct the Friday evening and Sunday afternoon concerts, and Pierre Monteux will return as guest conductor Saturday night.

Piano Soloists

At Friday's concert Claudio Arrau will appear as piano soloist in a performance of Beethoven's Piano Concerto No. 4 in G major. Also on the program will be Mendelssohn's Octet for Strings and Debussy's "La Mer." Pianist Gary Graffman will appear as a guest soloist Saturday night with Pierre Monteux in a performance of Rachmaninoff's Piano Concerto No. 2. The remainder of the program will consist of the Suite from "Petrouchka" by Stravinsky and Tchaikovsky's Symphony No. 6.

For the final concert Sunday afternoon, Aug. 20, Dr. Munch has chosen Hector Berlioz's dramatic symphony "Romeo and Juliet." At this performance his guests will be contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm, plus the Festival Chorus.

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The BSO conductor has invited 50 members of the University of Montreal Chorus to join the Festival Chorus for this performance. The Montreal Chorus has been prepared by its director, Fernard Graton, a former student at the Berkshire Music Center.

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Herald (m)
BOSTON, Mass.
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DANBURY, CONN.
NEWS-TIMES
D: 20,636
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LEONARD BERNSTEIN . . . former pupil of Koussevitzky, will conduct a concert in his honor Saturday evening at Tanglewood.

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Sixth Week - Aug. 7 - 13

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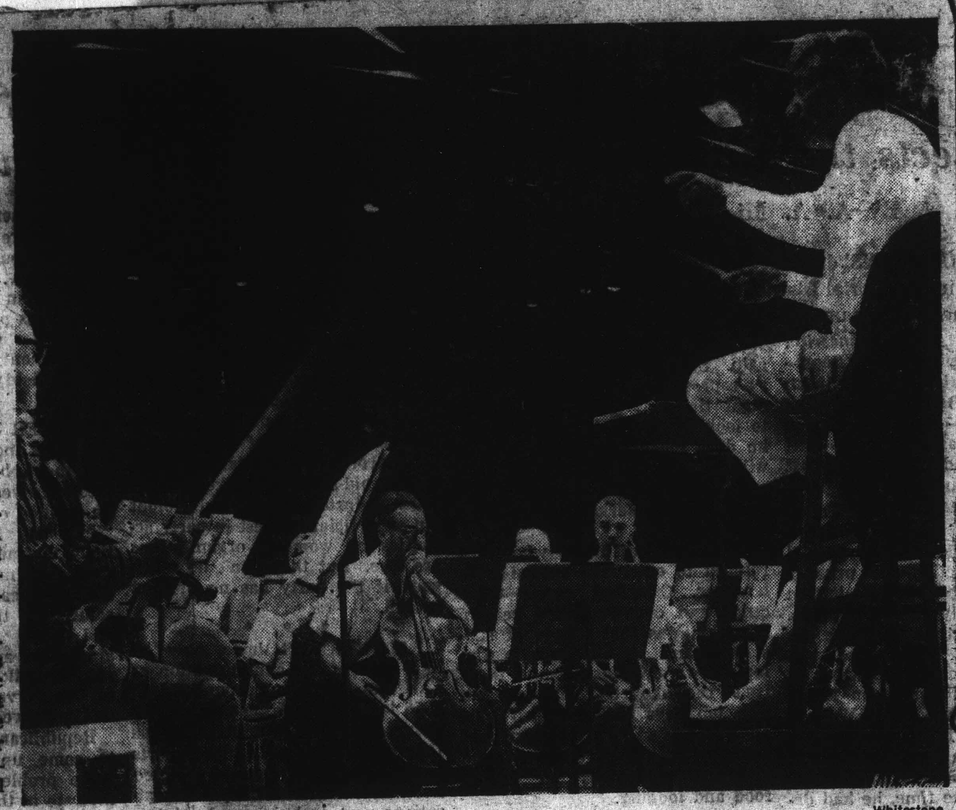

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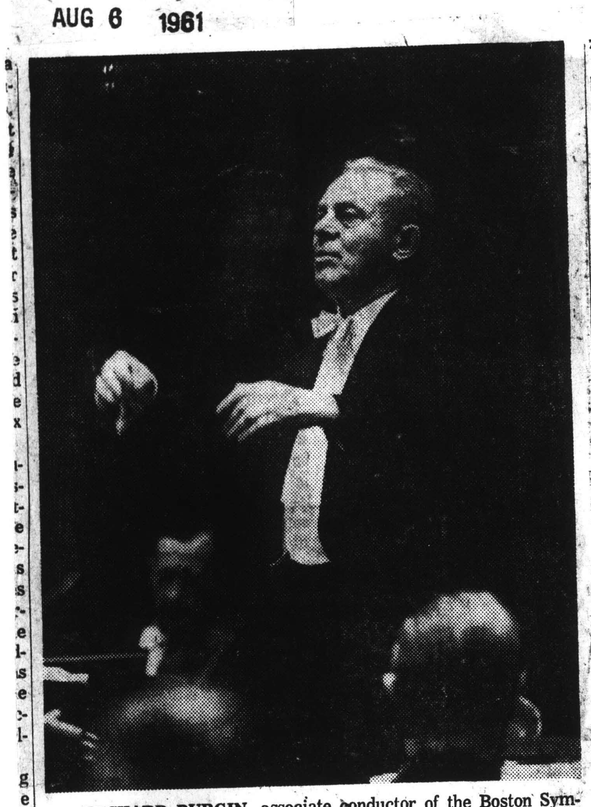
Sunday Courant
HARTFORD, Conn.
Circ. 153,116

AUG 6 1961



RICHARD BURGIN, associate conductor of the Boston Symphony Orchestra and its concertmaster, has been invited to conduct the first concert of the sixth week of the Berkshire Festival (Friday Aug. 11, 8:30). Burgin will conduct Haydn's Symphony No. 88 and Mahler's Symphony No. 2 with Nancy Carr and Eunice Alberts as soloists. The Festival Chorus, trained by Alfred Nash Patterson, will also participate.

Concerts at Tanglewood To Honor Koussevitzky

Charles Munch has designated next weekend's Boston Symphony Orchestra programs (Friday, Saturday and Sunday, August 11-12-13 at Tanglewood as a tribute to Serge Koussevitzky (1874-1951). Because of their close association with Serge Koussevitzky — the Orchestra's former music director and first director of the Berkshire Music Center—Charles Munch has asked Leonard Bernstein and Richard Burgin to join him as conductors of the special programs.

Burgin, whom Serge Koussevitzky appointed assistant conductor in 1935 and associate conductor in 1943, will conduct the Friday concert (Aug. 11, 8:30). He has scheduled the Symphony No. 88 by Haydn, a favorite composition of Doctor Koussevitzky's, and the Symphony No. 2, subtitled "Resurrection," by Gustav Mahler. Soprano Nancy Carr, contralto Eunice Alberts — a former Berkshire Music Center student—and the Festival Chorus will participate in the performance of the "Resurrection" Symphony.

Leonard Bernstein was Serge Koussevitzky's pupil in the first year of the Berkshire Music Center (1940) and later Bernstein headed the Center's conducting department. For his tribute to Doctor Koussevitzky, (Aug. 12, 8:30) Bernstein will conduct the Adagietto by Shapero which was commissioned by the Koussevitzky Music Foundation during Doctor Koussevitzky's life - time, the Symphony of Psalms of Stravinsky which Doctor Koussevitzky and the Orchestra commissioned for the Orchestra's 50th anniversary, and the Fifth Symphony by Tchaikovsky which Serge Koussevitzky often conducted.

Munch to Conduct 'Elegy'

Charles Munch will conduct the final concert of the three on tribute to Serge Koussevitzky. Dr. Munch will open his program on Sunday afternoon (Aug. 13, 2:30) with the "Elegy for My Friend Serge Koussevitzky" by Howard Hanson. This work was commissioned by the Koussevitzky Music Foundation and the Boston Symphony Orchestra for the Orchestra's 75th anniversary. Doctor Munch last conducted the "Elegy" on June 1st in London when with the London Philharmonic Orchestra he presented a concert at Royal Festival Hall in memory of Serge Koussevitzky. The Sunday program will also include the Symphony No. 1 by Honegger, commissioned by Serge Koussevitzky and the Orchestra for the Orchestra's 50th anniversary and the Symphony No. 3 by Beethoven.

The American premiere of "King Theodore in Venice" by Giovanni Paisiello will be presented at Tanglewood Monday and Tuesday evenings (August 7 and 8 at 8:30) by members of the Berkshire Music Center's Opera Department. Friends of the Opera Department of the Berkshire Music Center, those who contribute to the Opera Department Scholarship Fund, are invited to attend.

First produced in 1784, the comic "King Theodore" was applauded by musical Vienna and even by Mozart — Paisiello's contemporary — who said of the composer: "Nobody better can be recommended for those who seek light music." Marie Antoinette was fond of the opera and it was her foresight in ordering an engraving made of the orchestral score that has made it possible for Boris Goldovsky to reconstruct the parts and to produce the Tanglewood premiere.

The sixth concert of the Berkshire Festival Chamber Music Series will be given in the Tanglewood Theater Wednesday (Aug. 9, 8:30) by the Kroll Quartet. The program will consist of Beethoven's Quartet in F minor, Op. 95, David Diamond's Quartet No. 2 and the Quartet in A major, Op. 41, No. 3 by Schumann.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 16 1961

London Symphony Calls Monteux, 86

Pierre Monteux

Pierre Monteux, the celebrated 86-year-old, French-born American conductor, last night was appointed as principal conductor of the London Symphony Orchestra.

Mr. Monteux will appear at Tanglewood Saturday evening as guest conductor with the Boston Symphony Orchestra in the Music Shed, his third appearance of the 1961 season. He is en route today from his summer home in Maine to Tanglewood, where he will rehearse with the BSO tomorrow for Saturday night's concert.

In announcing Mr. Monteux' appointment as conductor of the London orchestra, Ernest Fleischmann, general secretary of the orchestra, said: "His age in no way impairs his powers. He is much younger, both in spirit and physically, than many men younger in years."

Mr. Monteux is recognized as one of the world's great conductors. He has directed nearly 100 orchestras in Europe and the United States, including seasons with the Metropolitan Opera House in New York. He will conduct the London Symphony in October for the first time as principal conductor—a post left vacant since 1954. The orchestra will continue to give concerts and make recordings with other conductors as well.

Last year Mr. Monteux celebrated his 85th birthday by conducting the BSO in a performance of Beethoven's Ninth Symphony for the benefit of the orchestra's pension fund at Symphony Hall in Boston. At his final Festival concert at Tanglewood Saturday night, Mr. Monteux will lead the BSO in Stravinsky's "Petrouchka" Suite; Rachmaninoff's Piano Concerto No. 2, with Gary Graffman as piano soloist; and Tchaikovsky's Symphony No. 6.

Mr. Monteux's career has been distinguished not only by its length but also by its musical accomplishments. In Paris, where he was born April 4, 1875, he found the Societé des Concerts Populaires and was conductor at the opera.

He appeared throughout Europe before he first toured the United States in 1916-17 (as conductor) with the Russian Ballet. He preceded the late Dr. Serge Koussevitzky as music director of the BSO, and since his retirement in 1952 as conductor of the San Francisco Symphony Orchestra, he has been a frequent guest conductor at the invitation of Dr. Charles Munch with the BSO at the Festival concerts at Tanglewood.

At Dr. Munch's request, Mr. Monteux was guest conductor on the orchestra's transcontinental tour in 1953, as well as on both of the orchestra's foreign tours in 1952 and 1956.

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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 29 1961

Memorial Service Sunday For Serge Koussevitsky

LENOX—The annual memorial service for Dr. Serge Koussevitsky will be Sunday at 11 at the Church on the Hill, Congregational, with the pastor, Rev. David E. Moore, conducting the service.

For 25 years Dr. Koussevitsky was conductor of the Boston Symphony Orchestra, and was a founder of the Berkshire Music Center at Tanglewood. He died June 4, 1951, a short time before the opening of the Berkshire Festival.

Since that time, memorial services have been held at the Church on the Hill near the anniversary of his birthday, June 26.

Henry Portnoi will play "Chanson Triste," by Dr. Koussevitsky, on the Amati doublebass used by Koussevitsky during his career as doublebass virtuoso. The instrument is being loaned by Mrs. Koussevitsky for the performance.

Included in the musical program will be the following selections by the Tanglewod Choir: "Te Deum Laudamus" by Mozart, conducted by Alfred Nash Patterson; "Christe qui lux," (Christ Who Art the Light) by Byrde; "Ecce, quomodo moritur justus" (Behold, How The Just Man Must Die) by Ingegneri, conducted by Willis Becket; Revelation Mote "What Are These" by M. Frank; Magnificat "My Soul Doth Magnify the Lord" by Samartini, conducted by Hugh Ross.

John Rodland organist, will play the organ preludes: "Lord, Jesus Christ, With Us Abide," "I Call To Thee, Lord Jesus Christ," and "In Thee is Gladness," by J. S. Bach. The offertory will be "Lord, Keep Us Steadfast In Thy Word," and for the organ postlude he will play "Processional," by M. Shaw.

After the service, the "Alleluia," by Randall Thompson will be sung at Dr. Koussevitsky's grave.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

JUL 29 1961

Memorial to Koussevitzky At Tanglewood Aug. 11-13

The orchestra that he conducted for 25 years, students from the music school which he directed and three conductors closely associated with him will pay tribute to Serge Koussevitzky (July 26, 1874 - June 4, 1951) in three concerts at Tanglewood Aug. 11, 12 and 13.

At these concerts the Boston Symphony Orchestra will be conducted by Charles Munch, Leonard Bernstein and Richard Burgin in programs of music identified with Dr. Koussevitzky, the soloists will include a former pupil of the Berkshire Music Center plus the Festival Chorus which consists of Berkshire Music Center students.

Richard Burgin will conduct the Friday concert. A member of the Boston Symphony Orchestra for half of the orchestra's lifetime, Richard Burgin was appointed assistant conductor in 1935 by Serge Koussevitzky and in 1943 Dr. Koussevitzky invited him to become associate conductor. Mr. Burgin's concert will include the Symphony No. 88 by Haydn of which Serge Koussevitzky was fond and often conducted and a performance of the "Resurrection" Symphony by Gustav Mahler in which soprano Nancy Carr and contralto Eunice Alberts—a former student at the Berkshire Music Center—and the Festival Chorus, consisting of Berkshire Music Center students, will participate.

Leonard Bernstein, who will conduct Saturday evening, was 22 and little known when he entered Serge Koussevitzky's class in conducting the first year of the Berkshire Music Center (1940). He remained a pupil of Dr. Koussevitzky, who became his friend and mentor, until the Center closed during the war years. In 1946 Mr. Bernstein assisted Dr. Koussevitzky in the direction of the student orchestra and he remained on the faculty, later as head of the orchestra department, through the 1955 season. During this period Dr. Koussevitzky invited Leonard Bernstein to conduct the Boston Symphony Orchestra both in Boston and at the Berkshire Festival; he also invited Mr. Bernstein to conduct his own music and to participate as piano soloist on several occasions.

For his tribute to Serge Koussevitzky, Leonard Bernstein will conduct the Adagietto movement from The Symphony for Classical Orchestra by Harold Shapero; the symphony was commissioned by the Koussevitzky Music Foundation during Dr. Koussevitzky's lifetime. Mr. Bernstein will also conduct the Symphony of Psalms by Igor Stravinsky—with the Festival Chorus participating—which Serge Koussevitzky and the orchestra commissioned for the orchestra's 50th anniversary season. Mr. Bernstein will conclude his concert with a performance of a symphony long identified with Serge Koussevitzky: Tchaikovsky's No. 5.

Charles Munch, who succeeded Serge Koussevitzky as music director of the orchestra in 1949, conducted a Koussevitzky Memorial Concert in London's Royal Festival Hall on June 1. The program included Howard Hanson's "Elegy for My Friend Serge Koussevitzky" with which Munch will open the Sunday program. It will also include Honegger's Symphony No. 1 and Beethoven's "Eroica" Symphony, No. 3.

VALATIE, N.Y.
ROUGH NOTES
W. 1,488

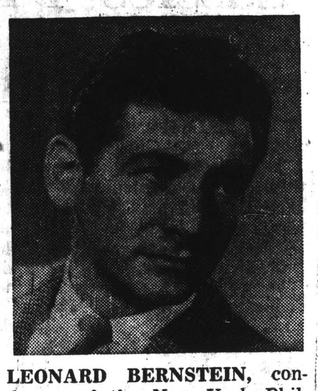
AUG 11 1961

Koussevitzky Tribute At Lenox This Week

Charles Munch, Leonard Bernstein, and Richard Burgin will conduct three weekend concerts dedicated to the memory of the late Serge Koussevitsky, former music director of the Boston Symphony and first music director of the Berkshire Music Symphony.

Mr. Burgin, whom Serge Koussevitzky appointed Assistant Conductor in 1935 and Associate Conductor in 1943, will conduct the Friday concert, August 11, at 8:30. He has scheduled the Symphony No 88 by Haydn, a favorite composition of Doctor Koussevitsky's, and the Symphony No. 2, subtitled "Ressurrection", by Gustav Mahler. Soprano Nancy Carr, contralto Eunice Alberts—a former Berkshire Music Center student—and the Festival Chorus will participate in the performance of the "Resurrection" Symphony.

Leonard Bernstein was Serge Koussevitzky's pupil in the first year of the Berkshire Music Center (1940) and later Mr. Bernstein headed the Center's conducting department. For his tribute to Doctor Koussevitzky, Mr. Bernstein will conduct the Adagietto by Shapero which was commissioned by the Koussevitzky Music Foundation during Doctor Koussevitzky's lifetime, the Symphony of Psalms of Stravinsky which Doctor Koussevitzky and the Orchestra commissioned for the Orchestra's 50th anniversary, and the Fifth Symphony by Tchaikovsky which Serge Koussevitzky often conducted.



LEONARD BERNSTEIN, conductor of the New York Philharmonic Orchestra, will lead the Boston Symphony Orchestra in its Saturday night tribute to Serge Koussevitzky.

Charles Munch will conduct the final concert of the three in tribute to Serge Koussevitzky. Doctor Munch will open his program on Sunday afternoon, August 13, 2:00, with the "Elegy for My Friend Serge Koussevitzky" by Howard Hanson.

The Sunday program will also include the Symphony No. 1 by Honnegger, commissioned by Serge Koussevitzky and the Orchestra for the Orchestra's 50th anniversary, and the Symphony No. 3 by Beethoven.

SCHENECTADY UNION STAR
Monday, August 7, 1961

Tanglewood Will Feature Symphony

LENOX, Mass., Aug. 7—Richard Burgin will conduct the Boston Symphony Orchestra concert Friday at 8:30 p.m. at the Berkshire Music Festival, Tanglewood.

The program will include Haydn's "Symphony No. 88" and Mahler's "Symphony No. 2." Soprano Nancy Carr and contralto Eunice Alberts will take part in the Mahler work.

Leonard Bernstein will conduct the concert Saturday at 8:30 p.m. The program will consist of Shapero's "Adagietto," Stravinsky's "Symphony of Pslafs" and Tchaikovsky's "Symphony No. 5."

The concert Sunday at 2:30 p.m. will be conducted by Charles Munch. It will open with Howard Hanson's "Elegy for My Friend Serge Koussevitzky" and will include Honegger's "Symphony No. 1" and Beethoven's "Symphony No. 3."

This week's program will be a tribute to Koussevitzky who died in 1951.

Members of the center's opera department will present he American premiere of "King Theodore in Venice" by Giovanni Paisiello tonight and tomorrow at 8:30. Friends of the opera department, those who contribute to the deparmen's scholarship fund, have been invied to attend.

The Kroll Quartet will give the chamber music concert Wednesday at 8:30 p.m. The program will include Beethoven's "Quartet in F Minor, Op. 95," David Diamond's "Quartet No. 2" and Schuhann's "Quartet in A Major, Op. 41, No. 3."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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HUDSON REGISTER STAR
Friday, August 11, 1961

Last Two Weekends At Tanglewood

There are only two more weekends this season of music by the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood.

The orchestra that he conducted for 25 years, students from the music school which he directed and three conductors closely associated with him will pay tribute to Serge Koussevitzky (1874-1951) in concerts tonight, tomorrow night and Sunday afternoon.

Richard Burgin, Associate Conductor, will conduct tonight's concert featuring soloists Nancy Carr and Eunice Alberts and the Festival Chorus.

Leonard Bernstein conducts Saturday and Musical Director Charles Munch on Sunday.

Dr. Munch and Pierre Monteux will conduct the final full orchestra concerts next weekend.

Pianist Claudio Arrau will present a Liszt Sesquicentennial recital Wednesday, August 16, at 8:30 p.m. at the Tanglewood Theatre. He will be guest artist at the concert on August 18.

Dr. Munch, Aaron Copland and Eleazar de Carvalho will conduct the Berkshire Music Center Orchestra Thursday evening in the final event of the Center's annual Gala Evenings.

Participating in the Gala which opens with a program of one-act operas at 4 p. m. will be 284 students from 36 states and 10 foreign countries. A chamber music concert will be given at 6, a Tanglewood Choir supper concert at 7 and the orchestral concert in the Music Shed at 8:30.

SCHENECTADY GAZETTE
Tuesday, August 8, 1961

Tribute to Koussevitzky Scheduled at Tanglewood

Charles Munch has designated this weekend's Boston Symphony Orchestra programs at Tanglewood, Lenox, Mass., as a tribute to Serge Koussevitzky (1874-1951).

* * *

DR. MUNCH has asked Leonard Bernstein and Richard Burgin to join him as conductors of the special programs. Both Burgin and Bernstein were close associates of Dr. Koussevitsky, the orchestra's former music director and the first director of the Berkshire Music Center.

Burgin, whom Dr. Koussevitsky appointed assistant conductor in 1935 and associate conductor in 1943, will conduct the Friday evening concert. He has scheduled the "Symphony number 88," Haydn, a favorite composition of Dr. Koussevitsky; and the "Symphony number 2," subtitled "Resurrection" by Gustav Mahler, Soprano Nancy Carr and contralto Eunice Alberts and the Festival Chorus will participate in the performance of the "Resurrection" Symphony.

* * *

BERNSTEIN, Dr. Koussevitzky's pupil in the first year of the Berkshire Music Center (1940), will conduct the "Adagietto" by Shapero, which was commissioned by the Koussevitzky Music Foundation during Dr. Koussevitzky's lifetime; the "Symphony of Psalms" of Stravinsky which Dr. Koussevitzky and the orchestra commissioned for the orchestra's 50th anniversary; and the "Fifth Symphony" by Tchaikovsky which Dr. Koussevitzy often conducted.

* * *

DR. MUNCH'S Sunday afternoon program will include "Elegy for My Friend Serge Koussevitzky," by Howard Hanson, a work commissioned by the Koussevitzky Music Foundation and the Boston Symphony Orchestra for the orchestra's 75th anniversary.

SERGE KOUSSEVITZKY
Famed Music Director

The program will also include the "Symphony number 1" by Honegger, commissioned by Dr. Koussevitzky and orchestra for the orchestra's 50th anniversary; and the "Symphony number 3," Beethoven.

* * *

THE SIXTH CONCERT of the Berkshire Festival Chamber Music series will be given in the Tanglewood Theater tomorrow at 8:30 p.m. by the Kroll Quartet. The program will include the Beethoven "Quartet in F minor, opus 95," David Diamond's "Quartet number 2" and the "Quartet in A major, opus 41, number 3," Schumann.

Evening concerts at Tanglewood are at 8:30 p.m. and afternoon concerts at 2:30 p.m.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

AUG 12 1961

Tanglewood in Tribute To Koussevitzky

This week end at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, three concerts have been scheduled in tribute to the memory of Serge Koussevitzky, who died June 4, 1951. Koussevitzky's grave is within a few miles of the Tanglewood grounds where he conducted the Boston Symphony Orchestra for many years and where he directed the first years of the orchestra's school, the Berkshire Music Center.

Leonard Bernstein and Richard Burgin—both friends and colleagues of Koussevitzky—are conductors of the first two concerts (Friday night and tonight) and Charles Munch, who succeeded Koussevitzky as the orchestra's music director in 1949, will conduct Sunday's concert. In addition to being a tribute to Koussevitzky, Sunday's concert will mark the 26th anniversary of the first Boston Symphony Orchestra concert in the Berkshires.

The orchestra's first concert, conducted by Koussevitzky and given on the grounds of a Berkshire estate, was on Aug. 13, 1936.

At Sunday's concert Munch will conduct Hanson's "Elegy for My Friend Serge Koussevitzky," Honegger's Symphony No. 1 and Beethoven's Symphony No. 3.

* * *

156

The Berkshire Eagle, Tuesday, Aug. 15, 1961—15

Our Berkshires

Tanglewood on the Air

By Katharine H. Annin

RICHMOND.

IN CASE anyone has reported that Mrs. Annin has taken leave of her senses I feel I had best explain why I was hastening along the highway near my house at a very early (for me) hour last Thursday morning with a coffee cup in my hand. It seemed like a perfectly natural thing to be doing at the time but as I look back I realize I must have looked a little odd to passers-by on their way to work.

* * *

IT ALL came about because our television set was out of order (as it always is when there is any program I particularly want to watch) and my neighbor had kindly invited me over to see with her the Tanglewood scenes on "Today" from 7 to 9 a.m. Since I am always loath to move before my first cup of coffee I was half through it in my own kitchen when I noticed it was after 7 and realized I must be missing the Danish Ballet from Jacob's Pillow. So I dashed out, cup in hand and sipping as I went. A glance at the intervening lawn showed it to be soaked with early morning dew—hence my circuitous route via both driveways and a stretch of road.

I arrived in time for the end of the dances (I didn't miss any commercials) and enjoyed greatly the Haydn played by the Boston Fine Arts Quartet. Nothing lends itself quite so well to outdoor performance as classical chamber music, unless of course you like a brass band. Then came interviews, against a background of clipped hemlock, with Arthur Fiedler, and with Rosario Mazzeo, who never let on that he knows as much about birds as about his clarinet.

* * *

BUT WHAT interested me most (as my hostess plied me with more coffee and toast and marmalade) was the conversation with Mme. Koussevitsky, who told of the Koussevitsky Music Foundation which commissions young composers to produce special works, sometimes for special occasions, and of the activities of the Music Center. I wished the time allotted to her had been sufficient to do justice to this fine school for advanced young musicians, dreamed of for years by Serge Koussevitsky and founded by him in 1940, which is a major part of Berkshire summer life. As I listened to her beautiful voice (while hoping the grass under her feet was drier than that around my house) I filled in from memory some of the stimulating musical experiences that the school has brought to Berkshire music lovers over the years.

There are the Thursday night concerts by the student orchestra, made up from the 300 or more students who gather every summer from all over the world. It is always astonishing that any group, no matter how individually proficient, that has been together such a short time can perform with such skills, especially under student conductors. If your taste runs to chamber music, choral work or opera there are performances to delight you, and if you seriously want to explore the mysteries of contemporary music there are opportunities for that.

* * *

IT HAS BEEN thrilling to many Berkshirites follow the careers of former Tanglewood students as they have gone on to triumphs in the musical world. Leonard Bernstein's amazing versatility and breadth of intellect was first revealed to me at a panel discussion sponsored by the Friends years ago; it has been no surprise that he has reached the top not only as a conductor, but as pianist, composer, author and television star as well. Lukas Foss, Seymour Lipkin, Adele Addison, Eunice Alberts developed their talent here and seem like old friends when we encounter their names year after year in the metropolitan papers. Then there are the distinguished members of the faculty whom we recognize with pleasure in the aisles of the Shed at concerts—Aaron Copland, Wallace Woodworth, Hugh Ross, Boris Goldovsky, Eleazar de Carvalho and many members of the Boston Orchestra.

It is a pity that the Music Center does not receive the local publicity and support it used to have. It is hardly explained to transient visitors what the cryptic word "Friends" after many of the program notices means. It means, of course, "Open only to holders of the season ticket issued to Friends of the Music Center." But lately the privilege of being a Friend has been priced out of reach of many who come only for a short stay or those who would like to have several memberships in the family.

* * *

GRANTED THAT we used to receive too much for far too little, we wish some compromise could be arranged whereby a smaller contribution might admit us to a limited number of the school's offerings, or that tickets were transferable within a family.

The Festival in general encourages local support through its Berkshire Nights Friday concerts at special rates for local residents, but all that many of us hear of the students is when the admirable chorus performs with the orchestra in the Shed. However, we all have an opportunity to get in touch with the Center and its various departments next Thursday if we attend the Gala Night which offers a rich program by the students from 4 o'clock on through the evening.

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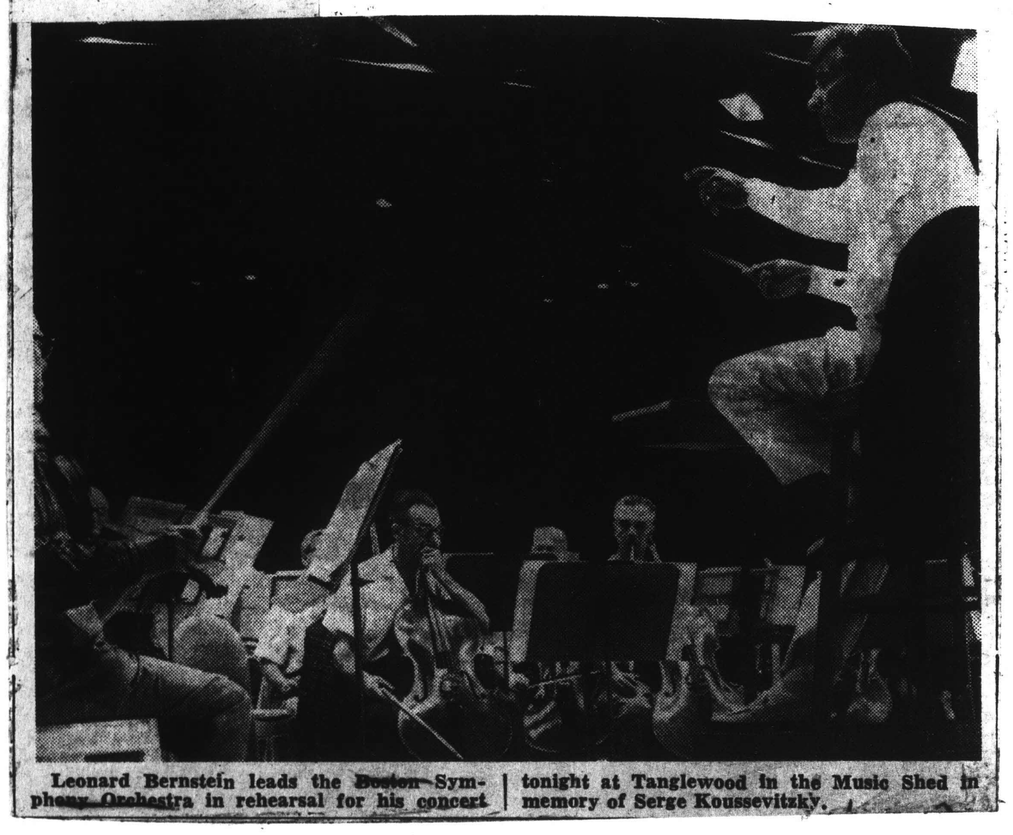
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
AUG 12 1961



Leonard Bernstein leads the Boston Symphony Orchestra in rehearsal for his concert tonight at Tanglewood in the Music Shed in memory of Serge Koussevitsky.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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ALBANY KNICKERBOCKER NEWS
Saturday, August 19, 1961

Nor Did He:

Editor of The Knickerbocker News:

I was very much interested in reading your review in The Knickerbocker News the other night of Bernstein's performance with the Boston Symphony Orchestra and I agree thoroughly with your appraisal of his work on the podium. His giving vent to sensationalism and extreme over-acting must be disgusting to an orchestra such as the Boston Symphony.

I knew Mr. Bernstein as a young fellow just out of college, as a student at Tanglewood. In fact, he visited me a couple of times at home where we were jointly working on a youth orchestra project here in Albany (which nothing came of, unfortunately).

I was extremely impressed with his potential, at the time, and naturally have been disappointed with his career. I have seen him conduct a few times and sometimes I wonder if he ranks with anyone of the score of top flight men I have heard. I can't associate the sound coming from the orchestra with his antics on the platform, so it is difficult to really judge.

All of this, in my opinion, is really too bad, because he undoubtedly does have great talent and has undeniably done much to promote good music through his television show in a way that no other conductor has attempted—and probably few of them could do, perhaps.

One of the things most difficult to understand about the man is that his first conductor-teacher was Fritz Reiner, a conductor of truly first-rank who uses an incredible minimum, as you know, of gestures.

Your review above mentioned and others of yours I have read in the past have been most interesting reading, far above anything of its kind in this area—in my opinion.

REID CALLANAN.

Loudonville.

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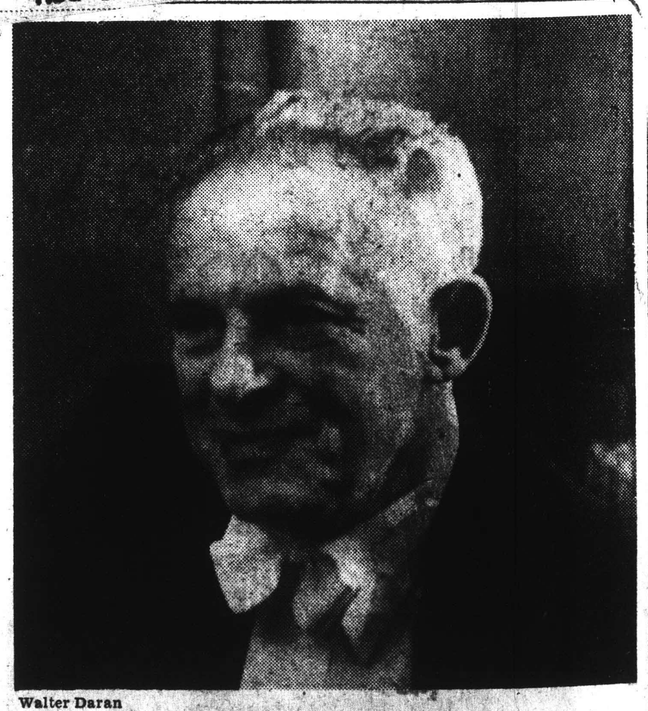
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
AUG 10 1961



Walter Daran

Richard Burgin, associate conductor of the Boston Symphony, will be on the podium Friday night at Tanglewood.

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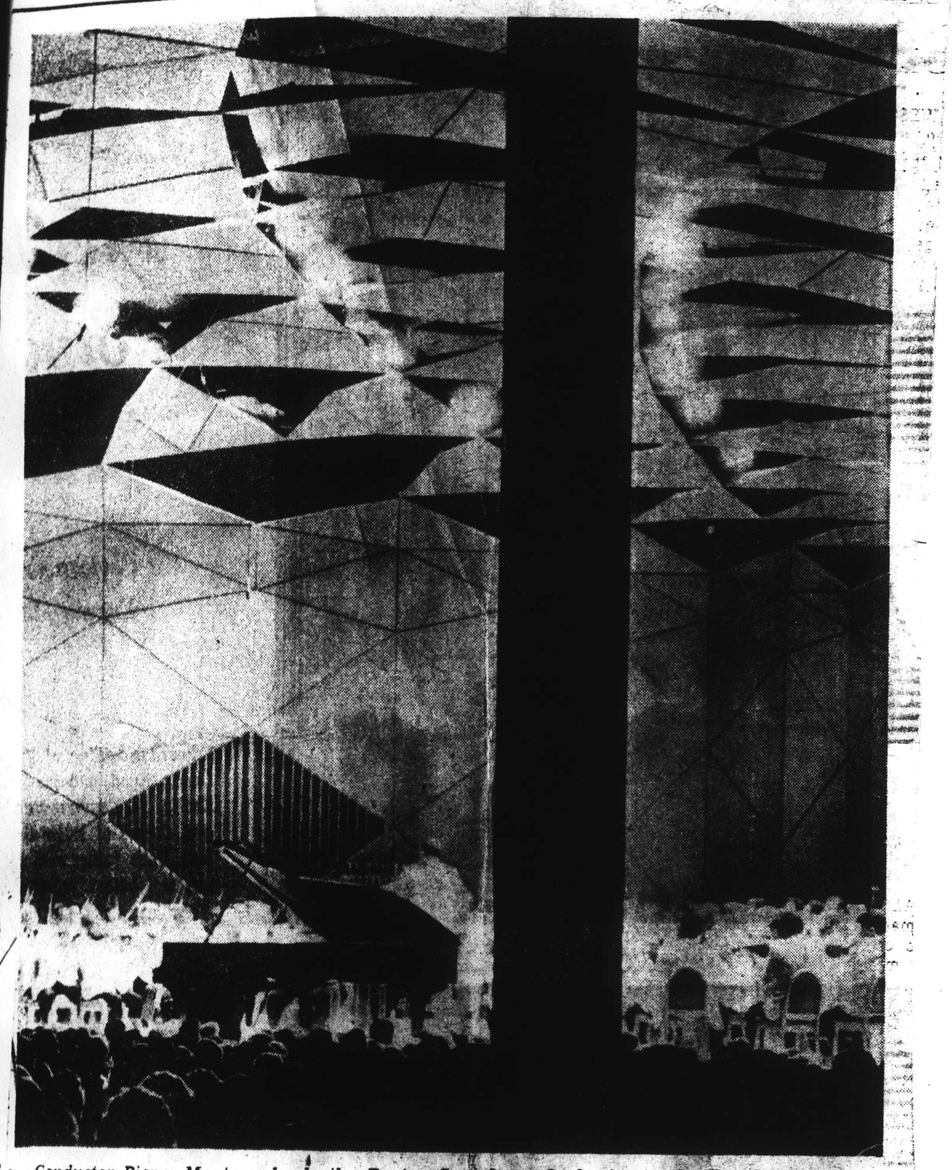
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 19 1961



Conductor Pierre Monteux leads the Boston Symphony Orchestra in the Tanglewood Shed

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

JUL 30 1961

3 Tanglewood Concerts To Honor Koussevitzky

LENOX — The orchestra that he conducted for 25 years, students from the music school which he directed and three conductors closely associated with him will pay tribute to Serge Koussevitzky in three concerts at Tanglewood next week end.

At these concerts Friday, Saturday and Sunday the Boston Symphony Orchestra will be conducted by Charles Munch, Leonard Bernstein and Richard Burgin in programs of music identified with Dr. Koussevitzky; the soloists will include a former pupil of the Berkshire Music Center plus the Festival Chorus which consists of Berkshire Music Center students.

Richard Burgin will conduct the Friday concert. A member of the Boston Symphony Orchestra for half of the orchestra's lifetime, Richard Burgin was appointed assistant conductor in 1935 by Serge Koussevitzky, and in 1943 Dr. Koussevitzky invited him to become associate conductor.

Burgin's concert will include the Symphony No. 88 by Haydn, of which Serge Koussevitzky was fond and often conducted, and a performance of the "Resurrection" Symphony by Gustav Mahler in which soprano Nancy Carr and contralto Eunice Alberts—a former student at the Berkshire Music Center — and the Festival Chorus, will participate.

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He remained a pupil of Dr. Koussevitzky, who became his friend and mentor, until the Center closed during the war years.

In 1946 Mr. Bernstein assisted Dr. Koussevitzky in the direction of the student orchestra and he remained on the faculty later as head of the orchestra department, through the 1955 season.

During this period Dr. Koussevitzky invited Leonard Bernstein to conduct the Boston Symphony Orchestra both in Boston and at the Berkshire Festival; he also invited Bernstein to conduct his own music and to participate as piano soloist on several occasions.

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Bernstein will also conduct the Symphony of Psalms by Igor Stravinsky—with the Festival Chorus participating — which Serge Koussevitzky and the orchestra commisioned for the orchestra's 50th anniversary season.

Bernstein will conclude his concert with a performance of a symphony long identified with Serge Koussevitzky: Tchaikovsky's No. 5.

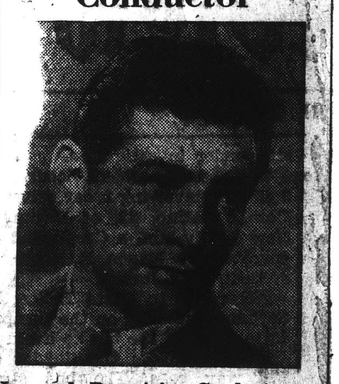
Charles Munch, who succeeded Serge Koussevitzky as music director of the orchestra in 1949, conducted a Koussevitzky Memorial Concert in London's Royal Festival Hall on June 1. The program included Howard Hanson's "Elegy for My Friend Serge Koussevitzky," with which Munch will open the Sunday program. It will also include Honegger's Symphony No. 1 and Beethoven's "Eroica" Symphony. No. 3.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Review
DARIEN, Conn.
Weekly Circ. 3,147

AUG 10 1961

Conductor



Leonard Bernstein, Conductor of the New York Philharmonic Orchestra, has been invited by Charles Munch to conduct one of the Koussevitzky's most promising conducting students in the early concerts during the week of the Berkshire Festival dedicated to the memory of Serge Koussevitzky. Mr. Bernstein was one of Dr. years of the Berkshire Music Center. The concert will be on Saturday, August 12.

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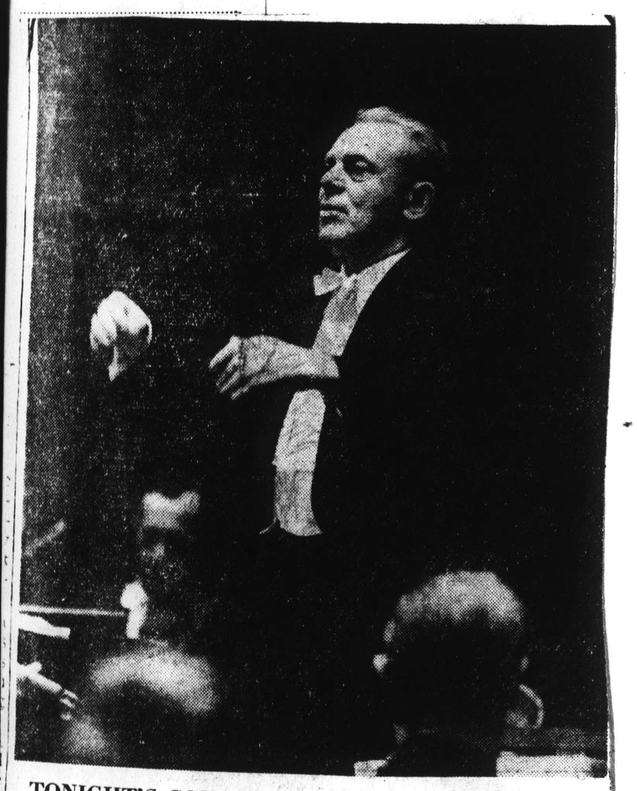
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 11 1961



TONIGHT'S CONDUCTOR at the opening of the sixth weekend concert by the Boston Symphony Orchestra in the Music Shed at Tanglewood will be Richard Burgin, concertmaster of BSO. Leonard Bernstein will conduct tomorrow night and Dr. Charles Munch will return to podium Sunday.

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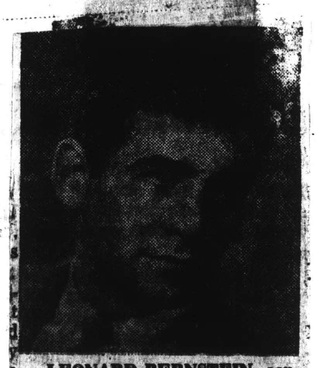
Eagle (e)
CLAREMONT, N. H.
Circ. 8,224

AUG 8 1961



LEONARD BERNSTEIN, conductor of the New York Philharmonic Orchestra, has been invited by Charles Munch to conduct one of the concerts during the week of the Berkshire Festival dedicated to the memory of Serge Koussevitzky. Mr. Bernstein was one of Dr. Koussevitzky's most promising conducting students in the early years of the Berkshire Music Center. The concert will be on Saturday, August 12 at 8:30.

BRIDGEPORT, CONN.
POST
D. 80,615 S. 71,160
AUG 8 1961

FROM TANGLEWOOD

Aaron Copland, American composer, will be among the guests to be interviewed on NBC-TV's "Today" show tomorrow when a major part of the program (7 to 9 a.m.) will be devoted to live coverage of the Berkshire Festival and the Berkshire Music Center in Tanglewood, Mass.

John Chancellor, host of "Today," will interview Copland, who is chairman of the Berkshire Music Center faculty and head of the composition department. Other guests on the program that morning will be Arthur Fiedler, conductor of the Boston Pops Orchestra since 1930, and Mrs. Serge Koussevitzky, wife of the late conductor of the Boston Symphony Orchestra.

The program will include music by the Boston Fine Arts Quartet, four members of the Boston Symphony who have formed a string ensemble, and a performance by the Royal Danish Ballet, featuring prima ballerina Inga Sand and Jorn Madson.

158

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122

AUG 6 1961

Tanglewood Plans Tribute To Serge Koussevitsky

Richard Burgin, Leonard Bernstein Are Invited To Conduct Memorial Musical Concerts

LENOX—Joseph de Pasquale, principal viola of the Boston Symphony Orchestra, will be heard as soloist in a performance of the Bartok Viola Concerto this afternoon at 2.30 in the Music Shed at Tanglewood. Dr. Charles Munch will conduct the orchestra in Beethoven's Symphony No. 7 and Respighi's "The Pines of Rome."

Guest Conductors

Dr. Munch has designated next week-end's concerts of the Boston Symphony Orchestra as a musical, memorial tribute to Serge Koussevitzky, the orchestra's former music director and the first director of the Berkshire Music Center at Tanglewood. Because of their close association with Dr. Koussevitzky, Dr. Munch has invited Richard Burgin and Leonard Bernstein to be guest conductors at the special concerts Friday and Saturday, respectively.

Mr. Burgin, whom Serge Koussevitzky appointed assistant conductor in 1935 and associate conductor in 1943, will conduct the Friday concert at 3.30 p. m. in the Music Shed. He has scheduled the Symphony No. 88 by Haydn, a favorite composition of Dr. Koussevitzky's, and the Symphony No. 2, subtitled "Resurrection," by Gustav Mahler. Soprano Nancy Carr, contralto Eunice Alberts—a former Berkshire Music Center student—and the Festival Chorus will participate in the performance of the "Resurrection" Symphony.

Leonard Bernstein was Serge Koussevitzky's pupil in the first year of the Berkshire Music Center (1940) and later Mr. Bernstein headed the center's conducting department. For his tribute to Dr. Koussevitzky Saturday night at 8.30 in the Music Shed Mr. Bernstein will conduct the Adagietto by Shapero which was commissioned by the Koussevitzky Music Foundation during Dr. Koussevitzky's lifetime; the Symphony of Psalms of Stravinsky which Dr. Koussevitzky and the orchestra commissioned for the orchestra's 50th anniversary, and the Fifth Symphony by Tchaikovsky which Serge Koussevitzky often conducted.

Dr. Munch will conduct the final concert of the three in tribute to Serge Koussevitzky. Dr. Munch will open his program next Sunday afternoon at 2.30 with the "Elegy for My Friend Serge Koussevitzky" by Howard Hanson. This work was commissioned by the Koussevitzky Music Foundation and the Boston Symphony Orchestra for the orchestra's 75th anniversary. Dr. Munch last conducted the "Elegy" on June 1 in London when, with the London Philharmonic Orchestra, he presented a concert at Royal Festival Hall in memory of Serge Koussevitzky. The Sunday program will also include the Symphony No. 1 by Honegger, commissioned by Serge Koussevitzky and the orchestra for the orchestra's 50th anniversary, and the Symphony No. 3 by Beethoven.

American Premiere

The American premiere of "King Theodore in Venice" by Giovanni Paisiello will be presented at Tanglewood Monday and Tuesday evenings at 8.30 by members of the Berkshire Music Center's Opera Department. Friends of the Opera Department of the Berkshire Music Center, those who contribute to the Opera Department Scholarship Fund, are invited to attend.

First produced in 1784, the comic "King Theodore" was applauded by musical Vienna and even by Mozart—Paisiello's contemporary—who said of the composer: "Nobody better can be recommended for those who seek light music." Marie Anoinette was fond of the opera and it was her foresight in ordering an engraving made of the orchestral score that has made it possible for Boris Goldovsky to reconstruct the parts and to produce the Tanglewood premiere.

The sixth concert of the Berkshire Festival Chamber Music Series will be given in the Tanglewood Theater Wednesday at 8.30 p. m. the Kroll Quartet. The program will consist of Beethoven's Quartet in F minor, Op. 95, David Diamond's Quartet No. 2 and the Quartet in in A major, Op. 41, No. 3 by Schumann.

Among Notables at Tanglewood This Week

Famous personalities in the music world will be at the Berkshire Music Festival this week. Top row, left, Leonard Bernstein of the New York Philharmonic, will conduct the Boston Symphony Orchestra Saturday evening; center, Eunice Alberts, contralto, Friday soloist; right, Richard Burgin, Friday conductor; lower row, left, Boris Goldovsky, head of the Opera Department, will present "King Theodore in Venice" Monday and Tuesday evening; center, the Kroll Quartet, who will present a chamber concert Wednesday; and right, Nancy Carr, soprano, Friday soloist.

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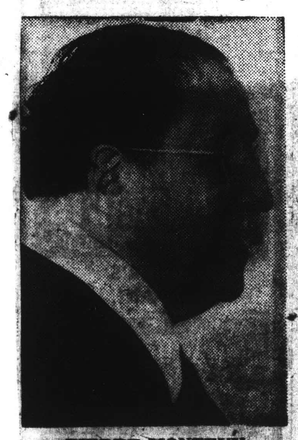
Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

AUG 16 1961

Pierre Monteux, 86, Gets London Symphony Baton



PIERRE MONTEUX

LONDON (AP)—At age 86, the French-born American conductor Piere Monteux was appointed Tuesday night as principal conductor in the London Symphony Orchestra.

Age No Hindrance

"His age in no way impairs his powers," said Ernest Fleischmann, general secretary of the orchestra.

"He is much younger, both in spirit and physically, than many men younger in years."

Monteux is recognized as one of the world's great conductors. He has waved the baton over nearly 100 orchestras in Europe and the United States, including seasons with the Metropolitan Opera House in New York. He is a frequent guest conductor of the Boston Symphony at Tanglewood.

Tanglewood Topics

Sunday, 10 a. m., Music Hall, Berkshire Chamber Music; 2.30 p. m., Music Shed, Boston Symphony Orchestra, Charles Munch conductor, Joseph de Pasquale soloist.

Monday, 8.30 p. m., Music Hall, Opera Department's presentation of "King Theodore in Venice."

Tuesday, 8.30 p. m., Music Hall, Opera Department's presentation of "King Theodore in Venice."

Wednesday, 8.30 p. m., Theater, Kroll Quartet.

Thursday, 8.30 p. m., Berkshire Music Center Orchestra.

Friday, 3.15 p. m., Music Hall, Seminar in Contemporary Music; 8.30 p. m., Music Shed, Boston Symphony Orchestra, Richard Burgin conductor, Festival Chorus, Nancy Carr and Eunice Alberts soloists.

Saturday, 10 a. m., Music Shed, Boston Symphony Orchestra rehearsal; 8.30 p. m., Music Shed, Boston Symphony Orchestra, Leonard Bernstein conductor.

American Premiere

The Opera Department of the Boston Symphony Orchestra's Berkshire Music Center will present the American premiere of Giovanni Paisiello's "King Theodore in Venice" in the Theater at Tanglewood Monday and Tuesday at 8.30 p. m. Boris Goldovsky, Opera Department head, is in charge of the production which will be performed by students in the department. Friends of the Berkshire Music Center, those who make a voluntary contribution to the Opera Department Scholarship Fund, are invited to attend the performances.

Although the composer of more than 100 operas, many of which held high favor with musicians of the day, Giovanni Paisiello (1740-1816) is seldom represented on the United States opera stage today. "King Theodore" has, according to Mr. Goldovsky, never been performed in this country; has had no performances anywhere for perhaps 150 years.

Described by Mr. Goldovsky as "a comic opera with a sad ending, sad because the king is put in jail," the Tanglewood production of "King Theodore" will include a small orchestra, with instrumentation of the period, conducted by Maurits Sillem.

In addition to Mr. Sillem other members of Mr. Goldovsky's staff who have participated in the production include Arthur Schoep, who, with Mr. Goldovsky, prepared the English version of the Giambattista Casti libretto and assisted Mr. Goldovsky in the staging; Aristides Gazetas who designed the settings and lighting; and Leo Van Witsen who designed the costumes.

Members of the cast include Junetta Jones, Peggy Skarry, Cohleen Bischoff, Janice Sullivan, James Wainner, Eric Davis, Alan Cathcart, David Clatworthy, Sherrill Milnes and Justino Diaz.

Guest Conductors

The orchestra that he conducted for 25 years, students from the music school which he directed and three conductors closely associated with him will pay tribute to Serge Koussevitzky (July 26, 1874-June 4, 1951) in three concerts at Tanglewood, Friday, Saturday and next Sunday. The Boston Symphony Orchestra will be conducted by Charles Munch, Leonard Bernstein and Richard Burgin in programs of music identified with Dr. Koussevitzky.

Richard Burgin will conduct the Friday concert. A member of the Boston Symphony Orchestra for half of the orchestra's lifetime, Richard Burgin was appointed assistant conductor in 1935 by Serge Koussevitzky and in 1943 associate conductor.

Leonard Bernstein, who will conduct Saturday evening, was 22 and little known when he entered Serge Koussevitzky's class in conducting the first year of the Berkshire Music Center (1940). He remained a pupil of Dr. Koussevitzky, who became his friend and mentor, until the center closed during the war years. In 1946 Mr. Bernstein assisted Dr. Koussevitzky in the direction of the student orchestra and he remained on the faculty, later as head of the orchestra department through the 1955 season. During this period Dr. Koussevitzky invited Leonard Bernstein to conduct the Boston Symphony Orchestra both in Boston and at the Berkshire Festival; he also invited Mr. Bernstein to conduct his own music and to participate as piano soloist on several occasions.

Charles Munch, who succeeded Serge Koussevitzky as music director of the orchestra in 1949, conducted a Koussevitzky Memorial Concert in London's Royal Festival Hall on June 1.

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Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 25,933
AUG 12 1961

DOUBLE MURDER OR ACCIDENT? — Nope, nothing like that. These are music lovers resting between concerts at the Tanglewood Music Festival in the Berkshires. The photo was taken by YOUR WEEKEND GUIDE editor who gives you a full-page report on what's doing in the Berkshires on Page 34. Don't miss it.

Topics

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Guest Conductors

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Orchestra to Honor Serge Koussevitzky

8/5/61

The orchestra that he conducted for 25 years, students from the music school which he directed, and three conductors closely associated with him will pay tribute to Serge Koussevitzky in three concerts at the Berkshire Music Festival in Lenox next weekend.

At three concerts beginning at 8:30 next Friday and Saturday evenings and 2:30 Sunday afternoon the Boston Symphony Orchestra will be conducted by Charles Munch, music director of the unit, Leonard Bernstein, regular conductor of the New Yorl. Philharmonic, and Richard Burgin, concert master and first violin of the Boston orchestra.

Burgin's program Friday evening includes Symphony No. 88 by Haydn and the Resurrection Symphony by Gustav Mahler, featuring soprano Nancy Carr and contralto Eunice Alberts.

Bernstein, who will conduct the Saturday evening concert, was 22 years old and little known when he entered Koussevitky's class in conducting the first year of the Berkshire Music Center in 1940.

For his tribute to the late Koussevitzky, Bernstein will conduct the adagietto movement from the Symphony for Classical Orchestra by Harold Shapero, the Symphony of the Psalms by Igor Stravinsky with the festival chorus participating, and Symphony No. 5 by Tchaikovsky.

Munch, who succeeded Koussevitzky as music director of the Boston orchestra in 1949, will lead the group through Howard Hanson's Elegy for My Friend Serge Koussevitzky, Honegger's Symphony No. 1 and Beethoven's Eroica Symphony, otherwise known as the symphony No. 3.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665
AUG 13 1961

Koussevitzky Memorial at Tanglewood

This weekend at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, three concerts were scheduled in tribute to the memory of Serge Koussevitzky who died June 4, 1951. Doctor Koussevitzky's grave is within a few miles of the Tanglewood grounds where he conducted the orchestra for many years and where he directed the first years of the orchestra's school, the Berkshire Music Center.

Leonard Bernstein and Richard Burgin—both friends and colleagues of Doctor Koussevitzky—conducted the first two concerts on Friday and Saturday nights and Charles Munch, who succeeded Serge Koussevitzky as the orchestra's music director in 1949, will conduct today's concert.

Second Thoughts On Music

Ormandy Brilliant Star Of Tanglewood Concert

Philadelphia Conductor Puts Boston Symphony Through Musical Paces in Admirable Fashion

By WILLARD M. CLARK

LENOX — Eugene Ormandy, conductor of the Philadelphia Symphony Orchestra, was the bright, particular star of last week's concerts of the Boston Symphony Orchestra in the Music Shed at Tanglewood. It was his first appearance at a Berkshire Festival. He brought to the festival the electric impulse, absent since the days of Koussevitzky and thrilled a large audience, more than 8000 persons, with the vitality of his conducting and the intensity of his readings.

Day in Sun

Aaron Copland had his day in the sun during the week. As dean of the Berkshire Center, it seems a foregone conclusion that his works must be played. These days he also conducts. There is no doubt that the American composer is one of the most significant names in music in this country and he appears to have a large and loyal following.

Charles Munch, regular conductor of the Boston Symphony, conducted the last of the three Music Shed concerts by the full orchestra. He brought to his readings the aristocratic manner, sympathetic understanding of the music which characterizes his conducting. Everyone is speculating on what Leinsdorf will bring to the festival when he assumes direction of the Boston orchestra. How many heads will fall? The general opinion is that Leinsdorf is a capable conductor and an outstanding conductor in the Wagnerian field. The doubt seems to be mainly whether or not he is a big enough figure to head the Boston Symphony schedule. We shall have to wait to see.

Tough Fare

Like any visiting conductor, Ormandy provided the kind of program he does best. It opened with a stunning reading of the Strauss Tone Poem, "Don Juan" and ended with an admirable realization of the "Symphony No. 2, in D Major" by Brahms. Between these two works were Roy Harris' "Symphony No. 3" and Roussel's "Bacchus et Ariane," the second suite for orchestra.

All this entailed some tough fare for the musicians. I do not remember ever seeing them work so hard, but the results were magnificent. Ormandy's tempi were fast and his climaxes overpowering. Each performance was a show as well as a musical experience. Roy Harris, once one of the most significant names in American music, wrote his third symphony in a single movement. During the work, Harris explores every segment of the orchestra, using every resource with incomparable skill and effect. It called for a virtuoso performance and that is what it got.

Considerable Charm

Roussel's ballet is a work of great strength and considerable charm, Brahms' secodn symphony is a warm, glowing work, rich in melody and depth of feeling. Ormandy, who conducts without score, provided an eloquent performance; the kind one remembers long after it is over.

Aaron Copland opened the week-end concerts conducting two of his works, the "Preamble for a Solemn Occasion" and his "Appalachian Spring." Mr. Copland lacks grace in his conducting, but he made his points, particularly in the "Appalachian Suite," one of his most admired creations. The "Preamble for a Solemn" was written for the first anniversary of the adoption of the Declaration of Human Rights by the United Nations. It is a strong piece, sincere and often moving.

One of Best

Charles Munch concluded the concert with his own special brand of performance of French music, in this case the "Daphne et Chloe" ballet by Ravel. The Festival Chorus had been prepared by Hugh Ross and Willie Beckett. It sang well and there was a admirable integration of vocal and orchestra tone. In fact, the performance was one of the best of the season.

The final program of the week end brought back to the Music Shed one of Tanglewood's favorite pianists, Byron Janis in two Liszt concertos, the Piano Concerto No. 2 in A Major and the "Piano Concerto No. 1 in E-flat Major." In addition there was th eBeethoven fourth symphony and "Three New England Sketches" by Walter Piston. As was to be expected, Janis stole the show with his brilliant, powerful pianism, which seemed just made for these concertos. The orchestra collaboration under Munch was admirable. Janis has a formidable technique and the assurance of one who has had vast experience. If brilliance was what Liszt demanded, he got it in large quantities. In the lyrical passages Janis brought a delicacy of touch which floated to the furthest seat.

Applause Terrific

Liszt could weave beautiful melodies, slightly "corny" at times, but always seeming to fit into the picture. Janis provided finely wrought performances which the audience relished. The applause was terrific.

The weather has been both bad and good but the total audiences to the three concerts was some 26,000, only 300 less than attended the same time last year.

160

"King Theodore" - Opera - Aug. 7 -

Morning Globe
BOSTON, Mass.
Circ. 191,991
AUG 8 1961

Paisiello Opera Revival By Berkshire Students

By CYRUS DURGIN

LENOX, Aug. 7—"King Theodore in Venice, a real operatic novelty by Giovanni Paisiello, was revived at Tanglewood tonight by students of the Berkshire Music Center. Very likely this was the American premiere of a work not only unfamiliar but utterly forgotten. Even Boris Goldovsky, who conceived this project and staged it, was put to much trouble to find a complete score that could be copied.

Who was Paisiello? A Neapolitan, born 1740 (and therefore 16 years older than Mozart) and the composer of the first "Barber of Seville," which was the rage in Italy years before Rossini created a better opera upon the same play by Beaumarchais.

Paisiello stopped in Vienna, upon his way back to Naples after some years in the service of Catherine the Great of Russia, and there wrote "King Theodore," whose premiere in 1784 was attended by Mozart.

From Paisiello, as the music tonight proved, Mozart learned something of comic opera procedures, the craft of large and extended finales and the knack of symmetrical, flowing vocal melody. In Paisiello, Rossini learned the secrets of the early 19th Century Italian equivalent of the fast patter song over the rum-tum-tum-tum harmonic basis of tonic-and-dominant.

Sir Arthur Sullivan perpetuated the device, and, indeed, "King Theodore" in the mechanical close-rhyming of the English translation by Mr. Goldovsky and Arthur Schoep, sounds very much like Savoy operettas.

The original librettist, Giambattista Casti, wrote a book here that was based upon factual history of but 40 years earlier. There had been a real King Theodore who went to Venice to raise money for his realm of Corsica, exhausted after long wars with the Republic of Genoa, and who succeeded only in running up a record amount of debt, and who finally died in an English debtors' prison. Theodore, a remarkable smothie, had been Baron von Neuhoff, who got himself elected and crowned hereditary King of Corsica.

The opera plot embroiders upon the Venetian episode, setting the King, upon the advice of his Prime Minister Gafforio, to wooing Lisetta, daughter of the inn keeper Taddeo, so that the large hotel bill might never have to be paid and Taddeo could be induced, on being created a Field Marshal, to advance a loan.

Meanwhile Theodore's sister Belisa, unseen by him these many years, turns up and catches the eye of Acmet, deposed Sultan of Turkey. Belisa also exercises the family talent by working upon the infatuated Turk for money. Meanwhile, the merchant Sandrino, in love with Lisetta, endures the usual comic opera woes of a lover in trouble.

Mr. Goldovsky merits our thanks for a story even to a student stage so rare if also not so very substantial a divertissement as "King Theodore."

It had been a hit 177 years ago, which is justification enough. Unfortunately, some things went wrong in an otherwise commendable student production. The orchestral parts, as Mr. Golovsky explained, arrived late and badly smudged; there was not enough timet to re-copy and the orchestral players did not master their parts. So Maurits Sillem, who would have conducted provided accompaniment upon a piano, but not always intempo with the singers, who also sang out of tune a good bit.

Substitution of a piano for orchestra quite naturally changed the whole character of the instrumental portion of the opera.

Sherrill Milnes as King Theodore, and Justino Diaz as Taddeo, were the only members of the cast who came anywhere near professional competence in both singing and acting. The Lisetta of Peggy Skarry was conventionally vivacious, and in part well sung, but all too often she was sharp of the pitch. James Wainner displayed a good tenor voice as Samdrino. The others sang, spoke and acted with amateurish high spirit.

No musical changes were effecte dfrom Paisiello's original, save that recitatives were converted to spoken dialogue and shortened. The unit settings ranging from a hotel room to a brace of gardens and a prison for the last scene, did credit to designer and lighter Aristides Gazetas. They were the best I ever have seen at Berkshire operatic ventures.

A second performance will be given tonight, with some alternate singers.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SARATOGA SARATOGIAN
Friday, August 4, 1961

'King Theodore in Venice' Set at Tanglewood Theater

The American premiere of Giovanni Paisiello's "King Theodore in Venice" will be given by the Berkshire Music Center opera department Monday and Tuesday in the theatre at Tanglewood, Lenox, Mass.

Boris Glodovsky, department head, is in charge of the produciton which will be performed by students.

Friends of the opera department of the Berkshire Music Center have been invitd to attnd the performances. "Friends" are those who make a voluntary contribution to the department's scholarship fund.

Paisiello (1740-1816), who composed more than 100 operas, is seldom represented on the United States opera stage today.

According to Goldovsky, "King Theodore" has never been performed in this country and has had no performances anywhere for perhaps 150 years.

Goldovsky learned of "King Theodore" through an essay by the late Alfred Einstein in his "Essays on Music."

His interest aroused, Goldovsky discovered that Marie Antoinette's affection for this opera had caused her to have an engraving made of the orchestral score.

This score Goldovsky compared with an original manuscript he found in Naples plus a piano-vocal score he located in Vienna.

From the material he was able to prepare the English version which will be presented at Tanglewood.

Described by Goldovsky as "a comic opera with a sad ending because the king is put in jail," the Tanglewood production of "King Theodore" will include a small orchestra, with instrumentation of the period, conducted by Maurits Sillem.

Goldovsky's production of "King Theodore" will be presented before the American Musicological Society at their meetings in New York this Sept-

New England Newsclip Agency Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Review
DARIEN, Conn.
Weekly Circ. 3,147
AUG 10 1961

At Tanglewood

Boris Goldovsky, head of the opera department at the Berkshire Music Center, is in charge of the major operatic production to be presented by the opera students at Tanglewood this season. The Paisiello opera, "King Theodore in Venice," has never been performed in the United States and not in the world for the past 150 years. Following a reading of an essay by the late Alna before he was able to collect the complete manuscript. The opera will be in English, based upon a translation of the Giambatfred Einstein on this opera, Mr. Goldovsky began to investigate the location of the score. His search led him to Paris, Naples, and Vientista Casti libretto which was accomplished by Mr. Goldovsky and Arthur Schoep.

KINGSTON, N.Y.
FREEMAN
D. 16,291
JUL 31 1961

SOCIAL ACTIVITIES

SOCIETIES • CLUBS • PERSONALS

American Premiere of Paisiello Opera Is Scheduled for Tanglewood August 7

The Opera Department of the Boston Symphony Orchestra's Berkshire Music Center will present the American premiere of Giovanni Paisiello's "King Theodore in Venice" in the Theatre at Tanglewood Monday and Tuesday, August 7 and 8. Boris Goldovsky, Opera Department head, is in charge of the production which will be performed by students in the department. Friends of the Opera Department of the Berkshire Music Center, those who make a voluntary contribution to the Opera Department Scholarship Fund, are invited to attend the performances.

Although the composer of more than one hundred operas, many of which held high favor with musicians of the day, Giovanni Paisiello (1740-1816) is seldom represented on the United States opera stage today. "King Theodore" has, according to Mr. Goldovsky, never been performed in this country; it has had no performances anywhere for perhaps 150 years.

Known for his investigations to unearth interesting and significant operas for production at Tanglewood, Mr. Goldovsky learned of "King Theodore" through an essay on this opera by the late Alfred Einstein in his "Essays on Music." His interest aroused, Mr. Goldovsky discovered Marie Antoinette's affection for this opera has caused her to have an engraving made of the orchestral score. This score Mr. Goldovsky compared with an original manuscript he found in Naples plus a piano-vocal score he located in Vienna. From this material Mr. Goldovsky was able to prepare the English version which will be presented at Tanglewood.

Described by Mr. Goldovsky as "a comic opera with a sad ending, sad because the King is put in jail," the Tanglewood production of "King Theodore" will include a small orchestra, with instrumentation of the period, conducted by Maurits Sillem. In addition to Mr. Sillem other members of Mr. Goldovsky's staff who have participated in the production include Arthur Schoep who, with Mr. Goldovsky, prepared the English version of the Giambattista Casti libretto and assisted Mr. Goldovsky in the staging; Aristides Gazetas who designed the settings and lighting; and Leo Van Witsen who designed the costumes.

SCHENECTADY, N.Y.
GAZETTE
D. 47,136
AUG 2 1961

Tanglewood to Offer Opera by Paisiello

By DOROTHY RITZ
Music Editor

The American premiere of Giovanni Paisiello's "King Theodore in Venice" will be given by the opera department of the Berkshire Music Center on Monday and Tuesday in the theater at Tanglewood, Lenox, Mass.

* * *

BORIS GOLDOVSKY, department head, is in charge of the production which will be performed by students. Friends of the opera department of the Berkshire Music Center have been invited to attend the performances. "Friends" are those who make a voluntary contribution to the Opera Department Scholarship fund.

Paisiello (1740-1816), who composed more than 100 operas, is seldom represented on the United States opera stage today. According to Goldovsky, "King Theodore" has never been performed in this country and has had no performances anywhere for perhaps 150 years.

Goldovsky learned of "King Theodore" through an essay by the late Alfred Einstein in his "Essays on Music." His interest aroused, Goldovsky discovered that Marie Antoinette's affection for this opera had caused her to have an engraving made of the orchestral score.

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BORIS GOLDOVSKY
. . . Charge of Production

was able to prepare the English version which will be presented at Tanglewood.

Described by Goldovsky as "a comic opera with a sad ending because the king is put in jail," the Tanglewood production of "King Theodore" will include a small orchestra, with instrumentation of the period, conducted by Maurits Sillem.

Goldovsky's production of "King Theodore" will be presented before the American Musicological Society at their meetings in New York this September.

BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH
Music Director

THEATRE-CONCERT HALL — TANGLEWOOD

Monday and Tuesday Evenings, August 7 and 8, 1961

The Opera Department
and the Orchestra
of the
BERKSHIRE MUSIC CENTER

PRESENT

KING THEODORE IN VENICE
(Il Re Teodoro in Venezia)

Opera in two acts and seven scenes

Music by GIOVANNI PAISIELLO Libretto by GIAMBATTISTA CASTI
English version by ARTHUR SCHOEP and BORIS GOLDOVSKY

Conducted by . . . . . MAURITS SILLEM
Staged by . . . BORIS GOLDOVSKY and ARTHUR SCHOEP
Settings & Lighting by . . . . . ARISTIDES GAZETAS
Costumes by . . . . . LEO VAN WITSEN

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
AUG 6 1961

Whitestone Photo

ARBOREAL REHEARSAL—Eric Davis, left, Cohleen Bischoff and Sherrill Milnes, students of the Berkshire Music Center Opera Department at Tanglewood, Mass., prepare for the American premiere tomorrow night of Paisiello's "King Theodore in Venice."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 8 1961

Music Review

Opera at Tanglewood

By JAY C. ROSENFELD

THE OPERA Department of the Berkshire Music Center at Tanglewood presented its first formal program of the season last night in the theater-concert hall. "Il Re Teodoro in Venezia" ("King Theodore in Venice") of Giovanni Paisiello, a comic opera in two acts and seven scenes, was presented by a cast selected from the students of the school who performed and sang to professional standards.

Boris Goldovsky, the head of the department, gave his customary and, as usual, brilliantly lucid, short talk before each act to explain the background and action of the plot. The opera was sung in English, translated and adapted by Goldovsky and Arthur Schoep, one of his assistants at Tanglewood.

* * *

PAISIELLO preceded Mozart by nearly two decades. Adhering to the custom by which composers and musicians either sank or swam in that era, Paisiello found employment and protection in royal and feudal establishments far and wide in Europe. During a music intendantship in the household of the Empress Catherine in St. Petersburg he wrote a "Barber of Seville" after Beaumarchais' book which became so popular that the composer's supporters strongly objected to an attempt to use the same source for an opera again 35 years later by a youngster named Rossini.

"Il Re Teodoro" was written in Vienna in 1784 for Joseph II. The English version used last night exposed the plot till its farcical infantilism interfered with our credulity. Quickly, it has to do with the impasses and obstacles met by royal personnages traveling incognito in foreign lands. There appears, as expected, a pretty innkeeper's daughter and other alluring females also on location for undisclosed reasons. This was ammunition for any who oppose opera in English. We are sure we would not have giggled at some phrases if they were in a foreign language.

* * *

THE VOICES were excellent and on a thoroughly professional standard. The direction was natural and therefore a distinctly pleasureable factor in the enjoyment of the evening. The accompaniment, scheduled for an orchestra of instrumentalists of the school, was supplied by the extremely competent Goldovsky at the piano. The orchestra had to be abandoned after the dress rehearsal proved it was not feasible for a variety of reasons.

The title role was sung by Sherrill Milnes, lodging in a Venetian inn as Count Alberto; his prime minister by Eric Davis (disguised as a servant); the innkeeper and his daughter were Justino Diaz and Peggy Skarry; a Venetian merchant by James Wainner; Acmet, a deposed sultan of Turkey (!) by Allen Cathcart; Belisa, Teodoro's sister, by Cohleen Bischoff (who was astounded to run into her royal brother under such circumstances); and a varied number of servants, gondoliers, police and a quintet of lovely Venetian ladies, all members of the school's opera department. The opera will be repeated tonight with alternates singing several roles.

* * *

THE MUSIC has simplicity and grace and many arias have considerable charm. There are many occasions for concerted singing and these were outstandingly effective. The first act closes with an extraordinary septet in which the seven principals maintained a clarity and coherence quite remarkable. Unfortunately, they were assigned short, punchy phrases applicable to the situation but in repetition becoming slightly risible, such as "Who is he" or "Who is she" and "Let me be." Vexatious incidents were magnified to affairs of global importance and all details were exaggerated for theatrical purposes. This could well explain the work's neglect for near centuries.

The stage setting by Aristides Bazetas was a symmetrical perspective cleverly and attractively adaptable to interiors and outdoor situations. The costumes by Leo Van Witsen were colorful and gaudy, and, we are willing to believe, authentic. Paisiello's "Barber" preceded Mozart's "Figaro" by four years so that a first inclination to place the Italian in the wake of the Salzburg genius becomes anachronistic. They both wrote for similar audiences in the style of their day, and, as music, Goldovsky did a highly commendable service in reviving such an estimable vehicle to display the splendid voices used last night.

Show Goes On

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 427,983

MAY 7 1961

USA Premiere at Tanglewood Of Paisiello 'King Theodore'

Boris Goldovsky will conduct the first performances in this country of a little-known opera of Paisiello, at Tanglewood in the Berkshires, Aug. 7 and 8.

This is "King Theodore in Venice", written in Vienna in 1784 when Paisiello was on his way back to Naples from service at the court of Catherine the Great in St. Petersburg. The opera was produced in Vienna that year, and on the word of Mrs. Julian Marshall and Alfred Loewenberg, in Grove's Dictionary, contains "some of his best music."

Mr. Goldovsky became interested in the work when he read an allusion to it in a book of essays by the late Alfred Einstein. In pursuit of the score he found there was neither a vocal-and-piano reduction nor orchestral parts in existence. Then he discovered a partial manuscript in Vienna, which he compared with a full score which had been engraved in Paris on command of Marie Antoinette.

These performances of "King Theodore in Venice" may also be the first anywhere in something like 150 years. The American Musicological Society will sponsor a third performance in New York in September.

NOTE ON THE TANGLEWOOD PRODUCTION

In the present production (which is very likely the first in the western hemisphere) all the orchestrally accompanied numbers will be heard in the original form and in the order given in Paisiello's original manuscript, a microfilm of which could fortunately be obtained from the composer's native city of Naples. The only major change is the substitution of spoken dialogue for the *secco* recitatives of the original version. The uninspired sequence of harmonies in these recitatives creates a strong suspicion that these sections of the score had been entrusted to one of Paisiello's pupils, a common practice in the eighteenth century when composers were expected to fashion full-length works on extremely short notice.

Paisiello's score has many features of extraordinary interest. Especially remarkable are the two extended *finales,* the one to the first act being a worthy precursor of the great second-act *finale* of Mozart's *The Marriage of Figaro.* In this connection it is worth mentioning that Mozart was present at the first performance of *King Theodore in Venice* in Vienna and was obviously greatly impressed by the work. When listening to *King Theodore,* opera lovers will be reminded of many a musical and dramatic idea normally associated with *The Marriage of Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1790). Should they be tempeted to accuse Paisiello of borrowing from Mozart, they are respectfully reminded that the shoe is really on the other foot, since *King Theodore* was produced in 1784.

Even more striking than the *finale* of the first act of *King Theodore* is the one which concludes the opera. This extended *fugato* describing the rotation of the wheel of fortune is prophetic in feeling of the justly famous final fugue of Verdi's *Falstaff,* which was written more than a century after *King Theodore.*

Thanks are due Arthur Schoep, a doctoral student at the University of Colorado, whose scholarship and diligence in assembling and collating the many conflicting versions made this production possible. The ornamentation of the vocal line, an essential stylistic feature in the performance of Paisiello's music, was provided by Maurits Sillem. The Berkshire Music Center wishes to express its gratitude to the American Musicological Society and to the University of Colorado Libraries for assistance in locating and microfilming musical manuscripts not available in the United States. B.G.

NOTE ON KING THEODORE

The plot which the Abbate Giambattista Casti fashioned for Giovanni Paisiello was based on historical events which had actually occurred just about fifty years earlier. The real-life Theodore of Casti's libretto was unquestionably one of the most colorful figures of his time. In the century which produced such renowned charlatans and adventurers as Cagliostro,

CAST
(in Order of Appearance)

Gafforio—Prime Minister of Corsica, disguised as a servant	Eric Davis
Theodore—King of Corsica, lodging at Taddeo's inn under the name of Count Alberto	Sherrill Milnes
Taddeo—Venetian innkeeper	Justino Diaz
Lisetta—Taddeo's daughter	Peggy Skarry / Junetta Jones
Sandrino—Venetian merchant	James Wainner
Acmet—deposed Sultan of Turkey, lodging at Taddeo's inn under the name of Niceforo	Allen Cathcart / David Clatworthy
Belisa—Theodore's sister	Cohleen Bischoff / Janice Sullivan
A Venetian court official	Richard Golden

Servants, gondoliers, police officials, Venetian ladies and gentlemen — members of the Opera Department

(Where two singers are listed for the same role, those whose names appear first sing on Monday; those listed second sing on Tuesday.)

* * *

The action takes place in Venice about the year 1740.

Synopsis of Scenes

ACT I
Scene 1—King Theodore's Apartments in Taddeo's Inn
Scene 2—Garden of Taddeo's Inn

ACT II
Scene 1—King Theodore's Apartments
Scene 2—Garden facing the Grand Canal
Scene 3—King Theodore's Apartments
Scene 4—Garden facing the Grand Canal
Scene 5—A prison

There will be a twenty-minute intermission between acts and short pauses between scenes.

The Opera Department of the Berkshire Music Center: BORIS GOLDOVSKY, assisted by ROBERT K. EVANS, THOMAS PHILIPS, FREDRIC POPPER, ARTHUR SCHOEP, FELIX WOLFES.

PRODUCTION STAFF

Stage Manager: Norman Womack
Musical Preparation: Anthony Addison, Peggy Donovan, Robert Larsen, Ross Reimueller
Technical Director: Aloysius Petrucelli
Master Carpenter: Nick Bellini
Master Electrician: Kim Brandt
Assistant to Mr. Gazetas: Paul Marantz
Assistant to Mr. Van Witsen: Norman Womack
Properties: Michael Skarry
Stage Crew: Michael Rodgers, Cara Shubin
House Staff:

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658
AUG 6 1961

Whitestone Photo

ARBOREAL REHEARSAL—Eric Davis, left, Cohleen Bischoff and Sherrill Milnes, students of the Berkshire Music Center Opera Department at Tanglewood, Mass., prepare for the American premiere tomorrow night of Paisiello's "King Theodore in Venice."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 8 1961

Music Review

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By JAY C. ROSENFELD

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Show Goes On

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

MAY 7 1961

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Next Week at the Berkshire Festival

NEW YORK, N.Y.
DAILY NEWS
D: 2,021,895 S: 3,221,861
AUG 1 1961

First Time

The American premiere of Giovanni Paisiello's opera, "King Theodore in Venice," will be presented by the opera department of the Berkshire Music Center at Tanglewood, Lenox, Mass., next Monday and Tuesday.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
AUG 5 1961

6-61

U.S. Première Monday Of Opera by Paisiello

The opera department of the Boston Symphony's Berkshire Music Center will present the American première of Giovanni Paisiello's "King Theodore in Venice" in the Theater at Tanglewood Monday and Tuesday, Aug. 7 and 8. Boris Goldovsky, head of the opera department, is in charge of the production, to be performed by students in the department. Friends of the opera department—those who make a voluntary contribution to the scholarship fund—are invited to attend the performances.

Although the composer of more than 100 operas, many of which held high favor with musicians of the day, Paisiello (1740-1816) is seldom represented on the United States opera stage today. "King Theodore" has, according to Mr. Goldovsky, never been performed in this country; it has had no performances anywhere for perhaps 150 years.

Mr. Goldovsky learned of "King Theodore" through an essay on this opera by the late Alfred Einstein in his "Essays on Music." His interest aroused, Mr. Goldovsky discovered that Marie Antoinette's affection for this opera caused her to have an engraving made of the orchestral score. This score Mr. Goldovsky compared with an original manuscript he found in Naples, plus a piano-vocal score he located in Vienna.

Described by Mr. Goldovsky as "a comic opera with a sad ending, sad because the King is put in jail," the Tanglewood production of "King Theodore" will include a small orchestra, with instrumentation of the period, conducted by Maurits Sillem. In addition to Mr. Sillem other members of Mr. Goldovsky's staff who have participated in the production include Arthur Schoep who, with Mr. Goldovsky, prepared the English version of the Giambattista Casti libretto and assisted Mr. Goldovsky in the staging; Aristides Gazetas who designed the settings and lighting; and Leo Van Witsen who designed the costumes.

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Herald (m)
BOSTON, Mass.
Circ. 177,105
AUG 1 1961

Paisiello Opera Set for Tanglewood

The Opera Department of the Boston Symphony Orchestra's Berkshire Music Center will present the American premiere of Giovanni Paisiello's "King Theodore in Venice" in the Theater at Tanglewood August 7 and 8. Boris Goldovsky, is in charge of the production which will be performed by students in the Department.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

KINGSTON FREEMAN
Monday July 31, 1961

American Premiere of Paisiello Opera Is Scheduled for Tanglewood August 7

The Opera Department of the Boston Symphony Orchestra's Berkshire Music Center will present the American premiere of Giovanni Paisiello's "King Theodore in Venice" in the Theatre at Tanglewood Monday and Tuesday, August 7 and 8. Boris Goldovsky, Opera Department head, is in charge of the production which will be performed by students in the department. Friends of the Opera Department of the Berkshire Music Center, those who make a voluntary contribution to the Opera Department Scholarship Fund, are invited to attend the performances.

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Koussevitzky Memorial

Charles Munch has designated next weekend's Boston Symphony programs (Friday, Saturday, and Sunday, Aug. 11-12-13) at Tanglewood as a tribute to Serge Koussevitzky (1874-1951). Because of their close association with Koussevitzky—the Orchestra's former music director and first director of the Berkshire Music Center — Dr. Munch has asked Leonard Bernstein and Richard Burgin to join him as conductors of the special programs.

Mr. Burgin, whom Koussevitzky appointed assistant conductor in 1935 and associate conductor in 1943, will conduct the Friday concert (Aug. 11, at 8:30). He has scheduled the Symphony No. 88 by Haydn, and the Symphony No. 2, subtitled "Resurrection," by Gustav Mahler. Nancy Carr, soprano, Eunice Alberts, contralto, and the Festival Chorus will participate in the "Resurrection" Symphony.

Leonard Bernstein was Koussevitzky's pupil in the first year of the Berkshire Music Center (1940) and later Mr. Bernstein headed the Center's conducting department. For his tribute (Aug. 12, 8:30) Mr. Bernstein will conduct the Adagietto by Shapero, commissioned by the Koussevitzky Music Foundation, the Symphony of Psalms of Stravinsky, which Koussevitzky and the orchestra commissioned for the orchestra's 50th anniversary, and the Fifth Symphony by Tchaikovsky.

Dr Munch will conduct the final concert of the three. He will open his program on Sunday afternoon (Aug. 13, 2:30) with the "Elegy for My Friend Serge Koussevitzky" by Howard Hanson. This work was commissioned by the Koussevitzky Music Foundation and the Boston Symphony for the orchestra's 75th anniversary. The program will also include the Symphony No. 1 by Honegger, commissioned by Koussevitzky and the orchestra for the orchestra's 50th anniversary, and the Symphony No. 3 by Beethoven.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983
AUG 6 1961

Paisiello's American Premiere

The American premiere of "King Theodore in Venice" by Giovani Paisiello will be presented at Tanglewood Monday and Tuesday evenings at 8:30 by members of the Berkshire Music Center's Opera Department.

First produced in 1784, the comic "King Theodore" was applauded by musical Vienna and even by Mozart—Paisiello's contemporary—who said of the composer: "Nobody better can be recommended for those who seek light music." Marie Antoinette was fond of the opera and it was her foresight in ordering an engraving made of the orchestral score that has made it possible for Boris Goldovsky to reconstruct the parts and to produce the Tanglewood premiere.

SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 202,215
AUG 6 1961

Opera Is Feature At Tanglewood

The American premiere of the opera "King Theodore in Venice" will be presented tomorrow and Tuesday in the theater of the Berkshire Music Center at Tanglewood, near Lenox, Mass.

Boris Goldovsky, whose opera company has performed in Syracuse several times, is in charge of production of the Giovanni Paisello opera.

The Kroll Quartet visits Tanglewood Wednesday for a concert at 8:30 p.m. in the theater-concert hall. They will present music by Beethoven, Schumann and David Diamond.

Tribute will be paid to the late Serge Koussevitsky, former conductor of the Boston Symphony, in a trio of concerts scheduled for the weekend.

Richard Burgin conducts Friday at 8:30 p.m. in the shed in a program of music by Haydn and Mahler. Burgin, associate conductor of the orchestra, has been with it half of its lifetime.

Guest conductor for the Saturday evening performance of the Shapero Adagietto from Symphony for Classical Orchestra will be Leonard Bernstein, a former pupil of Koussevitsky's orchestra class at the center.

Charles Munch, who succeeded Dr. Koussevitsky, comes to the podium next Sunday to conduct Hanson's Elegy for Serge Koussevitsky and works by Honegger and Beethoven.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Thursday, August 3, 1961

Lenox to Revive 'King Theodore'

LENOX, Mass., Aug. 3 — The opera department of the Berkshire Music Center will present the American premiere of Giovanni Paisiello's "King Theodore in Venice" at Tanglewood Monday and Tuesday. Friends of the opera department, those who make a voluntary contribution to the department's scholarship fund, have been invited. Paisiello, born in 1740, died in 1816. His "King Theodore" has had no performances anywhere for perhaps 150 years.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
AUG 6 1961

'King Theodore' At Tanglewood

The American premiere of "King Theodore in Venice," by Giovanni Paisiello will be presented at Tanglewood tomorrow and Tuesday at 8:30 p.m. by members of the Berkshire Music Center's Opera Department. Friends of the Opera Department of the Berkshire Music Center and those who contribute to the Opera Department Scholarship Fund, are invited to attend.

CHARLOTTE, N.C.
OBSERVER

CHARLOTTE, N.C.
OBSERVER
D. 161,914 S. 179,913
JUL 23 1961

SIGHTS AND SOUNDS

Opera Gets A Shot Of Vitality At College

By DICK BANKS
Observer Arts Editor

TANGLEWOOD, Mass. —Opera has taken refuge in colleges and other educational institutions — and there it is experiencing vitality and creativity, according to quick-tongued, alert, musicianly Boris Goldovsky.

Goldovsky's name is synonymous with opera at Tanglewood, Charles Munch's school in the rolling green Berkshire hills for youngsters with unusual musical talents and advanced training.

The Russian - born pianist and conductor handles his student singers and conductors-stage managers at Tanglewood in stubborn privacy.

You feel you're riding humiliation certainly and deportation possibly if you venture into Goldovsky's domain at one side of Tanglewood. He works in an enclosed stage with one side open, a frame structure where sets are built, and with rehearsal halls for individual coaching scattered through the unexplored hinterlands of his exclusive territory.

You hear elegant voices, and it's like the sirens calling to Ulysses, except that in your case there is no wax in your ears and you're not bound to a mast.

If you get closer, you find Goldovsky there, in one capacity or another, joining his students in having a good time talking, practicing, rehearsing, arguing — polishing their skill in the complex variety of arts that make up modern opera.

"Opera in colleges and universities," said Goldovsky in an interview, "has certain economic advantages which explain in part why there are now more than 600 opera workshops in such institutions in the United States.

"You don't pay the singers, the young conductors, the musicians, or the stagehands. Quite a few of these workshops are awfully good.

"As for Tanglewood, I think at least half of all the outstanding American singers have received some training here at one time or another.

"You ask about the technique in which singers do not watch the conductor.

"This method of not watching a conductor is in use very widely today and under certain conditions had been found to be necessary.

"For instance, in producing television opera, conductors and performers were in different rooms, and the singers couldn't watch.

"With this method, most of the cues are auditory. There is communication between singers and conductor in musical cues.

"It works well when orchestra and performers have had careful rehearsal, when the singers have not been working under too many different conductors and directors — and when their repertoire is limited.

"Besides the music, singers watch other singers. One singer will give the cues at times for the other singers on stage.

"My experience is that the ear is more sensitive than the eye. Even when choruses do watch the conductor, you find them sometimes falling to be in tempo with the leading singers.

BORIS GOLDOVSKY

"As for variety of interpretation under this method, it calls for an enormously unified attitude. Nowadays we have available large numbers of gifted artists. We think of singers as artists in their own right. At one time all singers were considered stupid.

"It's like ensemble or chamber music. The other night you heard the Budapest String Quartet, all leading, all following. These people hear and understand each other so well.

"So it is with our opera. If one of our singers one night is led to give his role a new interpretation, the conductor and the other singers must be responsive to this.

"But all this requires certain conditions. You must have only brilliant people around: actors — intelligent, well trained, healthy people.

"I have been experimenting with a small electronic device for each performer to wear — to convey the beat by sense of touch from conductor to performer.

"It is true there are times when the music does not give the performer enough information."

Goldovsky, son of violinist Leo Luboschutz, was born in Moscow. He's 53. At 13, he appeared as piano soloist with the Berlin Philharmonic in 1921.

He studied piano with his uncle Pierre Luboschutz, later in Berlin with Schnabel and with Dohanyi.

Goldovsky came to the United States in 1930. The New England Opera Company, which he founded in 1946, has visited both Charlotte and Rock Hill.

Goldovsky said on his tour next season with "The Barber of Seville" he will have performances in Greenville, S.C., and Columbia late in November.

"Yes," continued Goldovsky, "operas being written at the present time are encouraging in terms of quantity. I know for a fact that at least 100 operas are being written. I don't get to see them all. . . Almost every well known contemporary composer has written opera.

"Sets? For many years I have been experimenting with substitutes for wood and canvas.

"Although they have certain advantages, we have found sets of aluminum or fibre glass not lighter than the traditional materials.

"A great advantage acoustically is in fibre glass. It is marvelous for sound, especially if you have a fibre glass ceiling.

"Translucency is also one of its qualities. Instead of building a window in the wall of a room, you can leave a portion of the fibre glass unpainted.

"Fibre glass is absolutely indestructible. It can be reused indefinitely. I know that I have used fibre glass flats over and over in 15 operas.

"Stage hands don't object to these. They like aluminum flats framed in wood, since wood slides better.

"Can I conceive of a work of high artistic merit in which visual dramatic action would transcend in importance orchestral music and singing?

"No.

"I think that opera is what it is. The main aesthetic stimulus comes from the music. When you get away from that, you get into musical comedy and movies with music in the background."

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Music: A Comic Opera

Whitesto-- Photo

Cohleen Bischiff and Sherrill Milnes appearing in the U. S. première of the opera "King Theodore in Venice."

Paisiello's 'King Theodore in Venice' Has Its American Premiere at Tanglewood

By RAYMOND ERICSON
Special to The New York Times.

LENOX Mass., Aug 7—Successful scoundrels generally make good subjects for comedy. Take, for example Baron Theodore von Neuhoff, an eighteenth-century personage who by guile and charm got himself elected King of Corsica. He had a field day creating a court around him by blithely handing out titles of nobility. When bankruptcy threatened and he was forced to leave Corsica, he had no trouble finding other backers to finance his next schemes, Real life, for once. Following Hollywood's and television's moral code, brought him his comeuppance. He died in a debtors' prison.

On this character, Giambattista Casti built an amusingly and shrewdly foolish libretto for "Il Re Teodoro in Venezie" ("King Theodore in Venice"), a comic opera by the eighteenth-century Neapolitan composer, Giovanni Paisiello. A highly successful work in its day, it went the rounds of Europe and then apparently disappeared.

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Works of this nature, however, are not likely to escape the eagle eye of Boris Goldovsky, who can be counted on to bring before the American public one operative novelty after another, whether in Boston, where he functions during the regular season, or at Tanglewood, where in the summer he heads the opera department of the Berkshire Music Center.

"King Theodore," accordingly, became this year's operatic project at Tanglewood. It was given its American première tonight in the Theater Concert Hall and will be repeated tomorrow night. The production is also scheduled for presentation in New York in September before the American Musicological Society.

It must be quickly noted that "King Theodore" is a real charmer. More than just a work of historical interest and importance, it should delight most audiences, as it did tonight's. It deserves a wide hearing, and groups throughout this country should find it worth producing.

Divided into two acts and seven scenes, the opera concerns itself with Theodore as he is hiding out in Venice under an assumed name, his need for money, his romantic inclinations toward the innkeeper's daughter, the latter's lover, Theodore's long-lost sister and her lover, a Turkish Sulttan posing as an Armenian.

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The plotting is quite carefully meshed, but of course it is Paisiello's music that makes the opera. As one of the leading composers of neapolitan comic opera, which dominated Europe during part of the eighteenth century, Paisiello served at various times two well-known despots—Catherine the Great, in St. Petersburg, and Napoleon, in Paris. But it was in Vienna that "King Theodore" had its premiere, in 1784. performance, and undoubtedly was influenced by it. There are in "King Theodore" an amazing number of anticipations of stylistic devices in "The Marriage of Figaro." These lie principally in the freedom with which Paisiello moves from one mood to another, expressing a high degree of musical wit and lyric inspiration, and in his ability to build up over a long period of time a concerted finale that involves all the characters in the opera and that is both dramatically logical and musically sound.

Particularly pleasureable in the first act were a long, formal and beautiful soprano aria, sung by Lisetta, the heroine; a delightful duet for her and her lover, Sandrino, a tenor, to which was added a small women's chorus, and the finale, which the seven leading characters joined in and then left one by one just before the curtain came down.

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Music: A Comic Opera

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By RAYMOND ERICSON

Special to The New York Times.

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According to Mr. Goldovsky, the Tanglewood production presented all the orchestrally accompanied numbers in the original and in the order of the original manuscript. The "Secco" recitatives were dropped in favor of spoken dialogue, representing the only major change in the score.

The colloquial and quite often amusing English translation was made by Mr. Goldovsky and Arthur Schoep, who helped the former in both the preparation of the score and in the staging. It had been expected to present the opera with orchestral accompaniment, but circumstances dictated otherwise, and Maurits Sillem, the scheduled conductor, accompanied the performance on the piano. He also wrote in the ornamentation of the vocal line, following the stylistic practice in Paisiello's time.

Aristides Gazetas devised the simple, airy and excellently proportioned sets, which he also lighted. Leo Van Witsen was responsible for the costumes.

While the performance was more serviceable than polished, as might be expected from a student production, it had the merit of making clear what Paisiello's score sounded like. Peggy Skarry, as Lisetta, sang with a pretty voice and with fluency in the fioriture that marked her role. James Wainner, as Sandrino, managed his tenor aria with a pleasant tone and a fine legato line.

In the title role, Sherrill Milnes used his handsome baritone voice with ease and power, and Justino Diaz, in the bass role of Taddeo, Lisetta's father, handled his comic patter song with facility.

In other roles were Colleen Bischoff, soprano, as Belisa, Theodore's sister; Allen Cathcart, baritone, as Acmet, the Sultan; Eric Davis, tenor, as Gafforio, and Richard Golden, baritone, as a Venetian court official.

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Paisiello Operas Merit Attention

By ROBERT TAYLOR

Until Boris Goldovsky went to the trouble of reviving "Il Re Teodoro" as "King Theodore in Venice," at Tanglewood last week, I did not have the privilege of hearing a performance of an opera by Giovanni Paisiello. Such are the rigors of reviewing, I have yet to hear a complete Paisiello opera. Which is unfortunate since he was probably the first to introduce the concerted finale into serious opera.

Paisiello's position in the history of music is uncertain. He was a great innovator; but, like many artistic pioneers, others brought his discoveries to flower. He was born nearly two decades before Mozart (1741), and died long afterward (1816), and would seem to maintain his place for the influence he exerted rather than for his innate achievement.

Howling Claque

Mozart and Rossini went to school at Paisiello's operas. It is perhaps not too audacious to assert that one can detect in the latter the stirrings of an urge toward the symphonization of opera that quickened with Mozart, gained impetus with Rossini, emerged clearly with Beethoven and came to dominate with Wagner and Strauss. Paisiello deserved a larger recognition than posterity has been willing to bestow.

He composed 100-odd operas of diverse form, of which "King Theodore" is esteemed the best. This is not a verdict shared by his contemporaries. To them he was the composer of the "Barber of Seville. Writing an opera on the same subject required immense self-confidence on the part of Rossini. The Paisiello "Barber" was already the rage of Europe.

Indeed, one of the clearest glimpses of Paisiello against the backdrop of his time comes to us through description of the opening night of Rossini's "Barber." The apprehensive composer had titled his work "Almaviva" to avoid comparison. Unfortunately the premiere was held in Rome, and the aged and indignant Paisiello was supported by a claque who venerated him. Not only was he in failing health, stricken by the loss of his wife the previous year, but the hero of all Naples.

When the tenor, Manuel Garcia, paused to tune his guitar onstage, Paisiello's claque bayed at the moon. Rossini rushed home convinced that he had created two flops in Rome. One cannot help but think that the stage business sounds very like a modern Goldovsky touch—but audience tastes change.

Paisiello appears to have been the kind of man who could brook no artistic rivals. He wws vain and jealous. He was provincial. He was petty. Such were his limitations. Yet if he was ego-ridden, his music is of singular modesty. The lack of fioriture may be due to the custom of allowing the singers to supply their own embellishment; nevertheless Paisiello was more conscious of the opera as an integrated experience than either Donizetti or Bellini who wrote for virtuoso vocal display.

Italian Maestro

Moreover, if he was provincial, he exceeded the possibilities of the provincial opera house of his day. Paisiello, after all, had been imported by Catherine the Great for an eight-year stay in Petersburg. At heart, though, he reminded the maestro of a typical Italian troupe, Stendhal — whose heroes resemble Paisiello (Napoleon's favorite composer, incidentally) in their ups and downs of fortune — leaves an amusing description of this world:

"The mechanism of an Italian theater is as follows. The manager is frequently one of the most wealthy and considerable persons of the little town he inhabits. He forms a company, consisting of a prima donna, tenore, basso cantante, basso buffo, a second female singer and a third basso. He engages a maestro, or composer, to write a new opera, who has to adapt his own airs to the voices and capacities of the company. The libretto, or poem, is purchased at the rate of from 60 to 80 francs from some unlucky son of the Muses, who is generally a half-starved abbe, the hanger-on of some rich family in the neighborhood . . ."

To lift this poignant and absurd environment to the level where it inspired Mozart demands a talent of high order. Although the Tanglewood production did not do it justice, we can again be grateful to Mr. Goldovsky for his Paisiello revival.

ALBANY, N.Y.
KNICKERBOCKER NEWS
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AUG 1 1961

Tanglewood Airs Opera

The opera department of the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood will present the American premiere of Giovanni Paisiello's "King Theodore in Venice," Monday and Tuesday.

Boris Goldovsky, opera department head, is in charge of the production, which will be performed by students in the department. Friends of the opera department, those who make a voluntary contribution to the scholarship fund, are invited to attend the performances.

Although he was the composer of more than 100 operas, Giovanni Paisiello (1740-1816) is seldom represented on the United States opera stage today. "King Theodore in Venice" has been described as a "comic opera with a sad ending." The Tanglewood production will include a small orchestra under the direction of Maurits Sillem.

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U. S. PREMIERE OF OPERA GIVEN IN BERKSHIRES

Paisello's 'King Theodore' Presented by Music Center

By WILLARD M. CLARK

LENOX — A world premiere always is exciting, but a United States premiere can be just as exciting, as was proven Monday night when the Berkshire Music Center Opera Department put on the first American performance of the opera "King Theodore in Venice" by Giovanni Paisello, to a libretto by Giambattista Casti. The English version, and a very fine one, was prepared by Arthur Schoep and Boris Goldovsky, who also staged the opera.

Piano Accompaniment

There was supposed to have been an orchestra composed of the instruments of the time of Paisello, but for some reason it did not materialize. An admirable piano accompaniment was played by Maurits Sillem.

Paisello was 17 years older than Mozart. It is said that Mozart attended the premiere in Vienna and was vastly impressed. This seems a reasonable assumption when one finds passage after passage of similar music in Mozart's "The Marriage of Figaro." "Don Giovanni" or "Cosi Fan Tutti."

In other words, it was Mozart who did the borrowing, not Paisello.

King Theodore really existed; a man of lofty ambitions and always in debt, his glory was short-lived and he ended up in jail, but the efforts he made to recoup his fortunes form the backbone of the libretto.

Humorous Ideas

The work is replete with melodies and humorous ideas. Mr. Goldovsky had a fine singing cast to put over this music. Taking them in order, one heard a fine tenor, Eric Davis as the prime minister of Orsica, disguised as a servant. A big bass-baritone voice and impressive stature characterizing the portrait of King Theodore as played by Sherrill Milnes.

Beautiful singing and exceptional enunciation marked the portrayal of Lisetta by Peggy Skarry. Miss Skarry is lovely to look at and knows how to handle an exceptional lyric soprano voice. Practically every aria in the opera had a bit of a cadenza, some of them far from easy.

An exceptionally fine characterization of innkeeper Taddeo was provided by Justino Diaz. Allen Cathcart was a ferocious, big-voiced deposed sultan of Turkey, and the lovely blond Colleen Bishoff vocalized the music of Belisa, King Theodore's sister, but her enunciation left something to be desired from where we sat.

Settings Impressive

Another dependable tenor, James Wainner, was heard in the role of Sandrion, a servant.

The settings were impressive, large scaled and spacious. The garden of the inn was exceptionally beautiful, and so were the young women who tended the flowers. Settings and lighting were attributed to Bistides Gazetas and the handsome costumes were designed by Leo Van Witsen.

Every scene had delightful solo and ensemble and the verve with which all were sung gave this old opera a thorough vitalizing. Under the tutelage of Goldovsky, there is no frantic looking at the conductor. Everyone knows his or her part and the parts of the other singers. The performance Monday night seemed to flow smoothly.

The opera will be repeated tonight. There will be more about this, opera in our Sunday column.

SPRINGFIELD REPUBLICAN August 13, 1961

4E

Second Thoughts On Music

'King Theodore' Set High Among Center Productions

Demanding Opera Reveals Delightful Solo, Ensemble Moments by Goldovsky's Students

By WILLARD M. CLARK

LENOX—We have had an interesting week here at Tanglewood. There is always something going on. Perhaps the most interesting occurrence was the Western Hemisphere premiere of an opera by Giovanni Paisiello given by the Opera Department of the Berkshire Music Center, under the direction of Boris Goldovsky, who with Arthur Schoep wrote the admirable translation of the libretto by Giambattista Casti. Thus came "King Theodore in Venice" to the Western Hemisphere. As far as is known the opera had not had a production in 150 years.

Delightful Moments

As an opera, this one was a charmer, replete with delightful solo and ensemble moments. No wonder Paisiello was the rage all over Europe. He was some 20 years Mozart's senior and it is related that Mozart was present at the premiere of "King Theadore" in Vienna and was much impressed. So much so in fact that it incorporated the style and idiom of Paisiello when writing such operas as "The Marriage of Figaro," "Don Giovanni" and "Cosi Fan Tutti." Traces of Paisiello's style are also to be found in operas by Rossini. So they were the borrowers.

The story deals with the trials and tribulations of Count Alberto, in reality King Theodore of Corsica who is a lodger in the inn of one Taddeo in Venice. Theodore was a rascal who owed everyone and his reign in Corsica had been short. It was his efforts to get more money that make up the story of this opera.

There were some excellent voices to sing the music, much of which was demanding. Practically every solo had a cadenza of sorts and the ensemble numbers called for great accuracy. Sherill Milnes as King Theodore displayed a handsome baritone voice and fine presence. His opposite was Lisetta, daughter of the inn keeper. In this role, Peggy Skarry, a winsome little person, displayed a pretty, light lyric voice and a technique which could handle all ornamentations of which there were many. Incidentally, the enunciation of the English text by all concerned was admirable and having been coached by Mr. Goldovsky, each singer knew not only his or her part, but the parts of all others. There were no frantic glances at the conductor. In fact, Mr. Sillem at the piano was both accompanist and conductor.

The role of Taddeo, Venetian Inn keeper, was handsomely sung and acted by Justino Diaz. As a deposed sultan of Turkey staying at the inn, Allen Cathcart gave a vivid portrayal. He was partnered by pretty, blonde Cohleen Bischoff.

Everything went smoothly on stage. The settings were simple, imaginative and functional. Movement on stage was fluid and costumes were colorful and attractive.

For a student production this one ranked high on the list of the many the Opera Department of the Berkshire Music Center has produced under the direction of Goldovsky.

Orchestra Music

The annual visit of Arthur Fiedler to conduct a pops concert drew a fair-sized audience to the Music Shed. With Earl Wild on hand to play the familiar Tschaikovsky piano concerto, the audience got its money's worth. Every child from every camp in the vicinity was on hand which made listening to the music a bit hectic. Fiedler worked his magic on the audience, revitalizing much well-worn music and saving what many had come especially to hear, music from "West Side Story" and "76 Trombones" until the last. A medley of five popular hits was added as an encore.

Friday night brought Pierre Monteux to the podium and he offered a program of wide range including the "Fidelio" overture by Beethoven, the Schumann piano concerto beautifully played by Eugene Istomin; "Dance of the Seven Veils" from "Salome" by Strauss and the second symphony of Sibelius. The old maestro was in top form and so was the orchestra. Monteux sought and got impressive sonorities and his communication of all of the music was of the standard one has learned to expect from him. He received a tremendous welcome from audience and orchestra players.

Charles Munch took over Saturday offering the Brahms Variations on a Theme by Haydn; Cesar Franck's only symphony and, with violinist Joseph Silverstein, Prokofieff's second violin concerto.

Munch offered carefully designed and detailed performances of the Variations. Everything was in the right place. It takes a Frenchman to give full meaning to the music of Cesar Franck. Indeed, it had been a long time since we had listened to so convincing a reading of the Franck symphony. Joseph Silverstein, a member of the orchestra, is a gifted violinist and his playing of the Prokofieff concerto was a tour de force. What was lacking in temperment was made up by his musicality and the fine tone which came from his instrument. Technical problems seemed not to exist.

Sunday, Mr. Munch again mounted the podium to give a heroic account of Beethoven's seventh symphony, one of the best we have heard from him, and a brilliant and colorful performance of "The Pines of Rome" by Respighi. Joseph De Pasquale, first violinist of the orchestra was on hand to provide a magnificent performance of Bartok's viola concerto, one of the best we have heard. The work still eludes us and probably always will.

SCHENECTADY GAZETTE, WEDNESDAY, AUGUST 9, 1961

Fans Find 'Theodore' Opera Fit for a King

By D. E. RITZ
Gazette Music Editor

"King Theodore in Venice" (Il Re Teodoro in Venezia), comic opera by Giovanni Paisiello first performed in Vienna in 1784, was given in an English version Monday evening and last night at Tanglewood, by members of the opera department of the Berkshire Music Center. The two Tanglewood performers are listed on the program "as very likely the first in the western hemisphere.

* * *

THE ENGLISH version of the opera is by Arthur Schoep and Boris Goldovsky and it was conducted by Maurits Sillem who at the same time presented the piano accompaniment.

Staged by Goldovsky, head of the opera departmet at the Berkshire Center, and Schoep with settings and lighting by Aristides Gazetas and costumes by Leo Van Witsen, the opera is a gem.

In two acts and seven scenes, the opera lasted a good three hours, even in its present shortened form. Evidently opera in the days of Paisiello was entertainment on a grand scale. Translated into modern idiom, the opera might almost be sub-titled "The Status Seekers."

* * *

KING THEODORE, a delightful charlatan, was in real life the Baron Theodore von Neuhoff who not only managed to amass a record collection of unpaid debts but had succeeded in getting himself elected and crowned as the legitimate, hereditary king of Corsica. Titles of nobility were sold to replenish the king's purse but a debtor's prison eventually caught up with his majesty.

Principal characters in addition to Theodore include Taddeo, the Venetian innkeeper, whom the king makes his field marshal (in return for money); the charming Lisetta, Taddeo's daughter, who is to become the Queen (on papa's money); Gafforio, prime minister of Corsica, disguised as the king's servant— also the king's able abettor; Sandrino, Venetian merchant and true love of Lisetta (love wins of course); the colorful Acmet, deposed Sultan of Turkey, lodging at the same inn and most amorous of Belisa, Theodore's sister, who arrives to complicate the plot.

* * *

THERE IS ALSO the Venetian court official who finally catches up with the king and sends him to prison, in addition to the grotesquely masked Venetian ladies and gentlemen; servants, gondoliers and police officials.

The translation of a comic opera of the 18th century into present-day English, yet retaining the flavor of an earlier era is an achievement of the first order.

We found the preponderance of solo, duo, trio and quartet numbers in the work one of its outstanding features. There were only three scenes with seven or more persons on stage. We also were favorably impressed with the scenic changes—king's apartment of one scene became a garden by the addition of flowers, the sunken orchestra pit of the theater became the Grand canal of Venice; and the prison scene was created by the use of bars and the addition of a door and back wall to the apartment scene.

Extended finales of stretto character conclude both movements with the second act fugato describing the rotation of the wheel of fortune.

* * *

THE VOICES were outstanding and the lovely airs of Paisiello were furnished with the embellishments of the period.

According to Grove's "Dictionary" the list of Paisiello's compositions "embrace 94 operas; 103 masses and other church pieces; and 51 instrumental pieces."

The music of Paisiello is "music" and an opportunity to hear "King Theodore," which has according to Goldovsky "had no performances anywhere for perhaps 150 years," is one of the outstanding achievements of the year. Goldovsky's production of "King Theodore" will be presented in New York in September before the American Musicological Society.

The orchestrations of Paisiello according to Grove "are distinguished by clearness and good taste, and by the independent parts given to the instruments."

* * *

WE REGRET that the Tanglewood performances were given with piano rather than orchestra but as Goldovsky explained the season, parts came late in the not well were involved and were it that in copied with the result it was deemed dress rehearsal it was better to omit the orchestra.

The outstanding performance of the soloists showed not only the results of fine training in the center opera department but the excellent quality of the student material at Tanglewood. All young, the voices showed amazing promise.

Sherriff Milnes sang the role of Theodore with Eric Davis as Gafforio; and Justino Diaz as Taddeo; James Wainner as Sandrino; and Richard Golden as the Venetian court official. Peggy Skarry and Junetta Jones alternated on the two nights as Lisetta; with Allen Cathcart and David Clatworthy alternating as Acmet; and Cohleen Bischoff and Janice Sullivan as Belisa.

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Music

Opera Revived By Goldovsky

By ROBERT TAYLOR

TANGLEWOOD, Lenox — "King Theodore in Venice "is an opera in which tragedy disguises itself as comedy. The curious ambiguity of tone mars the effect of Giovanni Paisiello's 18th century romp which Boris Goldovsky revived here last night.

It is believed to be the first performance in the Western hemisphere, and probably the first anywhere in 150 years.

Clear Precursor

The attraction of the score for Mr. Goldovsky seems obvious; the opera buffa is clear precursor of Mozart. The remarkble act finales, the last an ensemble of 17 minutes duration, display the elaborate integration of Mozart's later style; and many ideas, both musical and dramatic, such as the cherubino-lige aria of a martial, innkeeper, may have been unconsciously absorbed.

Although the workmanship is coarser and the spirit of many passages as stiff as a wig-stand, tere is no doubt that "King Theodore" bears a direct relation to Mozart and Rossini.

Unfortunately the libretto, an artifice fashioned by Abbate Giambattista Casci, is far less relevant, even by the standards of its period. In his enthusiasm for the whole, Mr. Goldovsky announced last night that it was "dramaturgically flawless," but, alas, no. Characters are haphazardly introduced, the music has little psychological depth, the spoken dialogue—substituted for the secco recitativo of the original—is artless and unwontedly funny.

Scarcely Funny

The theme, however, is scarcely funny to an audience of our time. Based on a historical personage, a mountebank who contrived to become monarch of Corsica, the opera deals with King Theodore's efforts, after his short-lived reign, to court the daughter of an innkeeper as a means of paying a bill.

The theme, in short, is debt. And the comic debtor, a figure of fun to the 18th century audience, cannot be regarded with equal sang froid by our own theater. It is wonder ha "King Theodore" was one of he favorite operas of both Mozart and of Marie Antoinette, and for reasons, one suspects, not entirely musical.

The work to a modern seems dark in character. King Theodore, who constantly frets about his creditors and harps on his fear of assassination, would not be inappropriate to Boris Godunov."

Never Dispelled

This creates unresolved tensions never dispelled by the music as in Mozart. Last nights' performance was hampered still further by the lack of an orchestra—the student players could not meet the challenge of the style in time—though Maurits Sillem accompanied Valianty at the piano.

Moreover the performances were not on the unified level associated with Mr. Goldovsky. Only Sherrill Milnes, as the imposing and pompous Theodore, James Wainner as the conventional swain of such a piece, and Cohleen Bischoff as a stately yet flirtatious sister of the king, acted and sang wit focussed projection. This was little wonder since the work itself has no unity of style.

Still, one is grateful that Md. Goldovsky should piece together his version from micro-film of the original. "King Theodore" could, I think, be an excellent opera for records rather than a static tableau on a stage.

The Cast

The American premiere of "King Theodore in Venice," by Giovanni Paisiello was presented by The Opera Department of The Berkshire Music Center, Tanglewood, last night. The English version of Giambattista Casti's libretto was translated by Boris Goldovsky and Arthur Schoop, who jointly staged the opera. Costumes by Leo Van Witsen; lights and sets by Aristides Gazetas. Maurits Sillem conducted:

Lisetta: ..... Junetta Jones
Belisa: ..... Cohlen Bischoff
Sandrino: ..... James Wainner
Gofforio: ..... Eric Davis
Acmet: ..... Alan Cathcart
King Theodore: ..... Sherrill Milnes
Taddeo: ..... Justino Diaz

NEW YORK, N.Y.
HERALD-TRIBUNE
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SEP 11 1961

MUSIC

Paisiello Opera

By Ronald Eyer

The first New York performance of Giovanni Paisiello's opera, "King Theodore in Venice," was the final musical offering in the week-long congress of the International Society for Musicology last night at the Juilliard School of Music.

The performance was given by the same forces which preented the opera for the first time in the United States this summer at the Berkshire Festival. It was conducted and staged by Boris Goldovsky with sets and lighting by Aristides Gazetas and costumes by Leo Van Witsen.

Paisiello, a Neapolitan of the period of Piccini and Cimarosa, composed some hundred operas, many of which (notably "Barber of Seville" which was superseded by Rossini's famous work of the same title) were highly successful in his own time. "King Theodore" has a libretto by Giovanni Battista Casti which has been widely admired and recieved the highest accolade from the great Da Ponte who did not hesitate to draw upon it in fashioning some of his own works for the lyric theater.

The plot is built upon escapades of a German adventurer who became King of Corsica in 1736. His kingdom lasted only a few months and His Majesty had to flee to England, where, as Baron Theodor Neuhoff, he died amidst squalor and debts. In the opera, the sordid story is treated as a comedy of intrigue and false identities.

A cast of young American singers gave a splendid performance. Leading roles were taken by Sherrill Milnes (Theodore), Peggy Skarry (Lisetta), Eric Davis (Gafforio), Justino Diaz (Taddeo), James Wainner (Sandrino), David Clatworthy (Acmet), and Cohleen Bischoff (Belisa). Without singling out any individual, it can be said that every voice was fresh in quality and well produced and that all of them, without exception, have been schooled to sing the English language in an intelligent and intelligible manner. They were aided considerably, be it said, by a simple, lucid and eminently singable English text provided by Arthur Schoep.

The work is not uniformly inspired, musically. For the most part it is rather routine eighteenth-century stuff. But Paisiello was a master when it came to ensemble, and the opera finds its finest moments in the quartets, trios and duets. But there are some attractive solos too; for instance, Lisetta's "Dearest Beloved Sandrino" in the first act, and a cleverly constructed patter song by the Venetian innkeeper, Taddeo. Sir Arthur Sullivan could have taken the latter for a model, and maybe he did.

Spoken dialogue was substituted for the *secco* recitatives, according to Mr. Goldovsky's notes, because "the uninspired sequence of harmonies in these recitatives creates a strong suspicion that these sections of the score had been entrusted to one of Paisiello's pupils."

That may well be true but it seems irrelevant. In the first place, *secco* recitatives rarely were used for bold harmonic experiments, and their success depends on lively delivery of the *parlando* rather htan audacious harmonies. In the second place, if such recitatives are to be rejected because they are student's work, some famous one will have to be thrown out. The practice of entrusting them to pupils was followed by everyone, including Mozart.

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TIMES
D. 644,175 S. 1,293,658
MAY 7 1961

MUSIC WORLD: PAISIELLO'S 'KING'

By ROSS PARMENTER

THE opera department of the Berkshire Music Center nearly always presents an interesting opera. The policy is to oscillate between a brand-new one and some little known work from the past. This summer it is the past's turn, and Boris Goldovsky, director of the department, has found a work most people have never heard of. It is by Paisiello—not the one Paisiello work that has had some currency, "The Barber of Seville." Instead it is "King Theodore in Venice."

It is a comic opera, composed in 1784, about a king of Corsica hiding in Venice under an assumed name. It was one that Marie Antoinette enjoyed at Fontainebleau. Only an orchestral score was ever published. To get the vocal parts Mr. Goldovsky had to go to the original manuscript in Naples.

The opera will be given in an English version by Mr. Goldovsky and Arthur Schoep. The Tanglewood performances will be on Aug. 7 and 8. On Sept. 10 the production will be brought to the Juilliard School of Music. This is part of an unusual cooperative arrangement with the American Musicological Society. The society is meeting then, and because its members gave so much help in rounding up the materials, it is being shown the finished production in return.

Tanglewood Will Hear Little-Known Opera Of 18th Century

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 6,005
14 through AUG 6 1961

At Tanglewood . . .

The Opera Department of the Boston Symphony Orchestra's Berkshire Music Center will present the American premiere of Giovanni Paisiello's "King Theodore in Venice" in the theatre at Tanglewood Monday and Tuesday, Aug. 7 and 8.

Boris Goldovsky, opera department head, is in charge of the production, which will be performed by students in the department. Friends of the department, those who make a voluntary contribution to the Opera Department Scholarship Fund, are invited to attend the performances.

Described by Mr. Goldovsky as "a comic opera with a sad ending, sad because the king is put in jail," the Tanglewood production of "King Theodore" will include a small orchestra, with instrumentation of the period, conducted by Maurits Sillem.

The orchestra, that he conducted for 25 years, students from the music school, which he directed, and three conductors will pay tribute to Serge Koussevitsky in three concerts—Friday, Saturday and Sunday, Aug. 11, 12 and 13—at Tanglewood.

Richard Burgin will conduct the Friday concert, which will include the Symphony No. 88 by Haydn and a performance of the "Resurrection" Symphony by Gustav Mahler.

On Saturday Leonard Bernstein, as his tribute to Dr. Koussevitsky, will conduct the adagietto movement from the Symphony for Classical Orchestra by Harold Shapero, the Symphony of Psalms by Igor Stravinsky and Tchaikovsky's Symphony No. 5.

Charles Munch will open the Sunday program with Harold Hanson's "Elegy for My Friend Serge Koussevitsy." His program will also include Honegger's Symphony No. 1 and Beethoven's "Erocia" Symphony No. 3.

The sixth concert of the Berkshire Festival Chamber Music Series will be given in the Tanglewood Theatre Wednesday, Aug. 9, at 8:30 p.m. by the Kroll Quartet. The program will consist of Beethoven's Quartet in F minor, Opus 95, David Diamond's Quartet No. 2 and the Quartet in A major, Opus 41, No. 3 by Schumann.

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Tanglewood Opera Scenes Announced For Sunday Evening

The Opera Department of the Berkshire Music Center at Tanglewood has announced the scenes for the recital of Opera Scenes which will be presented in the theater on Sunday evening at 8:30 o'clock. Boris Goldovsky, head of the department, has supervised the productions with the assistance of Robert Evans, Thomas Philips, Frederic Popper, Arthur Schoep and Felix Wolfes.

The program will begin with the Finale from Act 1 of Cosi fan Tutte which will be followed by a complete performance of Act III of Werther. Also to be heard are the Final Scene from Eugene Onegin and Scene I from Act III of La Giocanda.

Completing the recital, the third of the season, will be the one act opera, Il Campanello. The performances of the Opera Department are presented by the Friends of the Berkshire Music Center.

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AUG 4 1961

Music Center Opera Group Will Offer 'King Theodore'

The opera department of the Boston Symphony Orchestra's Berkshire Music Center will present the American premiere of Giovanni Paisiello's "King Theodore in Venice" in the theater at Tanglewood, Lenox, Monday and Tuesday evenings.

Boris Goldovsky, opera department head, is in charge of the production which will be performed by students in the department. Friends of the opera department of the Berkshire Music Center those who make a voluntary contribution to the opera department scholarship fund, have been invited to attend the performances.

Although the composer of more than a hundred operas, many of which held high favor with musicians of the day, Giovanni Paisiello (1740-1816) is seldom represented on the United States operatic stage today. "King Theodore" has, according to Mr. Goldovsky, never been performed in this country; it has had no performances anywhere for perhaps 150 years.

Known for his investigations to unearth interesting and significant operas for production at Tanglewood, Mr. Goldovsky learned of "King Theodore" through an essay on this opera by the late Alfred Einstein in his "Essays on Music." His interest aroused, Mr. Goldovsky discovered Marie Antionette's affection for this opera had caused her to have an engraving made of the orchestral score. This score Mr. Goldovsky compared with an original manuscript he found in Naples plus a piano-vocal score located in Vienna. From this material Mr Goldovsky was able to prepare the English version which will be presented at Tanglewood.

Described by Mr. Goldovsky as "a comic opera with a sad ending, sad because the king is put in jail," the Tanglewood production of "King Theodore" will include a small orchestra, with instrumentation of the period, conducted by Maurits Sillem. In addition to Mr. Sillem other members of Mr. Goldovsky's staff who have participated in the production include Arthur Schoep who, with Mr. Goldovsky, prepared the English version of the Giambattista Casti libretto and assisted Mr. Goldovsky in the staging; Aristides Gazetas who designed the settings and lighting; and Leo Van Witsen who designed the costumes.

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Theatre · Concert Hall Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Wednesday Evenings at 8:30

August 9

The Kroll Quartet

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH
Music Director

BERKSHIRE FESTIVAL 1961

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY-CIRC. NOT AVAIL.
SEP 1961

The **Kroll Quartet** made their annual appearances at Tanglewood this summer. This winter, they will give a Beethoven cycle in New York at the Kaufmann Auditorium. In March, the quartet will begin a West Coast tour.

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The program opened with Beethoven's Quartet in F Minor, Op. 95; followed by Diamond's Quartet No. 2, and ended with Schumann's Quartet in A Major, Op. 41, No. 3.

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The program will consist of Symphony No. 88 by Haydn, and Symphony No. 2 by Mahler with the Festival Chorus.

The second commemorative concert Saturday night will find Leonard Bernstein conducting "Adagietto" by Shapero, "Symphony of Psalms" by Stravinsky, with the chorus, and Symphony No. 5 by Tchaikovsky.

Hanson's "Elegy for Serge Koussevitzky" will open the Sunday afternoon concert with Charles Munch conducting. Also on the program are Symphony No. 1, by Honegger; and Symphony No. 3 by Beethoven.

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Music Review

The Kroll String Quartet

By JAY C. ROSENFELD

THE KROLL quartet played a program of Beethoven, Schumann and David Diamond in the theater-concert hall at Tanglewood last night as the penultimate event in the Wednesday evening chamber music series. The members of the quartet are William Kroll and William Stone, violins, Harry Zaratzian, viola, and Avron Twerdowsky, cello.

Diamond is a Rochester-born composer who has been awarded most of the honors and prizes American music disposes. His String Quartet No. 2 was written 18 years ago when the composer was 28. There is a freshness and conviction to its pages, varying in the moods of its three movements. The flourish the Krolls gave it undoubtedly made the first movement buoyant and cheerful. The adagio was of a powerful, impressive and sober temperament; the finale seemed to come from the same sources as the hoedown in "The Tender Land" and it was developed with a happy uninhibited spirit. There were several swiftly-ascending phrases which diminished and evaporated in thin air, much as musical Indian rope tricks, which were as remarkable in execution as they were in the writing.

We were not struck by any world-convulsing element in this music yet it was decidedly palatable. The brush and color techniques were easily recognizable and place Diamond from this single exhibit in a moderately conservative camp.

* * *

ROBERT SCHUMANN wrote only three quartets and those all in one month, in 1842, a century preceding Diamond's. There has been a decline in the public's reverence for Schumann's chamber music over the years. An attitude remained, often unquestioned, that Schumann was essentially a piano composer, and that his work for strings was still pianistic, that passages would lie better under a pianist's hand than a violinist's. Yet Schumann, whatever the verdict on such a divergence of opinion, always "thought quartet."

But he requires penetrating understanding. The Krolls played it, the third, in A Major, Opus 41, No. 3, with a rhythmic fidelity which never allowed it to become sentimental, and thus fall apart. And if it can be proven that the phrases are pianistic, they received the long line execution which when ignored has probably been the reason for the present common attitude toward Schumann. Nothing has caused so much ruin in chamber music as the frenzied bowing of unenlightened fiddlers trying to make notes sound and disregarding vocal lines. The Kroll distinction lies in their comprehension of the basic rule in chamber music, nowhere so inoperative as in Schumann, to observe the composer's purpose and perform it by using all the resources of the command of their instruments and all the intelligence their talents and experience furnish them.

* * *

IN PRIVATE performance this quartet can never pass without someone singing "Clar-a" to the initial falling fifth, supposedly Schumann's sobbing appeal to his beloved Clara Wieck, whose conquest eluded him for so many years.

Beethoven's quartets are conveniently catalogued as of three periods. Opus 95, in F minor, is the last of what has conveniently been called the second period of his creative life. Whether the publishers' convenience has been a factor in this pigeonholing might be asked because this 11th quartet usually is the last in the second and middle book. It has always seemed to us as already one of "the last Beethovens," the era in which the 40 year-old celibate was experiencing deep trouble in his soul.

His opening gambit is not a statement of fact or of mood. It is a question, an argument implied, gruff and decidedly not pretty. If anything so ephemeral as the performance of a piece of music may be so designated, we would consider the Krolls' performance last night as the definitive one. They had fathomed the core of the music, and the playing was marked by a unified sonority and an elegance and polish which radiated the deepest refinement.

After many recalls they rewarded their audience with the minuet from the A minor Schubert quartet.

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BOSTON SYMPHONY ORCHESTRA

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STRING QUARTET IN F MINOR, OP. 95 (Quartetto serioso)
By LUDWIG VAN BEETHOVEN (1770-1827)

No other quartet of Beethoven has such a strongly distinguishing character as this one (of 1810). Its pages are branded with its style almost as clearly as the pages of *Tristan*. The harmonic scheme is remarkably chromatic for its time; the modulations are restless and abrupt. Until the end it is cast in somber colors which the prevailing minor mode accentuates. The tempi, until the concluding Allegro, are moderate. It is so concise, or rather concentrated, in its expression, quite lacking extensive development, that it becomes the shortest of them all. The opening theme, rapped out in a forte unison, is abrupt and hard, uncompromisingly minor. Thus the trend of the movement is set. Sudden major scales assault the gloomy harmonies, but without avail. The atmosphere is by no means cleared by the Allegretto, which takes the place of a slow movement. Although it bears the signature of D major, that bright key has little opportunity to assert itself. Heavy, descending short notes from the 'cello foretell trouble. A mournful theme suggests a wailing phrase to the viola, the instrument which is to suffuse each movement with its special dark coloring. A device upon which Beethoven leans heavily throughout the quartet should be noted: the melodic half-tone lapse from the sixth degree of the minor scale to the fifth, a veritable accent of lamentation. It is again the viola which leads with the mournful theme of a brief fugato. As the movement dies away, the scherzo, or what serves for a scherzo, asserts itself with a strong, abrupt rhythm. The Trio, an austere melody with a weird accompanying figure, makes a second brief appearance in the minor. In a short introduction to the agitated last movement the most poignant note is the viola's falling half-tone plaint (before mentioned). The main body (allegretto agitato) is troubled and restless, the minor accents of the themes set against stormy figures. The movement subsides, as if from exhaustion, until a light and swift allegro sweeps away the last F minor chord with the relief of F major. So the quartet closes with a sudden rush of liberation, a jubilation of major scales which are entirely characteristic of Beethoven. D'Indy calls this coda an "error of genius" a "Rossinian operatic finale"—which seems a strange remark. With all respect to the scholarship of this invaluable analyst, one feels that the composer never wrote a tumult of major runs with a surer sense of dramatic necessity.

STRING QUARTET No. 2
By DAVID DIAMOND (1915-)

The chamber music of David Diamond in various combinations includes four string quartets, the first composed in 1940 and the second begun in 1943 and completed in New York City in 1944. The third quartet (1946) won the New York Music Critics Circle Award. The fourth he composed in 1951. Mr. Diamond's considerable amount of orchestral music includes six symphonies and incidental music for the stage.

Born in Rochester, New York, he studied with André de Ribaupierre at the Cleveland Institute of Music (1928-1929), with Bernard Rogers at the Eastman School of Music (1930-1934), at the New Music School of New York for the two years following, and later with Roger Sessions and Paul Boepple in New York and Nadia Boulanger at Fontainebleau and Paris. He has been granted numerous awards.

Peggy Glanville-Hicks has thus characterized David Diamond in Grove's Dictionary: "Diamond's music has a notable emotional impetus, and such dissonance as there is in his style is almost continually present in his

SIXTH CONCERT OF THE CHAMBER MUSIC SERIES

The Kroll Quartet

WILLIAM KROLL, *Violin* — HARRY ZARATZIAN, *Viola*
WILLIAM STONE, *Violin* — AVRON TWERDOWSKY, *Cello*

PROGRAM

BEETHOVEN — Quartet in F minor, Op. 95
- I. Allegro con brio
- II. Allegretto, ma non troppo
- III. Allegro assai vivace, ma serioso
- IV. Larghetto espressivo; Allegretto agitato

DIAMOND — Quartet No. 2
- I. Allegro flessibile
- II. Adagio mesto
- III. Allegro molto

INTERMISSION

SCHUMANN — Quartet in A Major, Op. 41, No. 3
- I. Andante espressivo; Allegro molto moderato
- II. Assai agitato
- III. Adagio molto
- IV. Finale: Allegro molto vivace

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We were not struck by any world-convulsing element in this music yet it was decidedly palatable. The brush and color techniques were easily recognizable and place Diamond from this single exhibit in a moderately conservative camp.

* * *

ROBERT SCHUMANN wrote only three quartets and those all in one month, in 1842, a century preceding Diamond's. There has been a decline in the public's reverence for Schumann's chamber music over the years. An attitude remained, often unquestioned, that Schumann was essentially a piano composer, and that his work for strings was still pianistic, that passages would lie better under a pianist's hand than a violinist's. Yet Schumann, whatever the verdict on such a divergence of opinion, always "thought quartet."

But he requires penetrating understanding. The Krolls played the third, in A Major, Opus 41, No. 3, with a rhythmic fidelity which never allowed it to become sentimental, and thus fall apart. And if it can be proven that the phrases are pianistic, they received the long line execution which when ignored has probably been the reason for the present common attitude toward Schumann. Nothing has caused so much ruin in chamber music as the frenzied bowing of unenlightened fiddlers trying to make notes sound and disregarding vocal lines. The Kroll distinction lies in their comprehension of the basic rule in chamber music, nowhere so inoperative as in Schumann, to observe the composer's purpose and perform it by using all the resources of the command of their instruments and all the intelligence their talents and experience furnish them.

* * *

IN PRIVATE performance this quartet can never pass without someone singing "Clar-a" to the initial falling fifth, supposedly Schumann's sobbing appeal to his beloved Clara Wieck, whose conquest eluded him for so many years.

Beethoven's quartets are conveniently catalogued as of three periods. Opus 95, in F minor, is the last of what has conveniently been called the second period of his creative life. Whether the publishers' convenience has been a factor in this pigeonholing might be asked because this 11th quartet usually is the last in the second and middle book. It has always seemed to us as already one of "the last Beethovens," the era in which the 40-year-old celibate was experiencing deep trouble in his soul.

His opening gambit is not a statement of fact or of mood. It is a question, an argument implied, gruff and decidedly not pretty. If anything so ephemeral as the performance of a piece of music may be so designated, we would consider the Krolls' performance last night as the definitive one. They had fathomed the core of the music, and the playing was marked by a unified sonority and an elegance and polish which radiated the deepest refinement.

After many recalls they rewarded their audience with the minuet from the A minor Schubert quartet.

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 7 1961

16,934 Hear BSO Quartet Wednesday At Tanglewood;

A total attendance of 16,934 enjoyed the playing of the Boston Symphony Orchestra at Tanglewood over the weekend. Yesterday afternoon's concert drew 8,488 and 8,446 persons attended Saturday night. Charles Munch conducted.

This Wednesday evening the Kroll Chamber Music Quartet will present a program of Beethoven, Diamond and Schumann.

Friday evening Richard Burgin will conduct the Boston Symphony in Haydn's Symphony No. 88 and Mahler's Symphony No. 2.

Leonard Bernstein will conduct on Saturday night with the program consisting of Adagietto by Shapero, "Symphony of Psalms" by Stravinsky, with the Festival Chorus, and Symphony No. 5 by Tchaikovsky.

Charles Munch will return to the orchestra Sunday afternoon to conduct Hanson's "Elegy for Serge Koussevitzky," Honegger's Symphony No. 1, and Beethoven's Symphony No. 3.

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Transcript (e)
NORTH ADAMS, Mass.
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AUG 10 1961

Tanglewood Concert By Kroll Quartet; Memorial Is Next

The Kroll String Quartet presented a program of Beethoven, Diamond and Schumann at Tanglewood last night.

The program opened with Beethoven's Quartet in F Minor, Op. 95; followed by Diamond's Quartet No. 2, and ended with Schumann's Quartet in A Major, Op. 41, No. 3.

Tomorrow night the Boston Symphony Orchestra will give the first of three concerts in memory of Serge Koussevitzky under the baton of Richard Burgin.

The program will consist of Symphony No. 88 by Haydn, and Symphony No. 2 by Mahler with the Festival Chorus.

The second commemorative concert Saturday night will find Leonard Bernstein conducting "Adagietto" by Shapero, "Symphony of Psalms" by Stravinsky, with the chorus, and Symphony No. 5 by Tchaikovsky.

Hanson's "Elegy for Serge Koussevitzky" will open the Sunday afternoon concert with Charles Munch conducting. Also on the program are Symphony No. 1, by Honegger; and Symphony No. 3 by Beethoven.

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Union (m)
SPRINGFIELD, Mass.
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AUG 10 1961

KROLL QUARTET IS HEARD BY 1307 IN TANGLEWOOD

Beethoven, Diamond and Schuman Works Are Performed

By WILLARD M. CLARK

LENOX — The sixth chamber music concert of the current Berkshire Music Festival was given Wednesday night at Tanglewood by the Kroll String Quartet, which consists of William Kroll and William Stone, violins, Harry Zaratzian, viola, and Avrom Twerdowsky, cello.

Program Varied

The Kroll String Quartet is one of the most eminent in this country and it has appeared at Tanglewood often. It played for 1307 quite discriminating people who knew when to applaud.

The program was varied, and so were the performances. The opening Beethoven "Quartet in F Minor" Op. 95, was given a rather small scale reading during which the ensemble was not always together. To offset this, if possible, one heard a performance more cerebral than moving.

This quartet finds Beethoven at the height of his powers, inventive, imaginative and often aggressive. There are abundant contrasts, some fine melodies and frequent dynamic passages. We found the sum total of the performance something less than communicative. The audience applauded vigorously.

David Diamond's second string quartet is something of a revelation. Modern, fresh and with passages of exceptionally lovely texture, Mr. Diamond also manages to get in some fine thematic material. The work was played with a deal of fine detail and with evident pleasure. The audience was really responsive.

Technique Brilliant

William Schumann's "Quartet in A Major" is not a work of major importance. One hears it far less than those of other composers. It is lengthy and the fine melodies which enhance his songs are few and far between.

Once again the Kroll String Quartet brought to this quartet a thorough understanding and a good deal of technical brilliance.

Wednesday, Aug. 16, Claudio Arrau will be heard in a piano recital featuring the music of Liszt.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 14 1961

Music Review

Tanglewood Orchestral Tributes to Koussevitzky

By JAY C. ROSENFELD

YESTERDAY afternoon's concert at Tanglewood leaves but the seventh ~~and final~~ week to complete a season which has accumulated excitement in racing to a stirring finish.

The three programs played by the Boston Symphony orchestra over the weekend were dedicated to the memory of the late Serge Koussvitzky, on the foundation of whose inspiration so much of the present Tanglewood has been developed.

Three conductors divided the responsibilities of the direction. Yesterday it was Charles Munch, Saturday night Leonard Bernstein; Friday it had been Richard Burgin.

* * *

MUNCH BEGAN his program with the "Elegy to the Memory of Serge Koussevitzky" by Howard Hansen. The composer was in the audience and was invited to the stage of the Shed to personally accept the tribute the audience was anxious to accord him.

Hanson has been director of the Eastman School of Music at the University of Rochester for many years.

The Elegy was commissioned by the Boston orchestra and the Koussevitzky Music Foundation for the 75th anniversary of the orchestra. It opens with a dactylic canon in the strings to which it returns at the end after a more agitated central section.

* * *

MUNCH'S OTHER contemporary choice was also composed for the Boston orchestra but this time for its 50th anniversary: Arthur Honegger's first symphony.

In 1930 it was quite the fashion in European musical circles to incorporate the syncopated phenomenon which to them was the essence of American jazz or its predecessor, ragtime. Honegger designated his first movement as an "allegro marcato," which gave him plenty of leeway to use an off-beat idiom. In the final movement his "presto" uses still other elements of this style, starting as though for a dance of puppets fading to a jig-type rhythm in which trombones are given corny glissades.

All that is lacking is a caller for square dances. A code dissolves into a more tranquil dignity, ending in a penitent, slow, tonally thin spiritual.

* * *

THE CONCERT closed with the Beethoven "Eroica." In uncountable repetitions of masterpieces of this category, the Boston orchestra under many conductors and assuredly under the baton of the incumbent has acquired a refinement that is one of the marvels of the current high level of musical expression. The inflections, the hazardous, sudden pianos, and all the rhythmic flexibility, the phrase-shaping and the over-all symmetry have been distilled to a point where the details are executed with a relaxed confidence, always adhering faithfully to the composer's fastidious directions.

Tanglewood audiences are extravagantly appreciative. In their infectious ebullience there is at times a lack of discrimination, but on such occasions as this "Eroica" it was certainly justified. More than 20,000 people attended the Saturday and Sunday concerts, and that in itself no doubt is a partial cause of the auto-intoxication that happily infects Tanglewood crowds.

* * *

IN THE YEARS since Leonard Bernstein was a student in the Berkshire Music Center at Tanglewood, his progress has been a matter of international importance. We wonder if any of the honors he has earned could have given him more gratification than the ovation Saturday night's huge audience was so eager to award him.

This was his first appearance at Tanglewood since he became musical director of the New York Philharmonic Society, and it had all the magic setting of the "local boy makes good" legend. Although "Lenny" was born at the other end of this state, the Berkshires will never relinquish their possessive pride in the career that really took root here. It isn't necessary to attempt to analyze whether the demonstration for him was artistic respect, glamorous adulation, or just pure affection.

* * *

BERNSTEIN acknowledges many debts to his early sponsor, Koussevitzky. He remained facing the audience after his initial entrance and indicated by his own example that everyone should stand with bowed head for a short moment in tribute to the memory of the man this weekend was honoring.

He fortified this veneration by starting his program with the adagietto from the symphony for classical orchestra of Harold Shapero, also a Koussevitzky Foundation commission. Again the composer was in this audience and was called to the stage by the conductor.

His designation "adagietto" could not be more accurate, as the basic slow movement is decorated by an accompaniment, in the violas at the outset, which has a continual busyness to dilute the otherwise earnest statement.

* * *

BERNSTEIN'S reading of the Stravinsky "Symphony of Psalms" was characterized by the conductor's consummate immersion in the music. Anyone who expects Stravinsky to express Biblical verses solemnly is due for a surprise. Stravinsky, himself, has said that he denies the power of music to express a feeling, a mood, or an attitude of mind. Yet he takes three psalms, gives them to a chorus to sing in Latin and goes to extraordinary means to instill an appropriate frame of mind.

His symphony, still another dedication to the Boston orchestra "on the occasion of its 50th year of existence," eschews violins and violas, and also clarinets. It substitutes two pianos for percussive effects. The music is abrupt and aggressive, paradoxically almost hostile, considering the plea, "Give ear unto my cry," in Psalm 39.

THE FESTIVAL CHORUS had been brought by its director, Hugh Ross, to the elevated degree of efficiency required by the symphony.

The vocal lines of the first psalm move within narrow, practically adjacent, frontiers. The second starts with a stern fugue between flutes and oboes before the chorus sings, "I wait patiently for the Lord."

There were no waits between psalms.

The third disclosed some of the chorus' exceptional preparation. The first phrase, "Allelulia," was sung with exquisite contour, and when Bernstein brought Ross to the stage it was evident how much his work had been appreciated.

* * *

BERNSTEIN'S Tchaikovsky fifth symphony allowed a chance to observe the growth he has achieved. His conducting technique is superlatively dramatic. He is persuaded to convey the nature and the spirit of the music at hand by a very personal reaction. He is vivid, vibrant and violent, but he has unlimited poise and is content at proper unemotional moments to stand erect and immobile, scarcely moving his graceful baton.

His left arm has become a very independent means of expression. On occasion he uses it for gestures which, if one were not within hearing distance, one might think were those of a headwaiter recommending *specialties de la maison*, but he makes vital and energetic music. It would be pure cavil to search for trivialities to offset the warmth, bright contrasts and virtuosity he evoked from the marvelous orchestra.

* * *

WE THINK the Boston orchestra librarian should mark the score in the last movement of his Tchaikovsky to warn the conductor to take the proper precautionary measures at the big ritard preceding the final "maestoso" to preclude outbursts of applause at this point by any who think the composer is end-his symphony on the dominant.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 12 1961

First Koussevitzky Memorial Concert Is Heard by 4,663

Richard Burgin, concertmaster of the Boston Symphony Orchestra, directed the first of three weekend concerts dedicated to the memory of Serge Koussevitzky, founder of the Berkshire Music Center and first conductor of the Berkshire Festival, last night at Tanglewood.

Because of the damp weather only 4,663 people were on hand to hear the program which included Haydn's Symphony No. 88 and Mahler's Symphony No. 2. With the full Boston Symphony Orchestra, soprano Nancy Carr and alto Eunice Albert and the festival chorus performed the latter work.

For tonight's concert conductor Leonard Bernstein will lead the Boston Symphony Orchestra in a program which will include "Adagietto" by Shapero, "Symphony of Psalms" by Stravinsky and Tchaikovsky's Symphony No. 5. The concert will begin at 8:30.

Tomorrow afternoon at 2:30 the orchestra, conducted by Charles Munch, will present Hanson's "Elegy for Serge Koussevizky", Honegger's Symphony No. 1 and Bethoven's Symphony No.3.

SHOW BUSINESS ILLUSTRATED
CHICAGO, ILL.
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OCT 3 1961

CONCERTS

Leonard Bernstein — If three Tanglewood concerts honoring Serge Koussevitzky suffered from echolalia, they were distinguished by the clear call of Leonard Bernstein, a Koussevitzky protégé, who returned to the Berkshire Hills to honor the master. Between ordinary performances by Richard Burgin and Charles Munch, Bernstein conducted a program of Stravinsky, Tchaikovsky and Harold Shapero. Bernstein's memorial began with the gentle adagietto from Shapero's *Symphony for Classical Orchestra*, a contemporary work commissioned by the Koussevitzky Foundation. Although played with superb technical command, it seemed innocuous. But the program touched the center of elegiac emotion in the performance of Stravinsky's *Symphony of Psalms*, written in 1930 for the 50th anniversary of the Boston Symphony. Its emotional impact was overwhelming. Bernstein's perception was intense and perfectly focused, projected with impeccable clarity by the orchestra and the Festival Chorus. Bernstein also conducted Tchaikovsky's *Fifth*, a steady, beautifully balanced barrage of fortes and fortissimos, pianos and pianissimos. The sound was brilliant, but next to the exultant devotion of Stravinsky, Tchaikovsky seemed a trifle shallow. At the conclusion of the concert the audience of 13,600 roared an approval of Bernstein that testified, among other things, to the sure guidance of his old teacher, Koussevitzky.

FADED TEXT

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Morning Globe
BOSTON, Mass.
Circ. 191,991
AUG 14 1961

Koussevitzky Concerts By Munch and Bernstein

By CYRUS DURGIN

LENOX, Aug. 13—Charles Munch and Leonard Bernstein completed the week-end of Berkshire Festival concerts dedicated to the memory of Serge Koussevitzky. It happily fell to Dr. Munch to begin this afternoon's program in the Music Shed at Tanglewood, with the piece which among all others of the week-end, was most especially suited to the commemorative purpose.

This was the Elegy to the Memory of Serge Koussevitzky, by Howard Hanson, an American composer admired and performed by Koussevitsky from his early years in Boston. It is a fine piece, both as music and elegiac feeling, and this afternoon's performance of it was exceedingly polished.

Between Hanson's Elegy (which the composer was present to hear) and Beethoven's "Eroica" Symphony, which was the rousing conclusion to the afternoon, came the Symphony No. 1 by the late Arthur Honegger. This work was a good choice, for it has association with Koussevitzky in that it was commissioned by him for the 50th anniversary season of the Boston Symphony Orchestra.

Further than that, here you have a stimulating example of what is still musical modernity from a first-rate musical mind. After 30 years, the Honegger No. 1 has lost nothing of freshness and it has gained in attraction—which last is another way of saying that the listening ear has come to know its values.

The Munch performance today was superlative, the Boston Symphony responding to his wishes with all the quick and sensitive ensemble, and the beauty of sound, of which it is so abundantly capable.

The afternoon, cool but diamond-bright, was perfect for music. An audience of 6697 attended.

Leonard Bernstein, the most brilliant of Serge Koussevitzky's proteges, and a musician probably unequalled in the world for range of his manifold talents, was the public's hero Saturday night. The Music Shed long had been sold out. The final count for Shed and grounds was 13,602 persons, the record for this season and a figure rarely matched in the history of the Berkshire Festivals.

Bernstein's first gesture was addressed to the audience—a request to stand for a moment of silence, in memory of Koussevitzky. Then to the making of music, which began calmly and songfully with the adagietto from Harold Shapero's Symphony for Classical Orchestra, which had been commissioned by the Koussevitzky Music Foundation and conducted by Bernstein in 1948. Perhaps the best of a comparatively early and tentative work, the adagietto went agreeably, though it is music none too salient. The composer later bowed from the stage.

Stravinsky's Symphony of Psalms proved the peak of the evening. All elements were joined in felicitous effectiveness. The work, with its crisp directness, rhythmic drive and harmonic tartness, calls up the best of Bernstein's interpretive powers. His conducting of it was a model of clarity and balance. Altogether admirable was the cool and unerring work of the Festival Chorus, prepared with his usual practicality by Hugh Ross, who appeared with the rest to acknowledge applause.

STAGE IN TOWN

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 14 1961

Tanglewood Total Weekend Gathering Reported as 24,962

Only 6,996 persons were on hand at Tanglewood yesterday afternoon to hear conductor Charles Munch lead the Boston Symphony Orchestra in the last of three weekend concerts dedicated to the memory of the late Serge Koussevitzky.

However, the fact that a record crowd of 13,602 persons attended the Saturday night concert to hear Leonard Berstein conduct the orchestra brought the total weekend attendance to 24,962.

On Wednesday night at 8:30 Claudio Arrau will present the Liszt Sesquicentennial Recital in the Theatre Concert Hall. On the program are Annees de Pelerinage excerpts, two Etudes D'Execution Transendante, Ballade No. 2," "Benediction de Dieu," and the "Mephisto Waltz." On Thursday night a Gala Evening is scheduled during which the students of the Berkshire Music Center will perform. On the evening's program will be an opera, a concert by the Tanglewood choir, and concerts in the Theatre and the Music Shed.

The concerts in the Music Shed this weekend will bring to an end the 1961 Berkshire Festival season.

RECORD CROWD SEES BERNSTEIN AT TANGLEWOOD

13,602 at Impressive Program as Popular Conductor Returns

By WILLARD CLARK

LENOX — Leonard Bernstein returned to Tanglewood and the Berkshire Music Festival Saturday night and, as was expected, was greeted by the largest audience of the season, a record 13,602.

Less Gesticulation

For those who came to look, and there were many, Mr. Bernstein put on a good show and those who came to hear were regaled by the vitality of his readings, the profound musicianship of this onetime Berkshire Center pupil and protege of Serge Koussevitzky.

Mr. Bernstein has matured, the hair is quite gray and he conducts with less gesticulation than in past years. Every movement counts. He came on stage to a roar of applause and after greeting Richard Burgin, Joseph Di Pasquale and others, turned and motioned the audience to stand, presumably for a moment of quiet. It was all very impressive.

The concert opened with the interesting adagietto from Harold Shapero's Symphony for Classical

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
AUG 13 1961

R[illegible] CROWD

(Continued From Page 1A)

Orchestra, commissioned by the Koussevitzky Music Foundation and dedicated to it. It was introduced by the Boston Symphony Orchestra in 1948 in Boston by Mr. Bernstein. Shapero explores all the possibilities of the orchestra and comes up with some startling, if not always agreeable results.

Dedicated to Orchestra

Stravinsky's Symphony of Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary. Serge Koussevitzky and the Boston Orchestra gave the initial performance in this country in 1930.

This is a setting of excerpts from Psalms 28, 29 and 150. Stravinsky, in order to achieve contrapuntal development, enlarged his resources to include a chorus and instrumental ensemble in which the two elements should be given equal prominence. Of Stavinsky's choral works, I find this the most agreeable. The texture of the work is rich and full flavered the work is rich and full-flavored, but the chorus, trained by Hugh Ross, sang for some time before it was entirely evident it was singing in Latin. I do not find the music mystical, rather it seems to be a forthright declaration of faith.

The program closed with a superb performance of Tschaikowsky's symphony no. 4 in E minor, a work in which Serge Koussevitzky scored some of his great Tanglewood triumphs.

Watching Bernstein, one almost saw Koussevitzky again urging the orchestra on and on, even knowing that they could play only just so loud.

There was much to admire in the reading; the sturdy rhyms, strictly kept; the play of colors and the subtle tints which only a poet could conceive and communicate. The audience reaction was tremendous. Berstein had returned and all was well with the festival. It was like old times. Let us hope that it will not be long before Bernstein returns again to pay his respects to his mentor and to bring us the rewards of his genius.

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

AUG 17 1961

TANGLEWOOD

Friday — by G. G. V.

Friday night was Richard Burgin night at Tanglewood. Mr. Burgin, the concertmaster of the Boston Symphony, is an estimable musician who, by all rights, should have an orchestra of his own. He is also the first conductor we have seen this season to conduct without a baton. This may explain the occasional faulty attacks which occurred during the Haydn *Symphony No. 88* which opened the program. But this is a niggling criticism since the Haydn came off very well on the whole.

The big work of the night was the *Symphony No. 2 (Resurrection)* by Gustav Mahler, and a big work it was indeed, lasting more than an hour and a quarter.

A monumental opus, it demands both stamina and virtuosity on the part of the conductor as well as all sections of the orchestra and, toward the end of the final movement, two soloists and chorus. That the audience was held virtually spellbound during the lengthy proceedings is proof that these demands were met. Soprano Nancy Carr and contralto Eunice Alberts displayed fine voices in their relatively brief solo passages and the Festival Chorus gave every evidence of having been well drilled by Alfred Nash Patterson. Mr. Burgin and all concerned were given a well deserved ovation at the conclusion.

Saturday — by R. J. G.

An unusually large and wildly enthusiastic audience greeted Leonard Bernstein's appearance. That Mr. Bernstein has an appreciative following was evident from the warmth of the reception accorded him, a warmth that fanned itself into a spontaneous flame of applause even in the middle of one of the movements.

Mr. Bernstein played an essentally conservative program; an acknowledged masterpiece, the Stravinsky *Symphony of Psalms* presents no serious listening problems and the Tschaikovsky *Symphony No 5* is perhaps all too familiar. Nevertheless, these two works offer ample contrast to be played on the same program and would have done so on this occasion but for the similarity of Bernstein's approach. The tense, muscular attack so exciting in the Stravinsky tended to make the Tschikovsky little more than an athletic tour de force.

The Boston Symphony is a virtuoso orchestra and superb playing has become a commonplace with them. Under Bernstein, the quality of the orchestral fabric was simply dazzling. This was especially evident in the Tschaikovsky *Symphony* where the virtuosity of the orchestral work was often breathtaking.

Sunday — by C. D.

The Sunday afternoon concert at Tanglewood, opened with Howard Hanson's *Elegy to the Memory of Serge Koussevitzky* which was commissioned for the seventy-fifth anniversary of the Boston Symphony Orchestra. It is a sincere and deeply-felt work by one of Americas most respected composers.

On the same program was the first symphony of Honegger, also written for the Boston Symphony but on its fiftieth anniversary. This is a powerful piece of music by one of the greatest French composers of the twentieth century. Munch lead the orchestra in a magnificent performance. The subsidence of the presto movement into the quiet peaceful epilogue was one more example of the consummate care and skill which Munch can lavish on a work which challenges him.

The second half of the program was devoted to Beethoven's *Third Symphony*. One hundred and fifty seven years ago, the world discovered that this was an heroic work and it remains so today. When Mr. Munch conducts Beethoven, he dose so without much subtlety but with an impelling drive and verve and the result is always exciting. So it was on Sunday.

SCAF BEETHOVEN
by C. D.

The fifth program of the Beethoven series sponsored by SCAF was held in the Scoville Memorial Library on Monday evening. It consisted of three sonatas for violin and piano played by Mary Louise Boehm, pianist, and Kees Kooper, violinist. This is the second program presented by these two artists and the evening was a rewarding one.

In the first place the program which presented the Beethoven sonatas in chronological order gives a real insight into the development of this composer; and in the second place, the works were magnificently performed And then the size of the hall was so perfect for music of this kind, that all of the details were heard and this is not usually so in the larger auditoriums.

The lovely melodies of the *Spring Sonata* sang as they were meant to sing. No detail of this lyrical poem was lost and the slow movement was a joy to hear. The *A major Sonata* which is seldom heard does not deserve to be neglected and the Koopers gave it a splendid resurrection. Of course the great *C minor Sonata* which ended the program was the one that elicited the "Bravos." It always does, even when played by lesser musicians than the Koopers. But when they brought their brilliancy and sense of drama to this work, it emerged as one of the great masterpieces of Beethoven.

THE LA

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Union (m)
SPRINGFIELD, Mass.
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AUG 14 1961

LENOX MUSIC DEDICATED TO KOUSSEVITZKY

6996 Hear Boston Symphony Play in Honor Of Late Conductor

By WILLARD M. CLARK

LENOX — The third of the three week-end concerts dedicated to the memory of Serge Koussevitzky, longtime conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center here at Tanglewood, found Charles Munch on the podium before an audience of only 6996. Fortunately, due to the appearance of Leonard Bernstein, who drew some 13,000 people to Tanglewood Saturday night, the weekend total mounted to 24,962.

The program opened with Howard Hanson's Elegy to the Memory of Serge Koussevitzky. This is a handsome work, the strength of which lies in its sincerity. The work was composed for the 75th anniversary of the Boston Symphony Orchestra and was commissioned by the orchestra and the Koussevitzky Music Foundation. It opens with an expressive melody which, in various forms, makes up the work.

Mr. Munch has a certain feel for the music of Honegger and particularly for his first symphony commissioned for the 50th anniversary of the Boston Symphony Orchestra and first performed by it in 1951. It is the first of five symphonies composed by Honegger, all of which have been performed by the Boston orchestra.

The opening movement has themes which are hard, glossy and highly polished. Honegger has a way of interlocking his themes, no matter how dissonant the results. The second movement has more melodic interest than the first and the darker-toned violas and cellos have a beautiful song. The final movement is scherzo-like, with more grace and relaxation than the other two. The work ends in a tranquil mood, beautifully harmonized. Mr. Munch provided a powerful reading, extracting every ounce of strength in the work.

For the final work, Mr. Munch chose Beethoven's Symphony No. 3 in E-flat Major, the "Eroica." This is a powerful work, made even more impressive through the spacious, rich and decisive reading by Mr. Munch. Tempi were kept up and the wondrous "Marcia Funebre" emerged without the slow, tedious solemnity which sometimes accompanies it. This season Mr. Munch appears much more relaxed and performances have gained in vitality and strength. The "Eroica" was well served Sunday afternoon and what audience there was on hand to hear it heard a performance they should not soon forget.

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Telegram (m)
WORCESTER, Mass.
Circ. 57,783

AUG 12 1961

Music: Burgin Conducts Mahler Symphony

By RAYMOND MORIN
Telegram Music Critic

LENOX — The first of three Serge Koussevitzky Memorial Concerts last night at Tanglewood covered the vast expanse from Haydn's Symphony No. 88 in G Major to the heavy-artilleried Symphony No. 2 in C Minor ("Resurrection") by Gustav Mahler.

The combination apparently had moderate appeal. There was an audience of 4,663, small for a major Berkshire festival concert.

Richard Burgin conducted the Boston Symphony Orchestra.

He has been a member of the orchestra for half of its lifetime, and concertmaster during all of Koussevitzky's 25 - year tenure. Koussevitzky died June 4, 1951.

Symphony Participants

Participants in the Mahler symphony were the festival chorus, consisting of Berkshire Music Center students — also soprano Nancy Carr, and contralto Eunice Alberts.

Podium responsibility is nothing new to Burgin. He became assistant conductor of the Boston Symphony in 1935, and associate conductor in 1943.

Haydn's Symphony No. 88 was selected because it was a Koussevitzky favorite. Compared to the Mahler, the Haydn was delightfully casual, in restrospect. Burgin is a scholarly conductor whose style lies between the extraordinary placidity of Pierre Monteux and the occasionally flurrying methods of Charles Munch.

The fuller scope of Burgin's thought, control and directive persuasion was of course uncovered in the Mahler, but one sensed his strong affinity for Haydn's music.

Main Theme Lively

In Burgin's interpretation were literally none of the miss calculations or indulgences that often level the Haydn symphonies, even when handled by far more illustrious conductors.

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170

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

AUG 17 1961

TANGLEWOOD

Friday — by G. G. V.

Friday night was Richard Burgin night at Tanglewood. Mr. Burgin, the concertmaster of the Boston Symphony, is an estimable musician who, by all rights, should have an orchestra of his own. He is also the first conductor we have seen this season to conduct without a baton. This may explain the occasional faulty attacks which occurred during the Haydn *Symphony No. 88* which opened the program. But this is a niggling criticism since the Haydn came off very well on the whole.

The big work of the night was the *Symphony No. 2 (Resurrection)* by Gustav Mahler, and a big work it was indeed, lasting more than an hour and a quarter.

A monumental opus, it demands both stamina and virtuosity on the part of the conductor as well as all sections of the orchestra and, toward the end of the final movement, two soloists and chorus. That the audience was held virtually spellbound during the lengthy proceedings is proof that these demands were met. Soprano Nancy Carr and contralto Eunice Alberts displayed fine voices in their relatively brief solo passages and the Festival Chorus gave every evidence of having been well drilled by Alfred Nash Patterson. Mr. Burgin and all concerned were given a well deserved ovation at the conclusion.

Saturday — by R. J. G.

An unusually large and wildly enthusiastic audience greeted Leonard Bernstein's appearance. That Mr. Bernstein has an appreciative following was evident from the warmth of the reception accorded him, a warmth that fanned itself into a spontaneous flame of applause even in the middle of one of the movements.

Mr. Bernstein played an essentally conservative program; an acknowledged masterpiece, the Stravinsky *Symphony of Psalms* presents no serious listening problems and the Tschaikovsky *Symphony No 5* is perhaps all too familiar. Nevertheless, these two works offer ample contrast to be played on the same program and would have done so on this occasion but for the similarity of Bernstein's approach. The tense, muscular attack so exciting in the Stravinsky tended to make the Tschikovsky little more than an athletic tour de force.

The Boston Symphony is a virtuoso orchestra and superb playing has become a commonplace with them. Under Bernstein, the quality of the orchestral fabric was simply dazzling. This was especially evident in the Tschaikovsky *Symphony* where the virtuosity of the orchestral work was often breathtaking.

Sunday — by C. D.

The Sunday afternoon concert at Tanglewood, opened with Howard Hanson's *Elegy to the Memory of Serge Koussevitzky* which was commissioned for the seventy-fifth anniversary of the Boston Symphony Orchestra. It is a sincere and deeply-felt work by one of Americas most respected composers.

On the same program was the first symphony of Honegger, also written for the Boston Symphony but on its fiftieth anniversary. This is a powerful piece of music by one of the greatest French composers of the twentieth century. Munch lead the orchestra in a magnificent performance. The subsidence of the presto movement into the quiet peaceful epilogue was one more example of the consummate care and skill which Munch can lavish on a work which challenges him.

The second half of the program was devoted to Beethoven's *Third Symphony*. One hundred and fifty seven years ago, the world discovered that this was an heroic work and it remains so today. When Mr. Munch conducts Beethoven, he dose so without much subtlety but with an impelling drive and verve and the result is always exciting. So it was on Sunday.

SCAF BEETHOVEN
by C. D.

The fifth program of the Beethoven series sponsored by SCAF was held in the Scoville Memorial Library on Monday evening. It consisted of three sonatas for violin and piano played by Mary Louise Boehm, pianist, and Kees Kooper, violinist. This is the second program presented by these two artists and the evening was a rewarding one.

In the first place the program which presented the Beethoven sonatas in chronological order gives a real insight into the development of this composer; and in the second place, the works were magnificently performed. And then the size of the hall was so perfect for music of this kind, that all of the details were heard and this is not usually so in the larger auditorjums.

The lovely melodies of the *Spring Sonata* sang as they were meant to sing. No detail of this lyrical poem was lost and the slow movement was a joy to hear. The *A major Sonata* which is seldom heard does not deserve to be neglected and the Koopers gave it a splendid resurrection. Of course the great *C minor Sonata* which ended the program was the one that elicited the "Bravos." It always does, even when played by lesser musicians than the Koopers. But when they brought their brilliancy and sense of drama to this work, it emerged as one of the great masterpieces of Beethoven.

THE LA

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

AUG 14 1961

LENOX MUSIC DEDICATED TO KOUSSEVITZKY

6996 Hear Boston Symphony Play in Honor Of Late Conductor

By WILLARD M. CLARK

LENOX — The third of the three week-end concerts dedicated to the memory of Serge Koussevitzky, longtime conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center here at Tanglewood, found Charles Munch on the podium before an audience of only 6996. Fortunately, due to the appearance of Leonard Bernstein, who drew some 18,000 people to Tanglewood Saturday night, the weekend total mounted to 24,962.

The program opened with Howard Hanson's Elegy to the Memory of Serge Koussevitzky. This is a handsome work, the strength of which lies in its sincerity. The work was composed for the 75th anniversary of the Boston Symphony Orchestra and was commissioned by the orchestra and the Koussevitzky Music Foundation. It opens with an expressive melody which, in various forms, makes up the work.

Mr. Munch has a certain feel for the music of Honegger and particularly for his first symphony commissioned for the 50th anniversary of the Boston Symphony Orchestra and first performed by it in 1951. It is the first of five symphonies composed by Honegger, all of which have been performed by the Boston orchestra.

The opening movement has themes which are hard, glossy and highly polished. Honegger has a way of interlocking his themes, no matter how dissonant, the results. The second movement has more melodic interest than the first and the darker-toned violas and cellos have a beautiful song. The final movement is scherzo-like, with more grace and relaxation than the other two. The work ends in a tranquil mood, beautifully harmonized. Mr. Munch provided a powerful reading, extracting every ounce of strength in the work.

For the final work, Mr. Munch chose Beethoven's Symphony No. 3 in E-flat Major, the "Eroica." This is a powerful work, made even more impressive through the spacious, rich and decisive reading by Mr. Munch. Tempi were kept up and the wondrous "Marcia Funebre" emerged without the slow, tedious solemnity which sometimes accompanies it. This season Mr. Munch appears much more relaxed and performances have gained in vitality and strength. The "Eroica" was well served Sunday afternoon and what audience there was on hand to hear it heard a performance they should not soon forget.

New England Newsclip Agency, Inc.
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Telegram (m)
WORCESTER, Mass.
Circ. 57,783

AUG 12 1961

Music: Burgin Conducts Mahler Symphony

By RAYMOND MORIN
Telegram Music Critic

LENOX — The first of three Serge Koussevitzky Memorial Concerts last night at Tanglewood covered the vast expanse from Haydn's Symphony No. 88 in G Major to the heavy-artilleried Symphony No. 2 in C Minor ("Resurrection") by Gustav Mahler.

The combination apparently had moderate appeal. There was an audience of 4,863, small for a major Berkshire festival concert.

Richard Burgin conducted the Boston Symphony Orchestra.

He has been a member of the orchestra for half of its lifetime, and concertmaster during all of Koussevitzky's 25 - year tenure. Koussevitzky died June 4, 1951.

Symphony Participants

Participants in the Mahler symphony were the festival chorus, consisting of Berkshire Music Center students — also soprano Nancy Carr, and contralto Eenice Alberts.

Podium responsibility is nothing new to Burgin. He became assistant conductor of the Boston Symphony in 1935, and associate conductor in 1943.

Haydn's Symphony No. 88 was selected because it was a Koussevitzky favorite. Compared to the Mahler, the Haydn was delightfully casual, in restrospect. Burgin is a scholarly conductor whose style lies between the extraordinary placidity of Pierre Monteux and the occasionally flurrying methods of Charles Munch.

The fuller scope of Burgin's thought, control and directive persuasion was of course uncovered in the Mahler, but one sensed his strong affinity for Haydn's music.

Main Theme Lively

In Burgin's interpretation were literally none of the miss calculations or indulgences that often level the Haydn symphonies, even when handled by far more illustrious conductors.

The slow introduction didn't dawdle but approached the main theme of the opening movement with lively expectancy. Though Haydn worked diligently over this tune (hoping that variation would promote interest), Burgin saw to it that the movement maintained a quality of freshness.

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Summation is in the finale, in which chorus and soloists sing German poet Klopstock's ode "Resurrection." This colossal musical fresco of the Day of Judgment ended with the pealing of organ and bells surrounded by a jubilant orchestra.

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Pittsfield, Massachusetts, Monday, August 14, 1961

Whitestone

COMPOSER Howard Hanson, director of the Eastman School of Music, Rochester, N.Y., shares with Charles Munch, conductor of the BSO, the plaudits of the audience at yesterday afternoon's concert in the Music Shed dedicated to the memory of Dr. Serge Koussevitzky. Mr. Hanson composed the "Elegy to the Memory of My Friend, Serge Koussevitzky." for the 75th anniversary of the BSO, commissioned by the orchestra and Koussevitzky Music Foundation, and performed again yesterday to open the afternoon program.

Despite Season High Saturday, Tanglewood Totals Are Down

Tanglewood attendance, the barometer for Berkshire County's tourist business, totaled 155,030 during the past six weeks, a drop of 2,873 from last year.

A Boston Symphony Orchestra spokesman said the 155,030 paid admissions included attendance at the Wednesday night chamber music events, the open rehearsals Saturday mornings and the weekend concerts in the Shed.

All-time Tanglewood attendance records will be broken this year because the season has been extended to seven weeks. Next year, the last for Dr. Charles Munch as BSO conductor, the season will run eight weeks.

Record Saturday

This past weekend Tanglewood had 24,962 paying customers, a drop of only 467 from the same weekend a year ago. A season's record crowd of 13,602 turned out Saturday night for a performance conducted by Leonard Bernstein.

Police throughout Berkshire County reported that traffic Saturday was the heaviest of the season. This was caused not only by the heavy influx of tourists, but also by the return of vacationing Pittsfield General Electric employes. Approximate 8,000 of GE's 10,000 local employes have been on vacation for the past two weeks and returned to their jobs this morning.

Most Berkshire motels, hotels and inns reported capacity houses Friday and Saturday evening, but business dropped off even more than usual yesterday.

Chill Is Blamed

The marked drop in temperature was credited by many tourist operators as one reason for the slump yesterday. As one operator put it, "I think a lot of people went home for their snuggies."

The temperature rose only to 65 degrees yesterday—12 below the seasonal norm — and had plummeted to 40 degrees by 5:30 this morning.

George J. Bulgarelli, chief meteorologist at the U.S. Weather Bureau at the Pittsfield Airport, said the 40-degree reading is the lowest for this date in the 23 years the bureau has kept local records. The previous record low for Aug. 14 was 43 degrees in 1943.

Mr. Bulgarelli said the temperature is expected to go down to about 45 degrees early tomorrow morning. Temperatures nearer the seasonal average should return following possible showers late Wednesday.

Fewer at Beaches

Attendance at Pittsfield public beaches also dropped with the temperature yesterday. Pittsfield Park Department officials reported 3,500 at Onota and Pontoosuc Lake beaches Saturday, and only 500 yesterday.

Tourist business in the Lee-Lenox area was reported to be somewhat better than previous weekends. All listed rooms were reported to be filled Friday and Saturday in Lenox and Stockbridge, and the business in Lee was heavier than the past weekend.

The Great Barrington Chamber of Commerce reported that, based on incomplete reports, the weekend probably was the best of the 1961 summer season.

Evening Globe
BOSTON, Mass.
Circ. 143,950

AUG 12 1961

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

AUG 14 1961

At Tanglewood

Three Weekend Concerts Memorial to Koussevitzky

THREE CONCERTS in memory of Serge Koussevitzky in the Shed at Tanglewood, Lenox.

Friday

Haydn Symphony in G. Major
Mahler Symphony in C Minor
Nancy Carr, Soprano
Eunice Alberts, Contralto
Richard Burgin, Conductor

Saturday

Shapero Adagietto from Symphony for Classical Orchestra
Stravinsky Syphone de Psaumes
Tchaikovsky Symphony in E Minor
Leonard Bernstein, Conductor

Sunday

Hanson Elegy to the Memory of Serge Koussevitzky
Honegger Symphony No. 1
Beethoven Symphony No. 3, "Eroica"

Charles Munch, Conductor

By Frank Patterson

About 25 years before the wonderfully, terribly rich of the Lenox area hired the New York Philharmonic, conducted by Henry Hadley, to perform the first Berkshire Symphony Festival, Serge Koussevitzky was conducting an orchestra from a barge on the Volga to the music-starved populace of its shores.

Around 15 years before the first festival sounded here, an elaborate plan was drawn up by Koussevitzky which became, in fact, the Berkshire Music Center at Tanglewood in 1940.

What Would He Do?

Saturday at intermission, as Echo I traveled its first birthday over the Shed at Tanglewood, I wondered what this facous conductor and magnificent administrator would have done with music over a world-wide television. It is difficult to hazard any guess concerning a man who performed in ultra-conservative Boston more new music than the rest of the Symphonies in the country and produced an orchestra of such perfection that a famous critic once predicted an artistic collapse for the orchestra, hinged on the fact that perfection must breed fault.

Richard Burgin was appointed assistant conductor by Koussevitzky in 1935 and is the concertmaster of the orchestra. Mahler has long been a favorite composer for Burgin and with his works Burgin has, to my knowledge, never produced anything but the best results that can be drawn from them. The work is interminably long; about an hour and a quarter; and though no doubt sincere, it does create some moments of embarrassment with its profound air and personal conviction. The chorus' rather simple part was well done and Miss Albert's contralto voice was superb to the ear as was her gown to the eye.

Bernstein Effective

Leonard Bernstein, also rather noticeable to the eye on Saturday, seemed a somewhat athletic tiger with Koussevitzky's techniques unleashed. However, it is effective in its results especially if you close your eyes. L. B. fans were queued back up in to Lenox at 8 o'clock so the Shapero Adagietto from the Symphony for Classical Orchestra was missed by your reviewer, but Stravinsky's Psalms and Tchaikovsky's Fifth was not.

The Psalms, which on its title page has written "Composed for the glory of God and dedicated to the Boston Symphony on the occasion of the 50th anniversary of its existence," was not performed too carefully. The chorus was not bright enough to put clean bite into the dissonances and the orchestra was frequently inaccurate. However, many beautiful effects were still evident, as in the splendid comparison between kettle drums and the chorus imitating them in the last of the three Psalms.

The Tchaikovsky was not as hard sell for Bernstein and was performed as broadly as was Koussevitzky's wont to conduct it. The popularized something about moonglow from the second movement was understated enough by Stagliano's horn to create a rather heady sensation to any auditor.

Munch Conducts

The Hanson Elegy was typical of the long, somber lines of much 19th century Russian music. Munch conducted this on Sunday with both reserve for its intent and care for its fragile-like quality. The Honegger Symphony No. 1 was by far the lightest and brightest of the weekend presentations. The first movement seemed almost to snap and crackle with a dissonance that is always clear and pleasingly reasonable to the ear.

The closing Eroica was marred a bit by pitch difficulties due to the chilling north wind sweeping through the Shed, but the finale was still a dazzling display and a most fitting close for these three memorial concerts.

Burgin Conducts First Koussevitzky Memorial

By CYRUS DURGIN

LENOX, Aug. 11—Richard Burgin conducted tonight in the Music Shed, the first of three Berkshire Festival concerts dedicated to the memory of the man who established music at Tanglewood: Serge Koussevitzky.

Saturday night Leonard Bernstein, now music director of the New York Philharmonic, will honor the great artists of whom, two decades ago, he was a protege. Charles Munch, on Sunday afternoon, will make his tribute to his predecessor as head of the Boston Symphony Orchestra.

In many years of music reviewing, this chronicler has had the good fortune to be present at a number of memorable occasions in music. Burgin's performance tonight of the C minor, or "Resurrection," Symphony by Gustav Mahler is to be added to them. In all important aspects this was an ideal, and a most deeply moving performance of a masterwork of incalculable power and beauty.

When it was over, the audience of 4663 within the Music Shed (and others without on the lawn), burst into applause and cheers. Conductor, orchestra, soloists and chorus all cheered in a continuing ovation that brought Burgin repeatedly back to the stage.

The excitement in the air threatened to burst into lightning and thunder.

It was all thoroughly merited, for the performance as a whole was the best of the "Resurrection" Symphony I have heard from Burgin, with whom it has become something of a specialty. Let not trivial shortcomings of detail be seriously considered against the overwhelming glory of sound and expression.

Indeed, the Orchestra played like angels for him, and the opening piece of the evening, Haydn's G major Symphony, No. 88, was virtually flawless in its crisp and unstrained excellence.

Compliments are due all 'round: to Eunice Alberts for the loveliness of her contralto voice, and singing that touched the heart; to soprano Nancy Carr, who made that most difficult first entrance impeccably, and sang the remainder of her part like the fine musician she is.

The choral part is not long in the "Resurrection" Symphony, but it demands a pianissimo that can be consistently heard. Usually a chorus is too small for the purpose, or so large that it is flabby. Tonight, the Festival Chorus, prepared by Alfred Nash Patterson (who appeared to take a bow) was just right. Furthermore, it was balanced admirably, with enough men to counter the soprano and alto tones.

1710

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Sunday Telegram
WORCESTER, Mass.
Circ. 101,456
AUG 13 1961

Music: Bernstein Conducts Thrilling Program

By RAYMOND MORIN
Telegram Music Critic

LENOX — The big story at Tanglewood last night was the fact that Leonard Bernstein conducted the Boston Symphony Orchestra. Incidental was the program — a memorial to Serge Koussevitzky.

After receiving his initial ovation, Bernstein requested everyone to rise for a moment of silence. Last night there was an audience of 13,602.

Friday night, 4,663 persons turned out to hear Richard Burgin conduct a glowing performance of Mahler's Second Symphony. Burgin was given a fine reception.

Some local "authorities," including players from the orchestra, attributed Friday's poor attendance to the Mahler and Burgin's poor drawing power. Strength on the podium was anything but weak.

Tailor-Made Program

Bernstein's program was tailor-made for the occasion. Harold Shapero's "Adagietto" (symphony for classical orchestra) was commissioned by the Koussevitzky foundation and dedicated to the memory of Natalie Koussevitzky. Shapero was a student at the Berkshire Music Center.

So was Bernstein.

Stravinsky's "Symphony of Psalms" was dedicated to the orchestra on the occasion of its 50th anniversary and Koussevitzky conducted its American premiere in 1930.

Koussevitzky considered Tchaikovsky's music to be "specialty of the house." Last night, Bernstein conducted Tchaikovsky's Fifth Symphony, a Koussevitzky favorite. So much for the vital statistics.

Apart from the program, which was intimately allied to its purpose, last night's performances by Bernstein made this the most authentic of the Koussevitzky memorials.

Koussevitzky Protege

Bernstein is a Koussevitzky pupil and product. He still emulates the teacher in detail.

In the main, it's a question of mannerisms. Some are picturesque; others downright irritating.

Conductors such as Monteux and Burgin have proven time and again that the Boston Symphony doesn't have to be coerced to make great music. The strings don't magnify their warmth just because the conductor lashes at them with frantic wrist vibrato.

Rhythms do not become more stable because of shoulder exercises from the podium and no amount of grimacing or convulsive facial emotion is going to make the music more intense and meaningful, however overpowering it may appear.

Incidental Gestures

Just as last night's program seemed incidental to the occasion, so did these elaborate directives merely add a gloss to beautiful performances.

Except for an arid stretch toward the close, Shapero's "Adagietto" is a stunning piece. The form is neatly laid out to conform with classical practice.

Bernstein wove the melodies from head to foot He moved it along briskly for an "Adagietto," emphasizing its short, staccato phrases. The composer was on hand to take a bow.

Stravinsky's "Psalms" had the benefits of clear, exhaustive direction and a chorus of Berkshire Music Center students who were apparently agog over music and conductor.

All Stops Pulled Out

The unusual seating arrangement had the woodwinds to the left of the conductor, cellos to the right, brasses and percussion facing him. Two pianos were played by Bernard Zighera and Leo Litwin.

There was an even, sustained quality in the voices. Big sound was equally powerful throughout the range.

The interlude in oboe and flute was graciously played, establishing a mood of reverence in the second part upon which the voices entered. Two major faults — the brasses were generally too loud and it wasn't until the men sang a "Laudate" in the final section that one could be certain that the text was being sung in Latin.

Bernstein pulled out all the stops for the Tchaikovsky Fifth. The opening phrase in clarinets sounded perhaps a little less bodeful than usual. The recurring motto, some times called the "fate motive" (a kind of "brother, remember death") was powerful enough, but not allowed to menace the four movements.

The third movement was the ultimate in waltzlike gracefulness and the finale was a triumph for Bernstein, orchestra and Tchaikovsky.

The Koussevitzky memorial concerts end this afternoon. Charles Munch will conduct the Boston Symphony in Hanson's "Elegy to the Memory of Serge Koussevitzky, opus 44," Honegger's Symphony No. 1 and Beethoven's Symphony No. 3, "Eroica."

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
AUG 20 1961

ALBANY KNICKERBOCKER NEWS
Saturday, August 19, 1961

Opinions at Variance On Bernstein Concert

She Liked It:

Editor of The Knickerbocker News:

On your (reviewer's) comment about the Leonard Bernstein concert at Tanglewood last Saturday night:

Your (reviewer's) jealousy and prejudice showed badly.

Bernstein

I was amazed to learn that Bernstein is about 43 years old. What vitality for one of that age! Sure he is a showman and I and the 12,000 others spectators hope and pray that he never grows up. You admit he's a genius so what's so bad for a genius to become emotional and carried away with every note of music which he seems to radiate from every pore?

The 14,000 spectators didn't consider him so obnoxious as you do and proved it by applauding to a person and calling him back again and again. To top off all your criticisms, your last remark, "And after the concert was over there was a Bernsteinian litter on the lawn," especially has a foul connotation. What could a littered lawn have in common with Bernstein outside of your mind?

I'm sure it's beneath the dignity of Leonard Bernstein to comment on your remarks, but I'm sending him the article anyway.

MRS. ANNA SEIDEN.

Albany.

EDITOR'S NOTE: Duane La Fleche, city editor, who reviewed the Bernstein concert, disapproved what he described as the conductor's over-emotionalism and "posturing" and judged him to be "guilty of bad manners," especially in the playing of Tchaikovsky's Symphony No. 5. He stands by his comments.

He Didn't:

Editor of The Knickerbocker News:

I'm with Duane La Fleche 100 per cent as far as Leonard Bernstein's silly conducting is concerned.

JOE MARCUS.

Albany.

Bernstein Draws Largest Audience At Koussevitzky Memorial Concerts

Charles Munch Said to Be In Top Form This Year

By WILLARD M. CLARK

LENOX — Richard Burgin, Leonard Bernstein and Charles Munch conducted the concerts last week end dedicated to the memory of Serge Koussevitzky, long time director of the Boston Symphony and founder of the Berkshire Music School at Tanglewood.

Burgin Specialist

Naturally, Bernstein drew the largest audience, more than 13,000 people, for he had not been at Tanglewood for several seasons, but had been widely exposed to the public through television appearances. Whether or not his performance ranked first is a matter of personal opinion. For our money the performance of Mahler's Second Symphony, as conducted by Richard Burgin, surpassed almost every other performance of this season. Burgin is said to be a specialist in the music of Mahler and Bruckner. Under his direction the Second Symphony emerged crystal clear, admirably proportioned and thoroughly vital. Mr. Burgin has been concertmaster of the Boston Symphony Orchestra for nearly half of its existence. The audience was small, which leads us to believe people go to concerts as much to see as to hear for surely the program offered by Bernstein was something less than wholly engrossing, but he did put on a good show while conducting.

Charles Munch offered music which Koussevitzky had admired and presented it in a forthright, wholly communicative manner. Munch has been in top form this season. He has one more season ahead before his resignation takes place and Erich Leinsdorf takes over.

Mr. Bernstein opened the Saturday night program with the lovely Adagietto from the "Symphony for Classical Orchestra" by Harold Shapero. The work was commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Natalie Koussevitzky. The composer was on hand to acknowledge the applause.

The second work, Stravinsky's "Symphony of Psalms," was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary. The work is made up of excerpts from three Psalms, Nos. 38, 39 and 150. The work calls for a mixed chorus. It is austere, but effective. Some feel a mysticism within the work, but it seems to us a straight forward affirmation of sincere faith. The Festival Chorus has done fine work this season.

Tchaikovsky's Fifth Symphony, so often played by Koussevitzky, was an admirable medium for Bernstein's style of conducting as well as his sense of the poetic. It was a big, spacious reading which literally brought the audience to its feet.

Less spectacular, but infinitely moving was the program conducted by Mr. Munch. It opened with Howard Hanson's beautiful "Elegy to the Memory of My Friend Serge Koussevitzky." The elegy was composed for the 75th anniversary of the Boston orchestra. This was followed by Arthur Honegger's First Symphony composed for the orchestra's 50th anniversary.

Richard Burgin Presents Season's Outstanding Performance

The program concluded with a spacious, well proportioned performance of Beethoven's Third Symphony, the "Eroica."

Mr. Munch gave the Honegger symphony a highly polished performance and to the Beethoven opus he brought his years of study and abundant musicality which resulted in a full throated performance, rich in detail, relaxed and truly impressive.

These three concerts conducted by close friends of Koussevitzky might well have been tear evoking experiences, but they were not. Instead they brought back memories of the magnificent readings Koussevitzky had given these works and the realization that all of them will continue to be heard, performed in the grand manner.

Aside from the Mahler symphony there were no soloists. Mahler's score, like Stravinsky's, asked for a mixed chorus, but Mahler also asked for soprano and contralto soloists. Eunice Alberts, after several seasons away from Tanglewood, where she had been a student, returned to sing better than ever, while soprano Nancy Carr, somewhat overpowered by full orchestra, sang with security and full realization of texts.

Audiences have been smaller than last season, but the weather has been inclement. We believe the total attendance will be only slightly lower than last season.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
AUG 12 1961

TANGLEWOOD IN TRIBUTE TO KOUSSEVITZKY

Burgin Leads Symphony In Program of Haydn, Mahler Works

By WILLARD M. CLARK

LENOX—Charles Munch has dedicated the three concerts of this week end at Tanglewood to the memory of Serge Koussevitzky, first conductor of the Berkshire Festival and founder of the Berkshire Music Center.

Displays Skill

Friday night Richard Burgin, concertmaster of the Boston Symphony Orchestra for more than half the years of its existence, led his colleagues through a program which opened with Haydn's" Symphony in G Major, No. 88" and concluded with Mahler's "Symphony in C Minor" for orchestra, soprano and alto solos and mixed chorus. Both works were favored by Mr. Koussevitzky.

When so knowledgeable a musician as Mr. Burgin takes over an orchestra, something fine is bound to result. It happened first in the Haydn symphony. The opening movement had an earthy quality; the slow movement, one of the loveliest Haydn wrote, was played with luminous tone and exquisite phrasing; the minuetto was forthright, and the finale had a delicacy, yet a yet a strength of purpose, as great as the opening movement.

The Boston players did their best for their colleague and Haydn's music emerged as vital and melodious as the day it was written.

Marked by Dignity

Mr. Burgin is, we have been told, a specialist in the music of Gustav Mahler. Specialist or not, the music emerged with a dignity and strength which characterizes most of Mahler's creation. As usual, one longed for climaxes which were worked up to but often failed to materalize. It was the fault of the music, not the conductor. Mahler often fails to complete his utterances, a trait which makes listening to some of his music a trial.

Mr. Burgin approached the music with great respect and brought to his reading the intellectuality the music must have. This "Resurrection" symphony is filled with melodies of searing anguish and melodies of exultation, and each theme came forth with magnificent clarity.

In addition to the vast resources of the Boston Symphony Orchestra, Mr. Burgin had the expert assistance of soprano Nancy Carr and alto Eunice Albert. To Miss Albert was given one of the most beautiful solos Mahler wrote. She sang it with dignity and vast vocal resources and depth of feeling. Miss Carr had less to do, but her high soprano came forth clearly above the whole orchestra.

Chorus Praised

The festival chorus, prepared by Alfred Nash Patterson, sang with exquisite tonal texture, with the male section particularly impressive. In fact, I do not remember finer singing from any recent festival chorus.

Final honors must go to Richard Burgin for providing a superior performance of a truly great work.

As we write these lines, echoes of tremendous and prolonged applause reach us. It is all deserved. The festival audience will probably not hear a finer performance this season.

Sad to relate, this performance drew only 4663 people. It was a little damp, but it wasn't bad enough to make it an excuse for nonattendance.

Tonight Leonard Bernstein holds forth and we predict a record audience with the majority on hand to see rather than listen.

1710

New England Newsclip Agency, Inc.
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Sunday Telegram
WORCESTER, Mass.
Circ. 101,456
AUG 13 1961

Music: Bernstein Conducts Thrilling Program

By RAYMOND MORIN
Telegram Music Critic

LENOX — The big story at Tanglewood last night was the fact that Leonard Bernstein conducted the Boston Symphony Orchestra. Incidental was the program — a memorial to Serge Koussevitzky.

After receiving his initial ovation, Bernstein requested everyone to rise for a moment of silence. Last night there was an audience of 13,602.

Friday night, 4,663 persons turned out to hear Richard Burgin conduct a glowing performance of Mahler's Second Symphony. Burgin was given a fine reception.

Some local "authorities," including players from the orchestra, attributed Friday's poor attendance to the Mahler and Burgin's poor drawing power. Strength on the podium was anything but weak.

Tailor-Made Program

Bernstein's program was tailor-made for the occasion. Harold Shapero's "Adagietto" (symphony for classical orchestra) was commissioned by the Koussevitzky foundation and dedicated to the memory of Natalie Koussevitzky. Shapero was a student at the Berkshire Music Center.

So was Bernstein.

Stravinsky's "Symphony of Psalms" was dedicated to the orchestra on the occasion of its 50th anniversary and Koussevitzky conducted its American premiere in 1930.

Koussevitzky considered Tchaikovsky's music to be "specialty of the house." Last night, Bernstein conducted Tchaikovsky's Fifth Symphony, a Koussevitzky favorite. So much for the vital statistics.

Apart from the program, which was intimately allied to its purpose, last night's performances by Bernstein made this the most authentic of the Koussevitzky memorials.

Koussevitzky Protege

Bernstein is a Koussevitzky pupil and product. He still emulates the teacher in detail.

In the main, it's a question of mannerisms. Some are picturesque; others downright irritating.

Conductors such as Monteux and Burgin have proven time and again that the Boston Symphony doesn't have to be coerced to make great music. The strings don't magnify their warmth just because the conductor lashes at them with frantic wrist vibrato.

Rhythms do not become more stable because of shoulder exercises from the podium and no amount of grimacing or convulsive facial emotion is going to make the music more intense and meaningful, however overpowering it may appear.

Incidental Gestures

Just as last night's program seemed incidental to the occasion, so did these elaborate directives merely add a gloss to beautiful performances.

Except for an arid stretch toward the close, Shapero's "Adagietto" is a stunning piece. The form is neatly laid out to conform with classical practice.

Bernstein wove the melodies from head to foot He moved it along briskly for an "Adagietto," emphasizing its short, staccato phrases. The composer was on hand to take a bow.

Stravinsky's "Psalms" had the benefits of clear, exhaustive direction and a chorus of Berkshire Music Center students who were apparently agog over music and conductor.

All Stops Pulled Out

The unusual seating arrangement had the woodwinds to the left of the conductor, cellos to the right, brasses and percussion facing him. Two pianos were played by Bernard Zighera and Leo Litwin.

There was an even, sustained quality in the voices. Big sound was equally powerful throughout the range.

The interlude in oboe and flute was graciously played, establishing a mood of reverence in the second part upon which the voices entered. Two major faults — the brasses were generally too loud and it wasn't until the men sang a "Laudate" in the final section that one could be certain that the text was being sung in Latin.

Bernstein pulled out all the stops for the Tchaikovsky Fifth. The opening phrase in clarinets sounded perhaps a little less bodeful than usual. The recurring motto, some times called the "fate motive" (a kind of "brother, remember death") was powerful enough, but not allowed to menace the four movements.

The third movement was the ultimate in waltzlike gracefulness and the finale was a triumph for Bernstein, orchestra and Tchaikovsky.

The Koussevitzk ... al concerts end this a ... Munch will con ... Symphony in H ... the Memory of ... zky, opus 44," ... phony No. ... Symphony N ...

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
AUG 20 1961

Bernstein Draws Largest Audience At Koussevitzky Memorial Concerts

Charles Munch Said to Be In Top Form This Year

By WILLARD M. CLARK

LENOX — Richard Burgin, Leonard Bernstein and Charles Munch conducted the concerts last week end dedicated to the memory of Serge Koussevitzky, long time director of the Boston Symphony and founder of the Berkshire Music School at Tanglewood.

Burgin Specialist

Naturally, Bernstein drew the largest audience, more than 13,000 people, for he had not been at Tanglewood for several seasons, but had been widely exposed to the public through television appearances. Whether or not his performance ranked first is a matter of personal opinion. For our money the performance of Mahler's Second Symphony, as conducted by Richard Burgin, surpassed almost every other performance of this season. Burgin is said to be a specialist in the music of Mahler and Bruckner. Under his direction the Second Symphony emerged crystal clear, admirably proportioned and thoroughly vital. Mr. Burgin has been concertmaster of the Boston Symphony Orchestra for nearly half of its existence. The audience was small, which leads us to believe people go to concerts as much to see as to hear for surely the program offered by Bernstein was something less than wholly engrossing, but he did put on a good show while conducting.

Charles Munch offered music which Koussevitzky had admired and presented it in a forthright, wholly communicative manner. Munch has been in top form this season. He has one more season ahead before his resignation takes place and Erich Leinsdorf takes over.

Mr. Bernstein opened the Saturday night program with the lovely Adagietto from the "Symphony for Classical Orchestra" by Harold Shapero. The work was commissioned by the Koussevitzky Music Foundation and dedicated to the memory of Natalie Koussevitzky. The composer was on hand to acknowledge the applause.

The second work, Stravinsky's "Symphony of Psalms," was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary. The work is made up of excerpts from three Psalms, Nos. 38, 39 and 150. The work calls for a mixed chorus. It is austere, but effective. Some feel a mysticism within the work, but it seems to us a straight forward affirmation of sincere faith. The Festival Chorus has done fine work this season.

Tchaikovsky's Fifth Symphony, so often played by Koussevitzky, was an admirable medium for Bernstein's style of conducting as well as his sense of the poetic. It was a big, spacious reading which literally brought the audience to its feet.

Less spectacular, but infinitely moving was the program conducted by Mr. Munch. It opened with Howard Hanson's beautiful "Elegy to the Memory of My Friend Serge Koussevitzky." The elegy was composed for the 75th anniversary of the Boston orchestra. This was followed by Arthur Honegger's First Symphony composed for the orchestra's 50th anniversary.

Richard Burgin Presents Season's Outstanding Performance

The program concluded with a spacious, well proportioned performance of Beethoven's Third Symphony, the "Eroica."

Mr. Munch gave the Honegger symphony a highly polished performance and to the Beethoven opus he brought his years of study and abundant musicality which resulted in a full throated performance, rich in detail, relaxed and truly impressive.

These three concerts conducted by close friends of Koussevitzky might well have been tear evoking experiences, but they were not. Instead they brought back memories of the magnificent readings Koussevitzky had given these works and the realization that all of them will continue to be heard performed in the grand manner.

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ALBANY KNICKERBOCKER NEWS
Saturday, August 19, 1961

Opinions at Variance On Bernstein Concert

She Liked It:

Editor of The Knickerbocker News:

On your (reviewer's) comment about the Leonard Bernstein concert at Tanglewood last Saturday night:

Your (reviewer's) jealousy and prejudice showed badly.

Bernstein

I was amazed to learn that Bernstein is about 43 years old. What vitality for one of that age! Sure he is a showman and I and the 12,000 others spectators hope and pray that he never grows up. You admit he's a genius so what's so bad for a genius to become emotional and carried away with every note of music which he seems to radiate from every pore?

The 14,000 spectators didn't consider him so obnoxious as you do and proved it by applauding to a person and calling him back again and again. To top off all your criticisms, your last remark, "And after the concert was over there was a Bernsteinian litter on the lawn," especially has a foul connotation. What could a littered lawn have in common with Bernstein outside of your mind?

I'm sure it's beneath the dignity of Leonard Bernstein to comment on your remarks, but I'm sending him the article anyway.

MRS. ANNA SEIDEN.

Albany.

EDITOR'S NOTE: Duane La Fleche, city editor, who reviewed the Bernstein concert, disapproved what he described as the conductor's over-emotionalism and "posturing" and judged him to be "guilty of bad manners," especially in the playing of Tchaikovsky's Symphony No. 5. He stands by his comments.

He Didn't:

Editor of The Knickerbocker News:

I'm with Duane La Fleche 100 per cent as far as Leonard Bernstein's silly conducting is concerned.

JOE MARCUS.

Albany.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
AUG 12 1961

TANGLEWOOD IN TRIBUTE TO KOUSSEVITZKY

Burgin Leads Symphony In Program of Haydn, Mahler Works

By WILLARD M. CLARK

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Displays Skill

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When so knowledgeable a musician as Mr. Burgin takes over an orchestra, something fine is bound to result. It happened first in the Haydn symphony. The opening movement had an earthy quality; the slow movement, one of the loveliest Haydn wrote, was played with luminous tone and exquisite phrasing; the minuetto was forthright, and the finale had a delicacy, yet a yet a strength of purpose, as great as the opening movement.

The Boston players did their best for their colleague and Haydn's music emerged as vital and melodious as the day it was written.

Marked by Dignity

Mr. Burgin is, we have been told, a specialist in the music of Gustav Mahler. Specialist or not, the music emerged with a dignity and strength which characterizes most of Mahler's creation. As usual, one longed for climaxes which were worked up to but often failed to materalize. It was the fault of the music, not the conductor. Mahler often fails to complete his utterances, a trait which makes listening to some of his music a trial.

Mr. Burgin approached the music with great respect and brought to his reading the intellectuality the music must have. This "Resurrection" symphony is filled with melodies of searing anguish and melodies of exultation, and each theme came forth with magnificent clarity.

In addition to the vast resources of the Boston Symphony Orchestra, Mr. Burgin had the expert assistance of soprano Nancy Carr and alto Eunice Albert. To Miss Albert was given one of the most beautiful solos Mahler wrote. She sang it with dignity and vast vocal resources and depth of feeling. Miss Carr had less to do, but her high soprano came forth clearly above the whole orchestra.

Chorus Praised

The festival chorus, prepared by Alfred Nash Patterson, sang with exquisite tonal texture, with the male section particularly impressive. In fact, I do not remember finer singing from any recent festival chorus.

Final honors must go to Richard Burgin for providing a superior performance of a truly great work.

As we write these lines, echoes of tremendous and prolonged applause reach us. It is all deserved. The festival audience will probably not hear a finer performance this season.

Sad to relate, this performance drew only 4663 people. It was a little damp, but it wasn't bad enough to make it an excuse for nonattendance.

Tonight Leonard Bernstein holds forth and we predict a record audience with the majority on hand to see rather than listen.

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Telegram (m)
WORCESTER, Mass.
Circ. 57,783

AUG 14 1961

Music: Memorial Program For Koussevitzky

By RAYMOND MORIN
Telegram Music Critic

LENOX — The combination of contemporary and classic music was appropriately selected by Charles Munch and the Boston Symphony to close the Serge Koussevitzky memorial weekend yesterday afternoon at Tanglewood. Yesterday's audience of 6,697 brought the total on weekends to 24,962.

The program: Howard Hanson's "Elegy to the Memory of Serge Koussevitzky, Opus 44," Honegger's Symphony No. 1 and Beethoven's Symphony No. 3 in E Flat Major, the "Eroica."

One's memory of Koussevitzky is purely a personal matter. The general impression he gave from the podium was a fiery personality who was capable of great gentleness.

Hanson's "Elegy" is strictly his own. It's a short work of fairly consistent interest, tonally. To some, it might seem unconvincing, even incongruous, to take the title literally and read any kind of character study into the music. Such evocation could apply to most departed musicians of such strong individuality and high status.

Interpretation Ingenious

Hanson's melodies pursue neatly laid out courses, seeking to establish an atmosphere of respect with traces of grandeur. There is a repetitive plan of action, with curious traces of Khachaturian harmony.

Conductor and orchestra treated it with formality. The performance was careful and thorough, but not particularly compelling. Hanson came on stage for a bow.

Honegger dedicated his first symphony to Koussevitzky and the Boston Symphony on the occasion of the orchestra's jubilee. Time had proved that important things were being said in music during the late 20s and early 30s. This symphony is a prime example.

We can't imagine a more ingenious interpretation than that given by Munch.

His objectives were tonal coloration and decisive rhythmic effect. The two fast movements were masculine music, bordering on harshness, with touches of savagery. Violin passages in the first movement had a soothing quality, challenged by smarting brasses. It moved through conflicting rhythms and splashes of muddy harmony, merciless to the ear, but exciting.

The finale (with raucous boulevardier effects) was played with machinelike precision, building layer by layer into reverberating turmoil, subsiding to a whisper at the end. The slow movement begins with a viola, cello, flute conversation, dissolved by beautiful muted substance in strings.

Almost everything in Beethoven's "Eroica" Symphony was magnified in yesterday's performance, for better or worse. The first movement was strained. Tempos were pushed and stress was placed on generally percussive effects.

Program for Friday

Exceptions were fragile interludes in woodwinds. The performance was certainly alive, but sounded impatient, with brasses sometimes upsetting balances.

Munch filled the funeral march with rich tone. It was far from a weeping 'cortege' — more of a stately, solemn occasion. The middle segment beginning with quiet solos in winds, swept aside any odor of mortality that might have existed.

The scherzo had staccato touches at the fast clip, absolutely clear in every detail. Horns did a fine job of their hazardous interludes. The finale was jubilant, brilliant, like safely depositing fragile china among explosives.

Thursday is the Berkshire music center's "gala evening" for its own benefit. Demonstrations and programs begin at 4 p.m. Friday night begins the Berkshire festival's final weekend. Munch will conduct the Boston Symphony in Mendelssohn's "Octet for Strings," and Debussy's "La Mer." Claudio Arrau will be soloist in Beethoven's Fourth Piano Concerto.

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American (e)
WATERBURY, Conn.
Circ. 40,709

AUG 14 1961

Tanglewood Season Now In Last Week

(Special to The American)

LENOX, MASS. — The three concerts of the Berkshire Festival dedicated to the memory of Serge Koussevitzky brought a handfull less than 25,000 music lovers for a week end that found 13,602 gathered to hear Leonard Bernstein conduct the Boston Symphony Orchestra on Saturday evening, Richard Burgin conduct Friday night with the Festival Chorus, and Charles Munch on the podium on a cool Sunday afternoon.

Burgin, concertmaster and assistant conductor for many years under Koussevitzky and still in the same chair, led the orchestra Friday night when 4,663 heard a careful performance of Haydn's "Symphony in G Major, No. 88" and Mahler's "Symphony No. 2," for orchestra, soprano and alto solos, and mixed chorus." The soloists were Nancy Carr, soprano, and Eunie Alberts, contralto.

It was Saturday evening's audience, however, that brought the largest attendance of the season for Leonard Bernstein who was a student in Koussevitzky's first class for conductors. Watching the audience one was tempted to wonder how many had come to hear the orchestra and how many to watch Bernstein conduct. He worked wonders with the Boston, driving the men at times, and evoking brilliant, full tone, but there were moments when one wondered if all of his theatrical effects were needed. We must admit that Leonard Bernstein conducts with much less motion than in other years but unless one closes one's eyes now and then he seems to get in the way of the music.

The audience for the most part, however, seems not to be so troubled for listeners seem to adore and worship him as something from a special planet. Bernstein plays every note with the Boston, seeming to interpret it to the musicians as though they had not played the selections many times before. But there is only one Leonard Bernstein and the thousands left no doubt about the high esteem in which he is held. Following a dramatic minute of silence for which Bernstein had the audience stand there was the playing of Shapero's "Adagietto from the Symphony for Classical Orchestra" with the composer being called to the platform. Stravinsky's "Symphonie de Psaumes," using verses of three psalms, was performed beautifully and effectively with more than 100 voices taking the parts of the violins and violas, while the larger stringed instruments played their regular roles. Saturday night's concert concluded with Tchaikovsky's "Symphony No. 5, in E minor" receiving a beautiful and rich reading with Bernstein bringing down the house when it was over.

Sunday afternoon's concert with 6,697 feeling the chill of a sudden change in the weather heard Charles Munch conduct Howard Hanson's "Elegy to the Memory of Serge Koussevitzky" with the composer present to receive the applause. Honegger's "Symphony No. 1" in three movements was effectively performed, dying away into a beautiful ending as it seemed to fade into breathlessness. The concert ended with Bethoven's "Symphony No. 3, in E-flat Major." For this reviewer the performance of the "Eroica" was the high mark of the afternoon.

The Berkshire Festival at Tanglewood is now in its seventh and last week. The added week end of concerts will find Munch conducting Friday night and Sunday afternoon with Pierre Monteux conducting a program of Stravinsky, Rachmaninoff, and Tchaikovsky on Saturday night. Next season the Festival will be expanded to eight weeks.

SM

Music

Bartok Concerto Tops Tanglewood Festival

By Alfred Burke

LOWELL—Dr. Charles Munch conducted the Boston Symphony orchestra in the fifth Sunday program in the current series of events at the Berkshire Festival in Lenox.

Leonard Bernstein

The program provided a list that included Beethoven's Seventh; the Viola Concerto by Bartok with de Pasquale as soloist, and Respighi's "The Pines of Rome."

Bartok's work, or should we say, Serly's, because it was the latter who constructed into one piece what the world today accepts as some of Bartok's finest writing. With the death of the composer came the problem to place into form for performing purposes a manuscript whose content was commissioned by the eminent violoncellist, William Primrose.

However, despite the countless questions that arise at each and every performance of the Concerto, it remains a definite fact that those listening are the recipients, at least partially, of what the composer sought to express. The orchestral parts are definitely a part of Bartok, and at least here, the listener hears what originally was intended.

The soloist was in excellent form. He pursued the music as though he were a disciple of what had been originally intended. This, coupled with a lovely tonal line and execution, offered much for the audience to praise. The orchestra at this time was superb in its intent as well as its technical ability.

Dr. Munch gave a masterful reading of the Beethoven. The Allegretto, one of the most beloved and famous of any symphonic movements was cadanced with style and captured in no ordinary manner the reason for this music's influence on those of the romantic period. The entire symphony was pleasing to experience, and there was little if any doubt that the combine of Munch and the Boston Symphony made Beethoven everything he is expected to be.

This week at the festival has been presented in tribute to Serge Koussevitzky. Possibly the highpoint will be the appearance of Leonard Bernstein as guest conductor tonight.

TOMORROW AT 2:30 o'clock Charles Munch will conduct. His program will include Hanson's Elegy for Serge Koussevitzky; Honegger's Symphony No. 1, and Beethoven's Symphony No. 3. At 8:30 in the theater, the BMC group will present a program of opera scenes.

The 16th Bennington composers conference and chamber music center in Vermont will be in session through the 27th of August. The conference opened today.

The Composer's conference presents the opportunity for talented composers to hear their works played and criticized. It performs a unique function in that the participating composers represent the broadest possible cross-section of musical points of view. The absence of an arbitrarily set aesthetic principle assures an open-minded approach to the work of each composer on the part of both his colleagues and the staff performers.

Programs include seminars with the staff composers on technique, contemporary idioms, publishing, and criticism, readings of acceptable works, and public performance of the best works. All reading sessions and public concerts are professionally recorded.

New England Newsclip Agency, Inc.
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Republican (m)
WATERBURY, Conn.
Circ. 22,546

AUG 15 1961

Tanglewood Concerts Well Attended

(Special to The Republican)

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SM

175

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., AUGUST 13, 1961

Headline Tanglewood Program This Week

Among a few of the headliners appearing at Tanglewood this week are: upper left, Gary Graffman, pianist, who will be soloist with Pierre Monteux and the Boston Symphony Orchestra Saturday evening at 8.30; upper right, Eleazar de Carvalho, who will lead the students of the Berkshire Music Center Thursday evening; lower left, Aaron Copland, faculty chairman, who will conduct the student orchestra Thursday evening, and lower right, Claudio Arrau, pianist, who will appear Wednesday and Friday evenings.

Tanglewood Topics

Sunday, 10 a. m., Music Hall, Berkshire Chamber Music; 2.30 p. m., Music Shed, Boston Symphony Orchestra, Charles Munch conductor; 8.30 p. m., Theater, Berkshire Music Center opera scenes.

Monday, 8.30 p. m., Music Hall, Composer's Forum.

Wednesday, 8.30 p. m., Theater, Liszt Sesquicentennial recital, Claudio Arrau soloist.

Thursday, 3.30 p. m., grounds open; 8.30 p. m., Music Shed, climax event of "Gala Evening" with concert by students of Berkshire Music School.

Friday, 3.15 p. m., Music Hall, Seminar in Contemporary Music; 8.30 p. m., Music Shed, Boston Symphony Orchestra, Charles Munch conductor, Claudio Arrau soloist.

Saturday, 10 a. m., Music Shed, Boston Symphony Orchestra open rehearsal; 3 p. m., Music Shed, Berkshire Music Center Orchestra; 8.30 p. m., Music Shed, Boston Symphony Orchestra, Pierre Monteux conductor, Garry Graffman soloist.

Special Program

Charles Munch, Richard Burgin, Arthur Fiedler, Leonard Bernstein, Aaron Copland, Erich Leinsdorf, and Gary Graffman discussed "The Direction of Music in America" in a special 50-minute program recorded at Tanglewood Wednesday by the Columbia Broadcasting System and for National Educational Television.

The program will be available to approximately 200 CBS stations in the United States and to national television stations this week.

* * *

Tanglewood 'Today'

The National Broadcasting Company's "Today" Show was at Tanglewood Thursday.

John Chancellor, who succeeded Dave Garroway as host on the program, and his associates, including Frank Blair, Anita Colby, and Betty Clooney, interviewed Mrs. Serge Koussevitzky, Aaron Copland and Arthur Fiedler, among others, and the Boston Fine Arts Quartet (members of the Boston Symphony Orchestra) performed.

soloists from the Opera Department will be heard in the scenes from Mr. Copland's opera.

* * *

Claudio Arrau

Claudio Arrau, the pianist who is almost as famed for his indefatigability and his transhemispheric tours as he is for his pianism, will make two appearances at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood this week.

Wednesday evening Mr. Arrau will present a recital of piano music by Franz Liszt. For this recital, which will be held in the Tanglewood Theater at 8.30 p. m., Mr. Arrau has contributed his services to benefit the Berkshire Music Center scholarship funds. As guest with Charles Munch and the Boston Symphony Orchestra Friday evening, Mr. Arrau will be heard in the Piano Concerto No. 4 by Beethoven.

'Gala Evening'

Charles Munch, Aaron Copland and Eleazar de Carvalho will conduct the Berkshire Music Center Orchestra at Tanglewood Thursday evening at 8.30 as the final event of the center's annual "Gala Evening." All students at the Boston Symphony Orchestra's summer school — 284 from 36 states and 10 foreign countries — will participate in the gala, the income from which will benefit the center's scholarship funds.

"The "Gala Evening" will begin at 4 p. m. when members of Boris Goldovsky's Opera Department will present a program of one-act operas in the Tanglewood Theater.

At 6 p. m. in the Chamber Music Hall the Fromm Players — those studying at Tanglewood on fellowships awarded by the Fromm Music Foundation of Chicago—will give a concert of music by composers studying under the direction of Aaron Copland, Wolfgang Fortner and Roberto Gerhard at Tanglewood this summer.

The Tanglewood Choir—students from the Department of Choral Music, trained by Hugh Ross, Willis Beckett and Alfred Nash Patterson — will give a supper concert from the porch of the Main House at 7 p. m.

Eleazar de Carvalho — head of the Music Center Orchestra — will conduct Haydn's Symphony No. 99 as the first work in the concert by the school's symphony orchestra in the Music Shed at 8.30 p. m. Dr. Munch, who is director of the Berkshire Music Center as well as music director of the Boston Symphony Orchestra, will conduct the students in Tchaikovsky's Overture, "Romeo and Juliet," and Aaron Copland will conduct the orchestra in scenes from his opera "The Tender Land." The Festival Chorus — made up of students from all departments — and

Final Koussevitzky Concert Is Today at Tanglewood

First Berkshire Performance of Boston Symphony Orchestra Was 25 Years Ago

LENOX—This weekend at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood three concerts have been scheduled in tribute to the memory of Serge Koussevitzky who died June 4, 1951. Dr. Koussevitzky's grave is within a few miles of the Tanglewood grounds where he conducted the Boston Symphony Orchestra for many years and where he directed the first years of the orchestra's school, the Berkshire Music Center.

Anniversary Concert

Leonard Bernstein and Richard Burgin—both friends and colleagues of Dr. Koussevitzky—conducted the first two concerts this week end (Friday and Saturday nights) and Charles Munch, who succeeded Serge Koussevitzky as the orchestra's music director in 1949, will conduct today's concert. In addition to being a tribute to Dr. Koussevitzky, today's concert will also mark the 26th anniversary of the first Boston Symphony Orchestra concert in the Berkshires.

The orchestra's first concert, conducted by Serge Koussevitzky, and given on the grounds of a Berkshire estate, was held on Aug. 13, 1936. At this concert Dr. Koussevitzky conducted the Bach Chorale Prelude, "Komm Gott, Schopfer, heiliger Geist" and three compositions by Beethoven: the "Egmont" Overture, and the Symphonies No. 7 and 2.

At today's concert Dr. Munch will conduct Hanson's "Elegy for My Friend Serge Koussevitzky," Honegger's Symphony No. 1 and Beethoven's Symphony No. 3.

Dr. Munch will conduct the final concert of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood next Sunday afternoon. For the last concert of his penultimate season as the orchestra's music director, Dr. Munch has chosen Hector Berlioz' Dramatic Symphony "Romeo and Juliet."

At this performance his guests will be contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm plus the Festival Chorus (prepared by Hugh Ross, Alfred Nash Patterson and Willis Beckett). Dr. Munch has invited the 50 members of the University of Montreal chorus to join the Festival Chorus for this performance. The Montreal chorus has been prepared by its director, Fernand Graton, who is a former student of both choral conducting and orchestral conducting at the Berkshire Music Center.

Pierre Monteux will conduct the Boston Symphony Orchestra at Tanglewood Saturday evening at 8.30 with pianist Gary Graffman as his guest. Mr. Graffman will be soloist in Rachmaninoff's Piano Concerto No. 2. The remainder of the Suite from "Petrouchka" by Stravinsky and Tchaikovsky's Symphony No. 6.

Claudio Arrau will present a recital at Tanglewood Wednesday at 8.30 p. m., and he will be Charles Munch's guest at the Friday concert at 8.30 p. m. The recital, a Liszt Sesquicentennial program, will consist of excerpts from "Annees de pelerinage," Etudes d'Execution Transcendante, the Ballade in B minor, No. 2, "Benediction de Dieu dans la solitude," and the Mephisto Waltz. At the Boston Symphony Orchestra concert Friday, Mr. Arrau will be guest in a performance of the Piano Concerto No. 4, in G major, by Beethoven. At this concert, Dr. Munch will also conduct Mendelssohn's Octet for Strings and "La Mer" by Debussy.

At Tanglewood Thursday the students of the Berkshire Music Center will participate in several programs to benefit the Berkshire Music Center's scholarship funds. The gala evening, for which the grounds will be opened at 3.30 p. m., will include performances by students from every department of the school. The final event of the evening will be a concert by the student orchestra in the Music Shed.

Friends of the Berkshire Music Center are invited to the following events in the coming week: Composer's Forum, Monday, 8.30 p. m. in the Chamber Music Hall; Seminar in Contemporary Music, Friday, 3.15 p. m., in the Chamber Music Hall; Berkshire Music Center Orchestra, Saturday, 3 p. m., in the Shed; and Berkshire Music Center chamber music Sunday, Aug. 20, 10 a. m., in the Chamber Music Hall.

Bernstein, Munch, Burgin Share Tanglewood Podium

By D. E. RITZ
Gazette Music Editor

The Boston Symphony Orchestra presented three concerts at Tanglewood, Lenox, Mass., this weekend honoring its late director, Serge Koussevitzky, and playing for weekend audiences numbering 24,962 persons.

* * *

RICHARD BURGIN, concertmaster and assistant conductor under both Dr. Koussevitzky and Charles Munch, conducted the Friday evening concert; Leonard Bernstein, pupil of Dr. Koussevitzky, conducted the Saturday night concert and Dr. Munch, successor to Dr. Koussevitzky, conducted yesterday afternoon's concert.

The Friday concert drew 4,663 persons; the Saturday concert 13,602 and yesterday's concert 6,697. The Saturday open rehearsal was attended by 5, 021.

Yesterday's program, which we attended, included Howard Hanson's "Elegy to the Memory of My Friend, Serge Koussevitzky, opus 44," the Honegger Symphony number 1" and the Beethoven "Symphony number 3 in E flat Major, Eroica, opus 55."

* * *

DR. HANSON was present to hear the orchestra in a fine performance of his composition which was commissioned by the orchestra and the Koussevitzky Music Foundation for the 75th anniversary of the orchestra.

A somber, but expressive melody is the basis of the "Elegy"—the only composition on yesterday's program which included the use of the harps. The music is rewarding and the performance drew fine applause which Dr. Munch shared with the composer.

* * *

THE HONEGGER Symphony, composed in 1929-30, has an unusually melodic (for Honegger) slow movement and music of vigorous, almost wild character in its opening and closing movements. There is an angularity to the themes and phrases of the composer, yet melodies appear in the most unexpected places.

The Honegger Symphony No. 1 was composed for the 50th anniversary of the Boston Symphony Orchestra and first was performed Feb. 13 and 14, 1931. A master of orchestration and of color, Honegger's works have boldness, vigor and dissonance.

* * *

THE "EROICA" NEEDS no analysis. The vigor of Dr. Munch's interpretation and the delight of the men of the orchestra in recreating the music left one breathless. There is a nobility to the music of the "Marcia funebre" and a resonance to the Beethoven music that made it a fitting conclusion to a weekend, honoring the conductor whose name was synonimous with Tanglewood from 1936 through Aug. 13, 1950. Dr. Koussevitzky died June 4, 1951.

The Berkshire Festival has been extended another week and will continue through next weekend with Boston Symphony concerts on Friday and Saturday evenings and Sunday afternoon.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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AUG 15 1961

Orchestra Pays Tribute To Koussevitsky Memory In Tanglewood Concert

In the sixth weekend of the Berkshire Festival at Tanglewood, the Boston Symphony Orchestra paid tribute to the memory of its late great conductor, Serge Koussevitsky. Music identified with the 25-year director was shared between his colleagues, associate conductor and concertmaster Richard Burgin, a famous former pupil Leonard Bernstein and his successor, the distinguished Charles Munch.

Friday evening's concert drew a rather small attendance of 4663, but conceived a memorably inspired program under the baton of Mr. Burgin. Two divergently conceptual Symphonies were performed with each composer's intent noted and explicitly revealed by Mr. Burgin and the keenly alert musicians and chorus.

Haydn's G major Symphony No. 88 was the first to be savored, its small orchestra component sparkling and tender, bucolic and joyous in turn. Intermission happily separated this "beloved symphony" from Mahler's Second. Whatever his reason for expressing the fifth movement in words and strictly juxtaposed orchestration, (he has been accused of imitating Beethoven's Ninth) it was to our delighted edification and pleasure that it was performed. Eunice Alberts, former student at the Music Center, used her fine contralto with grand and sensitive style. Nancy Carr, as the solo soprano was effectively moving. The whole work enkindled a seldom experienced mood of excitement, both hushed and expectant, and finally realized.

Whether the recent telecast from Tanglewood by the "Today" program, was responsible for the influx of 13,602 auditors on Saturday evening, or the presence of Leonard Bernstein as conductor, can hardly be determined. Odds lean to Mr. Bernstein, a television personality himself, and a devastatingly active director.

After requesting the audience to stand in silence with bowed heads for a few moments in memory of Mr. Koussevitsky, Bernstein started the concert. From the opening Adagietto movement from "Symphony for Classical Orchestra" by Harold Shapero, the accent was on the volatile leader. His dynamic gyrations are compelling (and also distracting), but he seems to know his score, and the seasoned players have long known theirs, so the results are usually sound, and kinesthetically pretty exhausting.

It is difficult to feel a healthy rapport between Mr. Bernstein and the musicians, in spite of seemingly lucid and incessant indications. His youthful figure remains apart, more attuned to the audience.

Stravinsky's stunning Symphony of Psalms, commissioned for the 50th anniversary of the Boston Symphony, by the Orchestra and Mr. Koussevitsky, marked the end of the first section. Written for wind, brass, bass strings and percussion, with piano, there were many stirring and powerful moments in the contrapuntal orchestral and choral exposition. The Latin text was unrecognizable, perhaps intentionally, but the voices of the Berkshire Festival Chorus were strong and controlled. Mr. Bernstein brought Hugh Ross onstage to share in the prolonged applause.

A galloping tempo marked Tschaikowsky's Fifth in the third movement and resultant mixed-up winds in the fourth. Staccato was impossible, as were some of the runs, for clear execution. A soaring climax, pulled out of endless Bernstein's store of energy, brought cheers and mad applause from the entranced audience, in no apparent hurry to leave.

Sunday's concert also marked the orchestra's 26th anniversary of its first concert for the Berkshire Festival, (its third season). In an ostensibly inspired mood, Charles Munch conducted Hanson's "Elegy for My Friend Serge Koussevitsky," Honegger's First Symphony and Beethoven's Third.

The Elegy, composed for the 75th anniversary of the orchestra, is deceptively bland at first with a lovely melody heard throughout in various guises. As the dissonance commences, hackles rise, but as the development progresses to a high pitch of cacophony, senses are smoothed, soothed. A piannissimo ending found everyone hushed and quite moved.

Honegger' First is a favorite symphony, a marvelous first movement its themes at "sixes and sevens," full of tearing sounds, an Adagio, oddly romantic, with a Presto unlike any other, dominated by the winds and brass.

Still in warm accord with his players, Mr. Munch and the orchestra sailed through the "Eroica," with some slight pitch variances by the winds, but plenty of verve and heroic sounds. One must admit, though, in truth, it was a bit dull after the Honegger, so attached has one become to the boundless spectrum of tone color employed by the contemporary composers.

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JOURNAL-AMERICAN
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AUG 14 1961

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 12 1961

Music Review

Burgin Triumph at Tanglewood

By JAY C. ROSENFELD

TWENTY-FIVE YEARS ago, lacking one day (Aug. 13, 1936), the Boston Symphony Orchestra made its debut at a Berkshire Symphonic Festival, the third. Happily it has become a permanent feature of that institution.

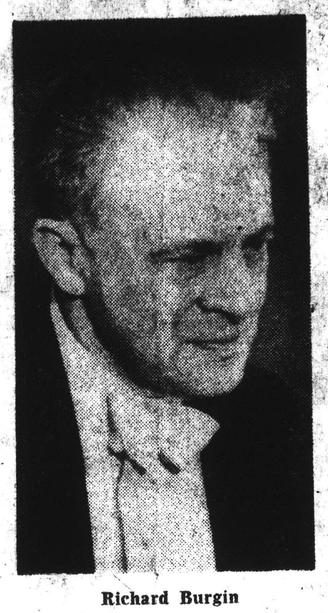
Its conductor on that eventful occasion was Serge Koussevitzky. From a one-week, three-concert schedule it has expended to a seven-week, multi-winged venture, in the main because of the inspiration, vision and courage of the late, the great conductor. This week's concerts at Tanglewood are being dedicated to his memory, and the programs are being divided between one of his most valuable collaborators, his concertmaster and associate conductor Richard Burgin, his famous pupil, Leonard Bernstein, and his distintinguished successor, Charles Munch. Last night Burgin was in command.

* * *

THE PROGRAM consisted of two symphonies: the Haydn G Major, No. 88, and the second of Gustav Mahler. In size and scope Burgin could not have gone to more divergent extremes. Haydn, gay and bright, pithy, transparent and simple; Mahler, troubled and involved, lengthy and sometimes restless, breaking away from the customary four-movement plan to a many-mooded opus calling for a vastly expanded orchestra and vocal soloists and chorus.

This Haydn was a favorite of Koussevitzky. We can still recall how he reveled in the heavy-booted third movement which Haydn called a minuet, but which was really more a lusty peasant dance, proceeding in the trio to another typical folk tune with a bag-pipey drone sustained uniformly in the violas. Burgin sensed the piquant daintiness of the first movement and the overall euphoric mood. The opening chords of the introduction had a resonance the orchestra has rarely surpassed, and the song of the largo was unalloyed bliss.

Haydn asks for a small orchestra, a flute, a couple each of oboes, bassoons, horns, trumpets and tympani. Mahler's instrumentation requires multiplied personnel in every section and fortified concentration in many individual desks.



Richard Burgin

* * *

MAHLER STRAYED into opera but slightly, and unsuccessfully, but his symphonies are opera in everything but costumes, scenery and action. There is an underlying force in these, his larger works, a compulsion and an aspiration for all that is lofty and paramount. He lays siege to his goal with an insistence and zeal that prompts him to leave no avenue unexplored. The result is that there are a great many unpredictable changes of pace and character within a single page. Mahler's detractors have pointed out that his music does not pursue a straight line. His supporters show how this is one of the features of his greatness.

But who could write a more delightful intermezzo (it isn't really a scherzo) than the second movement of this very symphony. He doesn't call on his full forces here, and he is so afraid that the conductor will not carry out his wishes that he has interspersed cautionary comments: "don't hurry," "comfortable," "don't drag," "relax," "steady," like signposts along a hazardous route.

* * *

BURGIN MADE the introduction an earnest and serious expression in accord with Mahler's wishes. The voices do not enter until the fourth movement. At this point last night's contralto soloist, Eunice Alberts, reached superb vocal and interpretive heights in the phrase "Man is in distress." Mahler never allows the voice here to depart from the ominous understated mood, and he writes with monastic severity for the accompanying orchestra. It is only in the ensuing and final long movement that he breaks out in extravagent musical splendor.

Burgin attained a triumph in his coherent command of this draining and exhausting movement. He realized the sublimity of Mahler's cosmic dimensions and himself reached an exhaulted expression of this overwhelming music.

* * *

THE FESTIVAL chorus had been trained by Alfred Nash Patterson and their initial a capella mysterious verse of the "Resurrection" was stunningly restraint, especially in its juxtaposition after the bird-free flights of the flutes' cadenza.

The soprano solo, sung by Nancy Carr, emerges from the ensuing chorus, still in the quietest hush, where she had been enjoined not to allow herself to be distinguished above the other voices. There was sincerity in the simple lines allotted her and her easy voice made the lines deeply effective.

But the evening was Burgin's. He made the music heroic, and the orchestra played and the voices sang for him with their utmost competence. This was a great and moving musical experience and one that will not be forgotten easily by anyone in the audience who was as affected as this reviewer.

AT TANGLEWOOD

A Fitting Tribute

By MILES KASTENDIECK

TANGLEWOOD, LENOX, Mass., Aug. 14.—All three concerts of the Berkshire Festival weekend paid tribute to the memory of Serge Koussevitzky, who died a decade ago.

Charles Munch conducted yesterday's program, Leonard Bernstein returned just for Saturday's concert, and Richard Burgin opened the memorial series on Friday.

Each program recalled Dr. Koussevitzky's close association with certain works.

Howard Hanson's beautiful "Elegy to the Memory of Serge Koussevitzky" set the tone of yesterday's concert. He had composed it for the 75th anniversary of the Boston Symphony and was present to hear it again yesterday.

It was most fitting for an occasion that also marked the 26th anniversary of the first Boston Symphony concert in the Berkshires, conducted, of course, by Dr. Koussevitzky.

Key to Honegger

Honegger's Symphony No. 1, commissioned by Dr. Koussevitzky for the orchestra's 50th anniversary and given its premiere in Boston in 1931, reminded listeners of the conductor's promotion of contemporary music. Heard 30 years later, it provides the key to Mr. Honegger's outstanding position among his contemporaries, for the stamp of individuality is unmistakable.

Noted for his "locomotive style," Mr. Honegger caught the rhythmic impulse of the century in this first symphony. It dominates the first and third movements, working up to almost carnival spirit in the "hurrah" element of the finale.

The adagio gives some insight into Mr. Honegger's feeling for melody, but the inspired coda of the last movement has a magical quality that only a true artist creates. The work was most sympathetically played under Mr. Munch's direction.

A staple of the repertory, Beethoven's "Eroica" symphony, completed this program just as Tchaikovsky's 5th literally wound up the Saturday concert.

Record Audience

Mr. Bernstein had chosen Shapero's "Adagietto" and Stravinsky's Symphony of Psalms for their special association with Dr. Koussevitzky. The former was commissioned by the Koussevitzky Music Foundation during his lifetime, the latter for the orchestra's 50th anniversary.

The return of Dr. Koussevitzky's pupil in the first year of the Berkshire Music Center to the scene of his formative period became an occasion in itself. The largest crowd of the festival gathered — some 13,602 persons.

An associate conductor and concertmaster of the orchestra under Dr. Koussevitzky, Mr. Burgin scheduled Haydn's Symphony No. 88, favorite of the conductor, and Mahler's Second Symphony, subtitled "Resurrection." It It was redolent with meaning and gesture, worth much more appreciation than indicated by the small audience attending.

It was Dr. Koussevitzky's zeal that gave the Berkshire Festival the impetus to grow year after year. Tanglewood became a symbol of his idealism as well as his close personal affiliation with everything that happened at the Berkshire Music Center, which was the realization of his fondest dream.

A decade after his death this memorial weekend brought a host of memories as well as formal recognition of his great contribution to the musical life of this country. The programs told only a part of the story, but the occasion was notably appropriate and gained significance as it unfolded.

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Christian Science Monitor (e)
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Circ. 157,545
AUG 14 1961

Koussevitzky Honored at Tanglewood—

Burgin, Bernstein, Munch Offer Absorbing Programs

By Louis Chapin

Lenox, Mass.

Three conductors have brought to Tanglewood audiences, this weekend, their tributes to the memory of Serge Koussevitzky. The first was most characteristically his colleague, and brought, above all, warmth of heart; the second was his pupil, and brought brilliance; the third was his successor, and brought wisdom. The three of them programing a composite portrait of themselves, their composers, and the man they honored, put together a distinctly rich weekend.

The colleague, who conducted on Friday night, was Richard Burgin, and his composers were Haydn and Mahler—two Viennese a century apart. Mr. Burgin grasped the older master's Symphony No. 88 in both his hands, and packed its limber energies and graces into a full-bodied reading.

He turned then from Haydn's compact abundance to Mahler's profuse abundance, and the variegated panorama of the "Resurrection" Symphony (No. 2 in C minor) was unrolled before us. The lights and darks of the first three movements took their deliberate, loose-jointed course, with moments of genuine delight, but the full consequences of this work came into view with the vocal parts of the last two movements.

Eunice Alberts dedicated herself with lovely results to the lucidity of the contralto song "Urlicht" (Primal Light); her colors were matched by equally sensitive singing from the chorus, trained in their ample sonorities by Alfred Nash Patterson, and from Nancy Carr, whose soprano was spun, first of all, out of the choral tone.

The conclusion was one of sublime unanimity, with every element responding to Mr. Burgin's exhilarated direction and to the poet Klopstock's vision:

You will rise again, yes, rise again, my heart, in a moment.
Though stricken, borne aloft —to God!

* * *

The pupil, who drew an audience of over 13,000 on Saturday night, was Leonard Bernstein, present conductor of the New York Philharmonic and former Tanglewood student and faculty member. Mr. Bernstein opened his program with Harold Shapero's lyrical and lilting Adagietto from the Symphony for Classical Orchestra, and the composer was present to acknowledge the applause for his deftly orchestrated work.

The Tanglewood Chorus then returned to join an orchestra minus upper strings and plus two pianos for a striking performance of Stravinsky's "Symphonie de Psaumes." The words of self-deprecation and Deific praise are communicatively bound within the composer's tight style of this time (1930) as well as within the Latin language. Mr. Bernstein hammered at the enameled Byzantine surfaces of this work, and was met by its almost savage energies, evoking some of the sounds of Mussorgsky's Russia. He also made the most of its emergent warmths.

But the Russian whom most of this huge audience had come to hear was Tchaikovsky, and Mr. Bernstein, in the Fifth Symphony, gave his listeners exactly what they wanted. It was total Tschaikovsky teamed with total Bernstein, directed where we were most likely to feel it—to the outward ear and the solar plexus. It fulminated, lamented, grunted, exulted, and whipped its last movement lengths into a dizzy whirr of almost unbearable brilliance. It proved all concerned (including the composer) to be capable of extraordinary performance, and it proved little else. The restrained poetry of Shapero's Adagietto was a long way away.

* * *

The successor, on Sunday afternoon, was of course Charles Munch. He presented the most specific musical tribute, in Howard Hanson's Elegy to the Memory of Serge Koussevitzky, written for the orchestra's 75th anniversary. Its tonal depths and melodic contours had every reason to be at home here, and Dr. Munch recognized them with his own wisdom and dignity. Dr. Hanson, too, was present to receive an audience's thanks.

At the center of the program was Honegger's First Symphony, with crisp-colored Gallic vitality quite congenial to one facet of its conductor. The closing measures of elegiac contemplation might almost have come as atonement for impudence in other parts of the symphony.

The last word was left for Beethoven. His "Eroica" Symphony was given an uncrowded performance, and allowed to speak for its own considerable self. For all of countless previous hearings, a notable feature of his tribute to heroism came newly to light: Beethoven became so interested in the slow hymn-variation of his last-movement theme that its quality permeated most of his conclusion.

It left us, also, with a fresh conviction that the Boston Symphony, during recent times, has been blessed with two different but splendid conductors.

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Gazette (e)
WORCESTER, Mass.
Circ. 92,860
AUG 14 1961

Lenox Music Dedicated To Koussevitzky

By JOHN F. KYES
Gazette Music Critic

LENOX — The three weekend concerts at Tanglewood were dedicated to the memory of Serge Koussevitzky, who conducted the Boston Symphony for 25 years and played a major role in establishing and developing the Berkshire Festival and Music Center.

The weekend highlighted the Festival chorus, also soloists and conductors developed by Koussevitzky or closely associated with him for many years. The works programmed were favorites of Koussevitzky and in some cases commissioned during his tenure.

The results were mixed, two concerts drawing rather small audiences, while Saturday brought a near-record throng of 13,602 to see Leonard Bernstein and hear the wondrous results of his strenuous conducting.

The Friday concert, under the baton of Richard Burgin, present associate conductor and longtime assistant to Koussevitzky, achieved effective contrasts. It opened with the Haydn Symphony No. 88, followed by the Mahler "Resurrection" Symphony with Nancy Carr, soprano, Eunice Alberts (Tanglewood alumna), contralto, and the chorus prepared by Alfred Nash Patterson.

Composer Attends

Howard Hanson unexpectedly attended the concert yesterday, conducted by Charles Munch, to hear his "Elegy to the Memory of Serge Koussevitzky." The Honegger Symphony No. 1, also heard Sunday, was commissioned for the 50th anniversary of the Boston Symphony in 1931, and the Beethven Third Symphony ("Eroica") was also a favorite of the late maestro.

Leonard Bernstein opened the Saturday concert by motioning the vast audience to its feet, in silent tribute to the man who taught young Bernstein the details of conducting at Tanglewood in 1940, and did much to bring him to public notice.

Harold Shapero, a native of Lynn and one-time Berkshire student, took a bow after the playing of the Adagietto from his "Symphony for Classical Orchestra," commissioned in 1947 by the Koussevitzky Music Foundation. Bernstein approached this admirable music in a mood of tenderness, emphasizing its persuasive, soft, insistent qualities, leading to occasional stressed climaxes.

Elegiac Mood

Many moments of gentleness maintained an elegiac mood in the Stravinsky "Symphony of Psalms," in which the 100-voice chorus prepared by Hugh Ross did splendid work. The orchestral forces were novel, with an absence of all the upper strings, and flutists sitting where the violinists usually are. The resulting colors, sometimes barbaric, were always suggestive of Hebrew religious pageantry. In the "Leudate" section, with a virtuoso orchestra and the wonderfully flexible chorus, Bernstein built up an energetic dance, full of bright colors and complex beats.

After intermission, Bernstein began to really gesticulate, and drew from the Bostonians such a performance of the Tchaikovsky Fifth as I had never heard before. The dramatic sequences of the opening movement were tossed at the audience in rapid succession, with such alert pacing that nowhere did there seem to be a weakness in the composer's canvas. The famous "Andante cantabile" avoided triteness and mawkishness, and sang with the greatest variety and charm.

The Waltz of the third movement began delightfully but ended with a glimpse of the feet of clay inherent in this music. Not even Bernstein could make every bit of this symphony grand, but the Finale soon regained the magic charm, and its conclusion was followed by such a series of recalls of the conductor as even Tanglewood has seldom witnessed.

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Town Times
OAKVILLE, Conn.
Weekly Independent
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GARY GRAFFMAN, pianist, is to be soloist with Pierre Monteux and the Boston Symphony Orchestra at the Berkshire Festival concert Saturday, Aug. 19, at 8:30 p.m. Mr. Graffman will be heard in a performance of Rachmaninoff's Piano Concerto No. 2.

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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 6,005
AUG 20 1961

Festival Closes . . .

The Boston Symphony Orchestra's seven-week Berkshire Festival closes today, Aug. 20, at Tanglewood in Lenox, Mass. For the final concert of the 1961 Festival, Charles Munch will conduct a performance of "Romeo and Juliet" by Hector Berlioz.

His guests in this performance will be Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass, plus the Festival Chorus which will be augmented by the University of Montreal Chorus.

The 1962 Berkshire Festival at Tanglewood will be extend-

(Continued on Page 15)

Seventh Week - Aug. 14-20

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Journal
LAKEVILLE, Conn.
Weekly Independent
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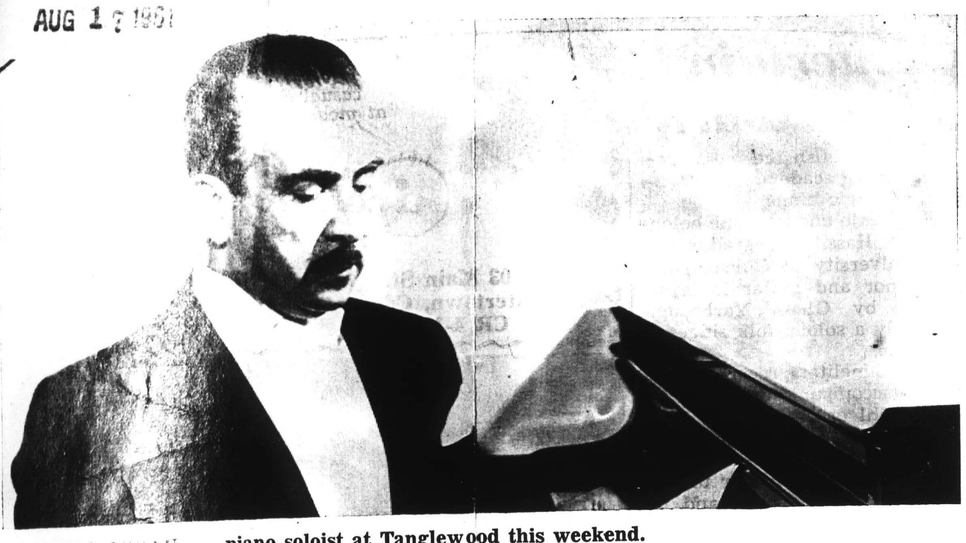
AUG 17 1961



CLAUDIO ARRAU . . . piano soloist at Tanglewood this weekend.

Tanglewood Programs Final Weekend

Charles Munch will conduct the final concert of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood Sunday afternoon (Aug. 20). For the last concert of his penultimate season as the Orchestra's Music Director, Doctor Munch has chosen Hector Berlioz' Dramatic Symphony *Romeo and Juliet*.

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Boris Golsovsky's Opera Department will present a program of one-act operas in the Tanglewood Theatre.

The final event of the evening will be a concert by the student orchestra in the Music Shed.

JOLIET, ILL.
HERALD-NEWS
D 34,555 S. 35,461

AUG 24 1961

Joliet Herald-News, Thursday, August 24, 1961—17

Concert Pianist Has Busy Life

By DAVE M'INTYRE
Copley News Service

A plane to catch, another hotel room waiting at the end of a taxi ride, a different stage, an unfamiliar piano — these are all part of the life of the concert soloist, and they can be trying.

There are compensations, of course, such as the new and unusual places to see, interesting people to meet, and the challenges set up by every concert. The trick, says Gary Graffman, is in concentrating on the benefits and accepting the handicaps with as little fuss as possible.

Now 32, Graffman has been a leading light on the concert circuit ever since he won the Leventritt Prize in 1949. This is one of the most demanding tests in the field of music. It is only awarded when an aspiring pianist meets extremely exacting standards. Hence, the holder of Leventritt honors is in immediate demand.

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Should this happen, it will be a very pleasant boost to this family pride, for Graffman's father was forced to flee Russia during the revolution of 1917, and Gary would not mind at all showing them what they missed.

At a concert in Tanglewood, Mass., he performed for an audience of 12,500.

"I should have been nervous, but I wasn't," he said. "They didn't tell me how many were there until just before I went on stage. It was also the first time I had played with Monteux, which should have made me more nervous." (Pierre Monteux is one of the world's outstanding conductors.)

"It was the just one of the good nights," Graffman added. "Some times you can get nervous for no reason at all. At other times everything goes exactly right. And this was one of them."

Before the Tangelwood date, Graffman had had two months rest at a villa in the French Reviera, but now his busy season begins. He returns to Europe early in September for two months of concerts, then will tour the United States until April, after which he goes to South America.

He finds audiences everywhere are about the same, eager for good music, and willing to respond when they hear it.

"This is what makes it all worthwhile," he said. "Making a record may be more profitable. It usually is, in fact, if you choose a popular work. But there's no substitute for the applause of a live audience."

SAN DIEGO, CALIF.
TRIBUNE
D. 121,778
AUG 22 1961

FRONT ROW

- Concert Soloist's Life Trying
- Pianist at Balboa Park Bowl
- Performer Much in Demand

By DAVE McINTYRE
EVENING TRIBUNE Entertainment Editor

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
AUG 14 1961

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Traveler (e)
BOSTON, Mass.
Circ. 169,783
AUG 17 1961

At Tanglewood

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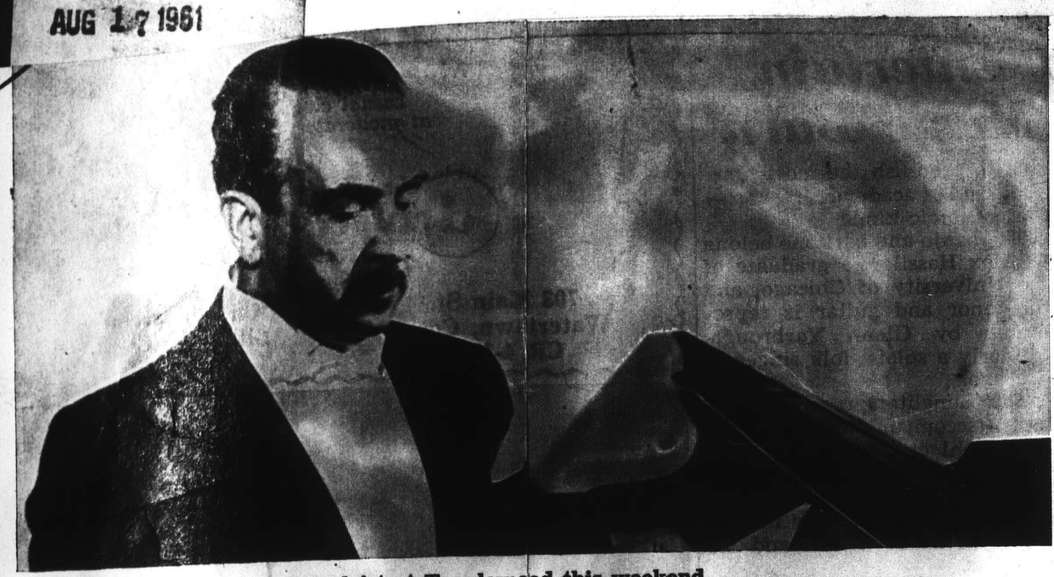
Amusements

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498
AUG 17 1961



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SAN DIEGO, CALIF.
TRIBUNE
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HERALD-NEWS
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Box 2078, Boston 6 • RIchmond 2-4200
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Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 169,783
AUG 17 1961

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177

ALBANY KNICKERBOCKER NEWS
Saturday, August 19, 1961

Tanglewood's Grand Finale Tomorrow

Munch to Direct Boston Symphony in Berlioz' 'Romeo and Juliet'

TANGLEWOOD—Ne ends its 1961 season tomorrow n a great burst when Charles Munch conducts the huge "Romeo and Juliet" by Berioz.

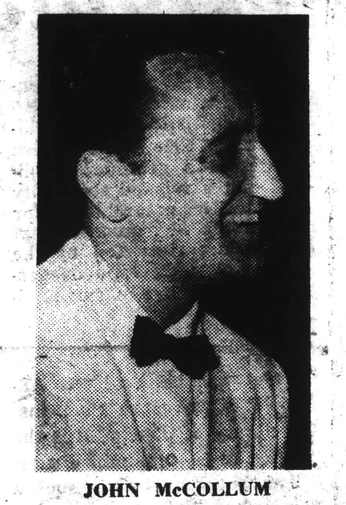
Dr. Munch will have as uests, Florence Kopleff, conralto; John McCollum, tenor, nd Donald Gramm, bass.

Berlioz did things up big. o Tanglewood's local facility, he Festival Chorus, is being ugmented by the University f Montreal Chorus.

Tonight, Pierre Monteux will lead the Bostonians in works by Russian composers of different eras and styles. Stravinsky's "Petrouchka" Suite will be heard, and Tchaikovsky's "Pathetique" Symphony, plus Rachmaniioff's Second Piano Concerto with Gary Graffman as soloist.

Marlboro Winding Up

The lean days to come will be apparent shortly in the chamber music field, too.



JOHN McCOLLUM

Marlboro gives its final two concerts tonight and tomorrow afternoon. The Yale Music School at Norfolk already has completed its series.

A little closer, in Vermont, the Bennington Composers Conference is enlivening the air with performances of scores by the score or so composers present. There are concerts tonight, Wednesday and next Saturday nights, most of it new music.

Top performers from New York and elsewhere are gathered at Bennington to give the composers the best representation possible.

Just north of Bennington in Manchester, the Southern Vermont Arts Center will present Claudio Arrau, a new Vermont resident, in a recital tomorrow featuring the Beethoven "Waldstein" Sonata and shorter works.

At the Music Barn in Lenox, The Limelighters sing today, the Brothers Four tomorrow and Art Blakey and His Jazz Messengers plus Slide Hampton play next Saturday night, Aug. 26.

The Saturday night hour, 8:30, represents a change from past weeks at the Barn. Saturday events have been held in the afternoon, to avoid conflict with the Boston Symphony concerts Saturday nights at Tanglewood.

Rensselaerville Benefit

Gilbert and Sullivan's "Pirates of Penzance" will be staged by an experienced New York cast Saturday, Aug. 26 at Conkling Hall in Rensselaerville as a benefit for the local library.

Tonight on the dance front, the Ten Young Danes from the Royal Ballet end their two-week run at Jacob's Pillow. The lively young company dashes back home to Denmark and immediately starts intensive work for the opening of their regular season.

The big dance extra for the week comes Tuesday, when Ted Shawn, director of Jacob's Pillow, opens his theater to the Children's Dance Theater of the University of Utah.

Virginia Tanner's first appearance with her gifted group at Jacob's Pillow in 1953 was a tremendous success. One New York critic wrote that "the children danced as if they had faith in themselves, had love for those who were seeing them . . ."

CLAUDIO ARRAU

They will perform at 3:30 and 7:30 p. m. Tuesday only.

The rest of Jacob Pillow's eighth week is filled with the choice combination of modern, ballet and ethnic dance familiar to Ted Shawn's followers.

Patricia Wilde and Edward Villela, from the New York City Ballet, will be on hand to do classis pas de deux. Alonzo Rivera, an expert student of the subject, will perform Mexican dances. Deborah Zall and Company, with Nancy Stevens, Renee Rapaport and Dan Jaramillo will give modern American works choreographed by Miss Zall.

Carlos de la Camara and his sister, Myrna, will contribute flamenco.

ALBANY TIMES UNION
Wednesday, August 16, 1961

Tanglewood Extends '62 Season by Week

Trustees of the Boston Symphony Orchestra announced that the 1962 season at Tanglewood, the final year of Dr. Munch's directorship of the orchestra and the summer school of music, will be extended from seven to eight weeks, opening July 6.

The season will consist of 24 weekend concerts by the Boston Symphony Orchestra plus a chamber music series on Wednesday evenings and concerts by students of the Berkshire Music Center.

Tomorrow, the Gala Evening for the benefit of the Music Center scholarship fund will be presented. Every department of the school will be represented with performances of opera, a program by the Tanglewood Choir and student orchestras conducted by Dr. Munch, Eleazar de Carvalho and Aaron Copland.

Friday night in the big shed with the full orchestra conducted by Dr. Munch, works by Mendlessohn, Debussy and the piano concerto, No. 4 with Claudio Arrau as guest soloist will be offered. Saturday night's concert will be directed by Pierre Monteaux and will include works by Stravinsky, the Piano Concerto No 2 by Rachmaninoff with Gary Graffman as soloist, concluding with the "Pathatique" Symphony by Tchaikowsky.

The final concert will be presented Sunday at 2:30 when the program will be devoted to Berlioz's "Romeo et Juliette," with three soloists and the festival chorus.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
AUG 17 1961

Final Weekend of Tanglewood Music

CHARLES MUNCH REHEARSES the Festival Chorus for its performance of Hector Berlioz' "Romeo and Juliet" with the Boston Symphony Orchestra at the final Berkshire Festival concert Sunday, Aug. 20, at 2:30 p.m.

Charles Munch will conduct the final concert of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood Sunday afternoon, Aug. 20, at 2:30 p.m. For this concert, he has chosen Hector Berlioz' Dramatic Symphony "Romeo and Juliet." At this performance his guests will be contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm plus the Festival Chorus (prepared by Hugh Ross, Alfred Nash Patterson and Willis Beckett).

Dr. Munch has also invited the fifty members of the University of Montreal Chorus to join the Festival Chorus for this performance. The Montreal Chorus has been prepared by its director, Fernand Graton, who is a former student of both choral conducting and orchestral conducting at the Berkshire Music Center.

Pierre Monteux will conduct the Boston Symphony Orchestra at Tanglewood Saturday evening, Aug. 19, at 8:30 p.m. with pianist Gary Graffman as his guest. Mr. Graffman will be soloist in Rachmaninoff's Piano Concerto No. 2. The remainder of the program will consist of the Suite from "Petrouchka" by Stravinsky and Tchaikovsky's Symphony No. 6.

At the Friday evening concert Claudio Arrau will be guest in a performance of the Piano Concerto No. 4, in G major by Beethoven. At this concert Dr. Munch will also conduct Mendelssohn's Octet for Strings and "La Mer" by Debussy.

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Sun (e)
ATTLEBORO, Mass.
Circ. 10,542
AUG 16 1961

Symphony to Close Sunday

The Boston Symphony Orchestra's seven-week Berkshire Festival will close Sunday at Tanglewood, Lenox. For the final concert of the 1961 Festival Charles Munch will conduct a performance of "Romeo and Juliet" by Hector Berlioz. His guests in this performance will be Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, bass, plus the Festival Chorus which will be augmented by the University of Montreal Chorus.

The 1962 Berkshire Festival at Tanglewood will be extended from seven to eight weeks. It will open on July 6 and will consist of twenty-four weekend concerts by the Boston Symphony Orchestra plus a chamber music series on Wednesday evenings and events by students of the Berkshire Music Center, the Orchestra's summer school of music at Tanglewood.

HACKENSACK, N.J.
RECORD
D, 98,806
AUG 12 1961

Tanglewood Dates Ending

CHARLES MUNCH will conduct the final concert of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood, Lenox, Mass., next Sunday afternoon. For the last concert of his penultimate season as the orchestra's music director, Munch has chosen Hector Berlioz's dramatic symphony, "Romeo and Juliet".

At this performance his guests will be contralto Florence Kopleff, tenor John McCollum, and baritone Donald Gramm plus the Festival Chorus and the 50-voice University of Montreal Chorus.

Pierre Monteux will conduct the Boston Symphony Orchestra at Tanglewood next Saturday at 8:30 P. M. with pianist Gary Graffman as his guest. Graffman will be soloist in Rachmaninoff's "Piano Concerto No. 2". The remainder of the program will consist of the Suite from "Petrouchka" by Stravinsky and Tschaikowsky's Symphony No. 6.

Claudio Arrau will present a Liszt recital at Tanglewood Wednesday at 8:30 P. M. and he will be Munch's guest at the Friday night concert. Friday he will play the "Piano Concerto No. 4 in G Major" by Beethoven. At this concert Doctor Munch will also conduct Mendelssohn's Octet for Strings and "La Mer" by Debussy.

At Tanglewood Thursday the students of the Berkshire Music Center will participate in several programs to benefit the Berkshire Music Center's scholarship funds.

Concerts tonight and tomorrow afternoon to the late Serge Koussevitzky. Leonard Bernstein will conduct tonight at 8:30 and Munch will conduct tomorrow.

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ALBANY TIMES UNION
Wednesday, August 9, 1961

Around The Town

By EDGAR S. VAN OLINDA

Last call for Tanglewood and the outstanding musical festival in the world right in Albany's back yard. The 104-piece Boston Symphony Orchestra under the direction of Charles Munch—and some guest conductors—are in the penultimate week, with the final series of three concerts drawing to a regretable close Sunday afternoon, August 20.

The total attendance through last Sunday afternoon, exclusive of the Danny Kaye special and that of the Boston Pops under Arthur Fiedler, adds up to just under 100,000 with another week to go. This record compares very favorably with the 1960 season in a year that, in many respects, in other lines of endeavor—horse racing, motels, restaurants etc. is below par, proving, conclusively that "Music hath charms to soothe the savage breast."

We mentioned the figure "104-piece Boston Symphony Orchestra" which boasts three members of the distaff side—Doriot Anthony Dwyer, flutist; Winifred Winograd, member of the cello section and Olivia Luetcke, harpist. Actually, last Sunday afternoon, there were 105 members of the orchestra, augmented for the occasion by Danny Kaye, who occupied a seat in the box of Gertrude Robinson Smith, the founder of the Berkshire Musical Festival. Mr. Kaye is the only honorary member of the orchestra, having added some $26,500 to the Pension Fund with his hilarious appearance a couple of weeks ago. At the conclusion of "The Pines of Rome," Mr. Munch called Danny Kaye to the podium to acknowledge the ovation accorded both "conducters."

One of the most encouraging aspects of the Tanglewood concerts is the great number of young people who attend, fugitives from the "rock 'n' roll" set. Many of the youngsters are from the nearby Summer camps, chaperoned by their men and women counselors, models of propriety and decorum. One is surprised to see how many physically handicapped people attend the concerts; some in wheel chairs, others using crutches. One young lady was guided by her Seeing Eye Dog. Apparently he was not allergic to the "Three Bs" since he made no vocal protest during the concert.

During the Sunday afternoon concerts the wall to wall carpeting greensward is preempted by as many as 8,000 music lovers who bring their blankets, their basket lunches, and their scores of the music to be performed, listening sight unseen to the works of the masters, which, due to the new acoustical treatment of the shed can be enjoyed from any part of the spacious grounds. There is only one discordant note in this arrangement: the lack of a sign carrying the admonition: "Don't Be A Litterbug."

One of the most interesting intermission safaris is the opportunity to rub elbows with the elite of Boston and the Berkshires who occupy the boxes which bisect the great shed, built in the form of a gigantic piece of pie. Gertrude Robinson Smith's center box, and that of Mrs. Koussevitzky are always filled with celebrities, not only of the business world, but stars of the concert, stage, screen and television, sartorially correct, in direct contrast to the many Bermuda shorts and, on warm days; the kicking off of shoes and sandals by the hoi polloi. Here and there one may see attractive women from the Orient, dressed in their colorful saris and members of the seccretariat of the United Nations, a veritable melting pot which speaks volumes for the future peace of the world through the common language of music.

And so we suggest that if you have always planned to attend the Tanglewood concerts, but never got around to it, arrange to be among those present—you will see innumerable Albany friends and acquaintances during the weekends' series, Friday and Saturday nights and Sunday afternoon, or the concluding concerts, bringing to a close the 1961 festival, Sunday afternoon, Aug. 20.

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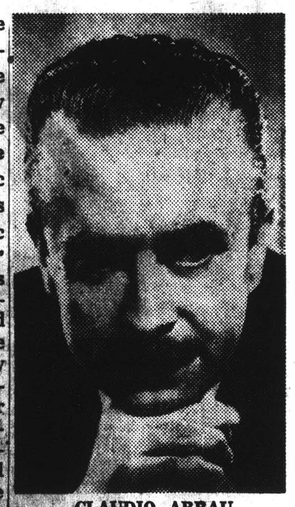
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Circ. 153,116
AUG 13 1961

Final Tanglewood Week Filled with Gala Events

Charles Munch will conduct the final concert of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood Sunday afternoon (August 20). For the last concert of his penultimate season as the Orchestra's Music Director, Doctor Munch has chosen Hector Berlioz' Dramatic Symphony "Romeo and Juliet." At this performance his guests will be contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm plus the Festival Chorus (prepared by Hugh Ross, Alfred Nash Patterson and Willis Beckett). Doctor Munch has invited the 50 members of the University of Montreal Chorus to join the Festival Chorus for this performance; the Montreal chorus has been prepared by its director, Fernand Graton, who is a former student of both choral conducting and orchestral conducting at the Berkshire Music Center.



CLAUDIO ARRAU

Pierre Monteux will conduct the Boston Symphony Orchestra at Tanglewood Saturday evening (Aug. 19, 8:30) with pianist Gray Graffman as his guest. Graffman will be soloist in Rachmaninoff's Piano Concerto No. 2. The remainder of the program will consist of the Suite from "Petrouchka" by Stravinsky and Tchaikovsky's Symphony No. 6.

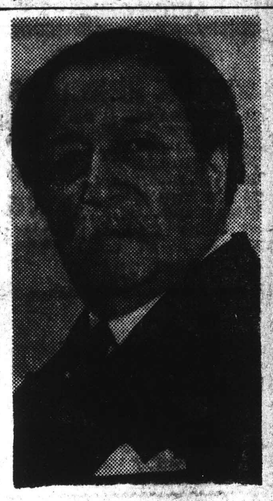
Arrau Recital

Claudio Arrau will present a recital at Tanglewood Wednesday (August 16, 8:30) and he will be Charles Munch's guest at the Friday concert (Aug. 18, 8:30). The recital, a Liszt sesquicentennial program, will consist of excerpts from "Annees de pelerinage," Etudes d'Exeuction Transcendante, the Ballade in B minor, No. 2, "Benediction de Dieu dans la solitude," and the Mephisto Waltz. At the Boston Symphony Orchestra concert Friday, Mr. Arrau will be guest in a performance of the Piano Concerto No. 4, in G major, by Beethoven. At this concert Doctor Munch will also conduet Mendelssohn's Octet for Strings and "LaMer" by Debussy.

At Tanglewood Thursday (Aug. 17) the students of the Berkshire Music Center will participate in several programs to benefit the Berkshire Music Center's scholarship funds. The Gala Evening, for which the grounds will be opened at 3:30 p.m., will include performances by students from every department of the school. The final event of the evening will be a concert by the student orchestra in the Music Shed. Admission to the grounds for these events is $2.50 (except box seats).

Friends of the Berkshrre Music Center are invited to the following events in the coming week: Seminar in Contemporary Music, Friday, Aug. 18, 3:15, in the Chamber Music Hall; Berkshire Music Center Orchestra, Saturday, Aug. 19, 3:00 p.m., in the Shed; and Berkshire Music Center chamber music Sunday, Aug. 20, 10:00 a.m., in the Chamber Music Hall.

The Evening Gazette Worcester



PIERRE MONTEUX
London Conductor

Monteux Conducts Tomorrow Night At Tanglewood

Pierre Monteux, celebrated 86-year-old French-born American conductor, has been named principal conductor of the London Symphony Orchestra. He will appear tomorrow night at the Tanglewood Music Shed as guest conductor of the Boston Symphony Orchestra for his third appearance this season. Monteux, recognized as one of the world's foremost conductors, has directed nearly 100 orchestras in Europe and the United States, including seasons with the New York Metropolitan House. Monteux's first appearance with the London orchestra will be in October. He first toured the United States in 1916-17 with the Russian Ballet, and later preceded the late Dr. Serge Koussevitsky as music director of the Boston Symphony. He retired as director of the San Francisco Symphony Orchestra in 1952, and has since made numerous appearances at the Tanglewood concerts.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
AUG 15 1961

Further Extend Festival In '62

The Boston Symphony Orchestra's ~~seven-week Berkshire Festival~~ closes Sunday at Tanglewood. For the final concert of the 1961 Festival Charles Munch will conduct a performance of "Romeo and Juliet" by Hector Berlioz. His guests in this performance will be Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, bass, plus the Festival Chorus which will be augmented by the University of Montreal Chorus.

The 1962 Berkshire Festival at Tanglewood will be extended from seven to eight weeks. It will open on July 6 and will consist of twenty-four weekend concerts by the Boston Symphony Orchestra plus a chamber music series on Wednesday evenings and events by students of the Berkshire Music Center, the orchestra's summer school of music at Tanglewood.

Music

Munch and Beethoven Make Perfect Symphony

By Alfred Burke

LOWELL — Dr. Charles Munch is conducting the week-end concert at Tanglewood on Sunday omitted the wishes of Beethoven by presenting the Symphony No. 3 at the end of the program. This composition is quite long as symphonic works go, but in this case one might best describe proceedings by saying that the "last will be first," and actually the Beethoven was the afternoon's highlight.

Donald Gramm

It seems that the Boston orchestra, and especially so, with Dr. Munch on the podium, really finds the soul and structure of the music created by the greatest of symphonic writers. Whether this has been a matter of dedication or accident, it thus remains. The fusing of the two, conductor and instrumentalists, makes this definite.

It would not be fair to overlook the remaining portions of the concert. Unfortunately, the listener must be partial, but it is most difficult to honor both Beethoven and Honegger with equality. No doubt, the Symphony No. 1, of the modernist is not to be slighted, but it poses a problem as to what is coming to pass and just what part is to be enjoyed.

Hanson's Elegy for Koussevitzky had its memorable moments.

Tomorrow, the final day of the 1961 Berkshire Festival, will be highlighted by a performance of the Berlioz "Romeo and Juliette." The soloists will be Kopleff, McCollum and Gramm. The latter is the brilliant young American bass-baritone. Assisting will be the Festival Chorus.

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CHATHAM COURIER
Thursday, August 17, 1961

047

TANGLEWOOD SOLOIST: Gary Graffman will be soloist with Pierre Monteaux and the Boston Symphony Orchestra at the Berkshire Festival Concert on Saturday evening, August 19. He will be heard in a performance of Rachmanioff's Concerto No. 2.

Munch To Conduct Final Concert At Tanglewood

Charles Munch will conduct the final concert of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood Sunday afternoon, August 20. For the last concert of his penultimateseason as the orchestra's music director, Dr. Munch has chosen Hector Berlioz' Dramatic Symphony "Romeo and Juliet." At this performance his guests will be contralto Florence Kopleff, tenor John Mc Collum and baritone Donald Gramm, plus the Festival Chorus (prepared by Hugh Ross, Alfred Nash Patterson and Willis Beckett). Doctor Munch has invited the 50 members of the University of Montreal Chorus to join the Festival Chorus for this performance; the Montreal chorus has been prepared by its director, Fernand Graton, who is a former student of both choral conducting and orchestral conducting at the Berkshire Music Center.

Pierre Monteux will conduct the Boston Symphony Orchestra at Tanglewood Saturday evening, August 19 at 8:30, with pianist Gary Graffman as his guest. Mr. Graffman will be soloist in Rachmaninoff's Piano Concerta No .2. The remainder of the program will consist of the Suite from "Petrouchka" by Stravinsky and Tchaikovsky's Symphony No. 6.

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Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,450
AUG 17 1961

Romeo and Juliet Slated For Final Week At Tanglewood

Charles Munch will conduct the final concert of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood Sunday afternoon, August 20. For the last concert of his penultimate season as the Orchestra's Music Director, Doctor Munch has chosen Hector Berlioz' Dramatic Symphony "Romeo and Juliet". At this performance his guests will be contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm plus the Festival Chorus, prepared by Hugh Ross, Alfred Nash Patterson and Willis Beckett. Doctor Munch has invited the 50 members of the University of Montreal Chorus to join the Festival Chorus for this performance. The Montreal chorus has been prepared by its director, Fernand Graton, who is a former student of both choral conducting and orchestral conducting at the Berkshire Music Center.

Pierre Monteux will conduct the Boston Symphony Orchestra at Tanglewood Saturday evening, August 19, at 8:30, with pianist Gary Graffman as his guest. Mr. Graffman will be soloist in Rachmaninoff's Piano Concerto No. 2. The remainder of the program will consist of the Suite from "Petrouchka" by Stravinsky and Tchaikovsky's Symphony No. 6.

Claudio Arrau, who presented a recital at Tanglewood Wednesday will be Charles Munch's guest at the Friday concert, August 18, at 8:30 p.m. The recital, a Liszt sesquicentennial program, will consist of excerpts from "Annees de Pelerinage", Etudes d'Execution Transcendante, the Ballade in B minor, No. 2, "Benediction de Dieu dans la solitude", and the Mephisto Waltz. At the Boston Symphony Orchestra concert Friday, Mr. Arrau will be guest in a performance of the Piano Concerto No. 4, in G major, by Beethoven. At this concert Doctor Munch will also conduct Mendelssohn's Octet for Strings and "La Mer" by Debussy.

At Tanglewood today, August 17, the students of the Berkshire Music Center will participate in several programs to benefit the Berkshire Music Center's scholarship funds. The Gala Evening, for which the grounds will be opened at 3:30 p.m., will include performances by students from every department of the school. The final event of the evening will

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 16 1961

Monteux Appointed Top Conductor Of London Symphony

LONDON (AP) — At age 86, the French-born American conductor Pierre Monteux was appointed Tuesday night as principal conductor in the London Symphony Orchestra.

"His age in no way impairs his powers," said Ernest Fleishmann, general secretary of the orchestra.

"He is much younger, both in spirit and physically, than many men younger in years."

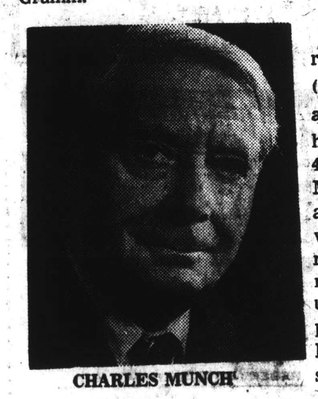
Monteux is recognized as one of the world's great conductors. He has waved the baton over nearly 100 orchestras in Europe and the United States, including seasons with the Metropolitan Opera House in New York.

(Mr. Monteux has conducted two of the Berkshire Music Festival concerts at Tanglewood, Lenox, this summer as guest conductor, and will be on the podium Saturday evening when the next to-the-last concert of the 1961 season will be given by the Boston Symphony Orchestra.)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,695
AUG 13 1961

Berkshire Festival In Final Week

This is the final week at the Berkshire Music Festival which will close with next Sunday afternoon's concert by the Boston Symphony (2:30). As customary, the curtain will ring down with a choral presentation which in this instance is to be Berlioz' "Romeo and Juliet." Charles Munch will conduct this great dramatic symphony in which the Festival Chorus will be augmented by some 50 members of the University of Montreal Chorus. The soloists are to be contralto Florence Kopleff, tenor John McCollum, and baritone Donald Gramm.



CHARLES MUNCH

Dr. Munch will also conduct the regular Friday evening concert (8:30) with pianist Claudio Arrau as the guest artist. He will be heard in Beethoven's Concerto No. 4. The orchestral listings include Mendelssohn's Octet for strings and Debussy's "LaMer." Arrau will also give a Liszt sesquicentennial program on Wednesday evening. The great pianist is contributing his services in this all-Liszt program for the beneft of the Berkshire Music Center Scholarship fund.

Pianist Gary Graffman will perform Rachmaninoff's Concerto No. 2 as the highlight of Saturday evening's concert which will be conducted by Pierre Monteux. The Suite from "Petrouchka," by Stravinsky, and Tchaikovsky's Symphony No. 6 will also be performed.

The festival's annual "Gala Evening" comes on Thursday when students of the festival's school, the Berkshire Music Center will present several concerts commencing at 4 p.m. At that hour Boris Goldovsky's Opera Department will present a program of one-act operas. The next event is scheduled for 6 p.m. when the Fromm Players will give a program of music by student composers. At 7 p.m., the Tanglewood Choir will be heard in a "supper concert" on the porch of the Main House and the evening will wind up with a concert by the Music Center Orchestra. A program feature will be scenes from Copland's "The Tender Land," with the composer conducting. The Festival Chorus and student soloists will participate. Dr. Munch and Eleazar de Carvalho will also share the podium, the former conducting Tchaikovsky's "Romeo and Juliet" and the younger man conducting Haydn's Symphony No. 99.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 287,665
AUG 20 1961

Tanglewood Season Ends

The Boston Symphony Orchestra's seven-week Berkshire Festival closes today at Tanglewood in Lenox. For the final concert of the 1961 Festival Charles Munch will conduct a performance of "Romeo and Juliet" by Hector Berlioz His guests in this performance will be Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, bass, plus the Festival Chorus which will be augmented by the University of Montreal Chorus.

The 1962 Berkshire Festival at Tanglewood will be extended from seven to eight weeks. It will open on July 6 and will consist of twenty-four weekend concerts by the Boston Symphony Orchestra plus a chamber music series on Wednesday evenings and events by students of the Berkshire Music Center, the orchestra's summer school of music at Tanglewood

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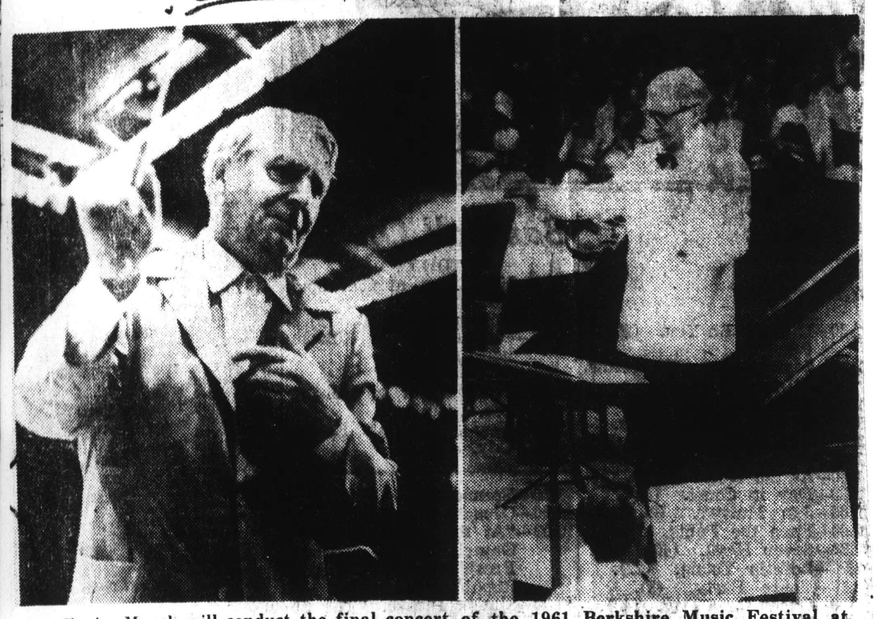
Mercury (e)
MEDFORD, Mass.
Circ. 7,207
AUG 9 1961

CHARLES MUNCH, director of the Boston Symphony Orchestra, rehearses the Berkshire Music Festival chorus for its performance of Hector Berlioz' "Romeo et Juliette" with the Boston Symphony to be presented at the final festival concert Sunday, Aug. 20, beginning at 2:30 p.m.

180

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 111,122
AUG 20 1961

Tanglewood... The Conductor



Dr. Charles Munch will conduct the final concert of the 1961 Berkshire Music Festival at 2.30 this afternoon. Dr. Munch has selected Berlioz' dramatic symphony "Romeo and Juliet."

Tanglewood... The Soloists

Soloists who will perform in "Romeo and Juliet" at Tanglewood this afternoon are, left to right, John McCollum, tenor, Donald Gramm, bass, and Florence Kopleff, contralto.

Tanglewood... The Setting

The curtain will come down on the Berkshire Music Fsetival in Lenox at 2.30 this afternoon. This is an aerial view of the attractive setting.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 448,828 SAT. 173,691
AUG 17 1961

GARY GRAFFMAN is the piano soloist appearing with Pierre Monteux and the Boston Symphony Orchestra at the Berkshire Festival concert on Saturday.

OSSINING, N.Y.
CITIZEN REGISTER
D. 7,489
AUG 19 1961

JOHN McCOLLUM of 48 Ganung Drive, Ossining, opera and concert tenor, will present a program of music on Thursday, Sept. 7 for the benefit of the new organ fund at St. Paul's Episcopal Church on-the-Hill. The affair will be held in the Congregation Sons of Israel auditorium and will be sponsored by the Women of St. Paul's. Mr. McCollum will sing with the Boston Symphony orchestra tomorrow at the final concert of the Berkshire Music Festival in Tanglewood.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 19 1961

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
AUG 17 1961

Concert On Sunday Closes Tanglewood

Munch To Direct Berlioz's "Romeo and Juliet"

Florence Kopleff, John McCollum and Donald Gramm, With Festival Chorus, Will Be Guests.—Pierre Monteux Conducts Saturday With Gary Graffman As Guest Pianist.

Charles Munch will conduct the final concert of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood in Lenox Sunday afternoon. For the last concert of his penultimate season as the orchestra's music director, Dr. Munch has chosen Hector Berlioz's dramatic symphony "Romeo and Juliet." At this performance his guests will be contralto Florence Kopeleff, tenor John McCollum and baritone Donald Gramm, plus the Festival Chorus, prepared by Hugh Ross, Alfred Nash Patterson and Willis Beckett. Dr. Munch has invited the 50 members of the University of Montreal Chorus to join the Festival Chorus for this performance. The Montreal chorus has been prepared by its director, Fernand Graton, who is a former student of both choral conducting and orchestral conducting at the Berkshire Music Center.

Pierre Monteux will conduct the Boston Symphony at Tanglewood Saturady evening at 8:30 with pianist Gary Graffman as his guest. Mr. Graffman will be soloist in Rachmaninoff's Piano Concerto No. 2. The remainder of the program will consist of the suite from "Petrouchka" by Stravinsky and Tchaikovsky's Symphony No. 6.

Claudio Arrau will be Dr. Munch's guest at the Friday concert at 8:30. The recital, a Liszt sesquicentennial program, will consist of excerpts from "Annees de pelerinage," Etudes d' Execution Transcendante, the Ballade in B minor, No. 2, "Benediction de Dieu dans la solitude," and the Mephisto Waltz. At the concert tomorrow Mr. Arrau will be guest in a performance of the Piano Concerto No. 4, in G major, by Beethoven. At this concert Dr. Munch will also conduct Mendelssohn's Octet for Strings and "Le Mer" by Debussy.

At Tanglewood today the students of the Berkshire Music Center will participate in several programs to benefit the Berkshire Music Center's scholarship funds. The Gala Evening, for which the grounds will be opened at 3:30 p. m., will include performances by students from every department of the school. The final event of the evening will be a concert by the student orchestra in the Music Shed.

Friends of the Berkshire Music Center are invited to the following events this week: Seminar in Contemporary Music, Friday, at 3:15, in the Chamber Music Hall; Berkshire Music Center Orchestra, Saturday, 3:00 p. m., in the Shed; and Berkshire Music Center chamber music Sunday, August 20, 10:00 a. m., in the Chamber Music Hall.

It was announced this week that the 1962 Berkshire Festival at Tanglewood will be extended from seven to eight weeks. It will open on July 6 and will consist of twenty-four week end concerts by the Boston Symphony Orchestra, a chamber music series on Wednesday evenings and events by students of the Berkshire Music Center, the orchestra's summer school of music at Tanglewood.

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Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 25,933
AUG 19 1961

MUSIC

BERKSHIRE MUSIC FESTIVAL at Tanglewood in Lenox, Mass. will conclude its summer series this weekend with concerts this evening and Sunday afternoon. Pierre Monteaux will conduct tonight's concert. Pianist Gary Graffman will perform Rachmaninoff's "Concerto No. 2." The program will also include Stravinsky's suite from "Petrouchka," and Tchaikovsky's "Symphony No. 6." Dr. Charles Munch will conduct the final concert at 2:30 p.m. Sunday. A choral presentation of Berlioz' "Romeo and Juliet" will be on the program. The Festival Chorus will be augmented by some 50 members of the University of Montreal Chorus. Soloist will include contralto, Florence Kopleff; tenor, John McCollum; and baritone, Donald Gramm.

Dr. Munch Leaving for France At End of Festival Tomorrow

TANGLEWOOD—When the 1961 Berkshire Festival season draws to a close tomorrow afternoon after seven weeks of concerts by the Boston Symphony Orchestra, the conductor, Dr. Charles Munch will leave here immediately to catch a flight for his home in Paris, France.

Dr. Munch has been spending the summer in Richmond and will return to the United States in October to start his final season as musical director of the BSO. He will be succeeded next August, at the conclusion of the 1962 eight-week season by Eric Leinsdorf, musical director of the Metropolitan Opera Association.

Tonight, Pierre Monteux, who this week was named conductor of the London Symphony Orchestra, will lead the Boston Symphony in the Music Shed with pianist Gary Graffman as his guest. Mr. Graffman will be soloist in Rachmaninoff's Piano Concerto No. 2. The remainder of the program will consist of the suite from "Petrouchka" by Stravinsky and Tchaikovsky's Symphony No. 6.

For the final concert tomorrow afternoon at 2:30, Dr. Munch will conduct a performance of Hector Berlioz' "Romeo et Juliet." His guests in this performance will be Florence Kopleff, contralto; John McCollum, tenor and Donald Gramm, bass, plus the Festival chorus which will be augmented by the University of Montreal chorus.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY TIMES RECORD
Saturday, August 19, 1961

Symphony Ends Summer Concerts At Tanglewood

Charles Munch will conduct the final concert of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood tomorrow starting at 2:30 p.m.

Doctor Munch has chosen Hector Berlioz, Dramatic Symphony "Romeo and Juliet." His guests will be contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm plus the Festival Chorus (prepared by Hugh Ross, Alfred Nash Patterson and Willis Beckett).

Doctor Munch has invited the 50 members of the University of Montreal Chorus to join the Festival Chorus for this performance.

Pierre Monteux will conduct the orchestra this evening at 8:30 p.m., with pianist Gary Graffman as his guest. Mr. Graffman will be soloist in Rachmaninoff's Piano Concerto No. 2. The remainder of the program will consist of the suite from "Petrouchka" by Stravinsky and Tchaikovsky's Symphony No. 6.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

OSSINGING CITIZEN REGISTER
Saturday, August 19, 1961

JOHN McCOLLUM of 48 Ganung Drive, Ossining, opera and concert tenor, will present a program of music on Thursday, Sept. 7 for the benefit of the new organ fund at St. Paul's Episcopal Church on-the-Hill. The affair will be held in the Congregation Sons of Israel auditorium and will be sponsored by the Women of St. Paul's. Mr. McCollum will sing with the Boston Symphony Orchestra tomorrow at the final concert of the Berkshire Music Festival in Tanglewood.

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Herald (m)
BOSTON, Mass.
Circ. 177,105
AUG 17 1961

DONALD GRAMM, bass, will appear as soloist in the Berlioz "Romeo and Juliette" for the concluding Berkshire Festival concert on Sunday, Aug. 20, at Tanglewood.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
AUG 17 1961

CHILIAN PIANIST PRESENTS LISZT IN TANGLEWOOD

Reactions Are Mixed for Chamber Concert by Claudio Arrau

By WILLARD M. CLARK

LENOX — Many composers are deversified enough in their styles so that a program of their music can be an absorbing experience. Wednesday night for the final chamber music concert at Tanglewood Claudio Arrau, the pianist from Chile, played a program of the music of Franz Liszt, the occasion being the 150th anniversary of the composer's birth.

Less Than Thrilling

We found an evening of Liszt was something less than a thrilling listening experience. This does not reflect on the pianism heard, for Arrau had all the technical requirements for this music and he is almost as much a romanticist as was Liszt.

Liszt, like many of his colleagues was impelled to write musical impressions of the places he visited on his various trips. From the wealth of sentimental melodies heard, it seemed as though the most lasting impressions were of a sentimental nature. We know that Liszt seldom traveled alone.

First we listened to three episodes from his travels in Italy, "Sonetto 123, Del Patrarca," "Jeux D'ieu a la Villa D'Este" and "Sonetto 104, Del Petrarca." Mr. Arrau worked harder than any pianist we have heard lately to get the piano to respond.

It was not until the program was half over that he succeeded. When he did, phrases become less jerky and there were singing sounds instead of all treble. From his travels in Switzerland, Liszt wrote his impressions of the "Vallee D'Obermann." It must have been quite a valley, for this piece is a spacious one, rich in sound and, of course containing sentimental melodies. It was given an admirable performance.

Called Tour de Force

It was in the transcendental etudes, Nos. 10 and 11 that the pianist was at his most brilliant. The "Etude No. 10 in F. Minor" was played with such brilliance it left more than one listener gasping and No. 11, entitled "Harmonides du Soir" was played with a sort of delicate intensity, befitting the title.

The final portion of the program was made up of the "Ballade in B Minor" and the "Benediction de Dieu Dans la Solitude." This last was Liszt at his most mystical and communicative. The "Ballade" was another tour de force; something in the grand tradition. The audience of 1440 seemed pleased with the pianist's efforts and the applause was mixed with bravos. Arrau will be heard Saturday night with the Boston Symphony conducted by Monteux in a performance of Beethoven's Fourth Piano Concerto.

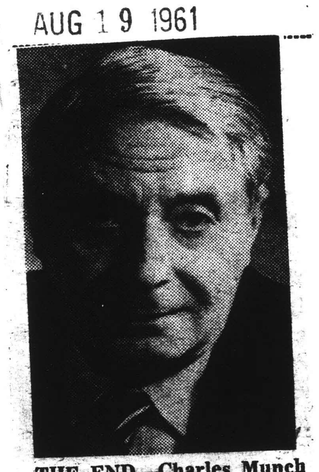
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 427,983
AUG 20 1961

Final Concert At Tanglewood Given Today

The Boston Symphony Orchestra's seven-week Berkshire Festival closes today at Tanglewood. For the final concert Charles Munch will conduct "Romeo and Juliet" by Hector Berlioz. The soloists will be Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass, with the Festival Chorus which will be augmented by the University of Montreal Chorus.

The 1962 Berkshire Festival at Tanglewood will be extended from seven to eight weeks. It will open on July 6 and will consist of 24 week-end concerts by the Boston Symphony plus a chamber music series on Wednesday evenings and events by students of the Berkshire Music Center.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,353
AUG 19 1961



THE END—Charles Munch leads the Boston Symphony tomorrow in the final concert of the year at Tanglewood.

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 14 1961

Cellist Mayes Back With BSO After Illness

Samuel Mayes, first cellist with the Boston Symphony Orchestra, was missing from his desk with the BSO at the Tanglewood concerts over the weekend because of a mild case of pneumonia. However, Mr. Mayes is improved today and will return to his place with the orchestra for the final Berkshire Festival concerts this week.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
AUG 14 1961

Pianist Arrau At Tanglewood Twice This Week

Claudio Arrau, pianist almost as famed for his indefatigability and his trans-hemispheric tours as for his pianism, will make two appearances at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, this week.

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SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 202,215
JUL 2 1961

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Arrau will perform Aug. 16 at the final concert in the Tanglewood Festival's chamber music series.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY TIMES RECORD
Saturday, August 19, 1961

Symphony Ends Summer Concerts At Tanglewood

Charles Munch will conduct the final concert of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood tomorrow starting at 2:30 p.m.

Doctor Munch has chosen Hector Berlioz, Dramatic Symphony "Romeo and Juliet." His guests will be contralto Florence Kopleff; tenor John McCollum and baritone Donald Gramm plus the Festival Chorus (prepared by Hugh Ross, Alfred Nash Patterson and Willis Bickett).

Doctor Munch has invited the musicians of the University of Montreal Chorus to join the Festival Chorus for this performance.

Pierre Monteux will conduct the orchestra this evening at 8:30 p.m., with pianist Garry Graffman as his guest. Mr. Graffman will be soloist in Rachmaninoff's Piano Concerto No. 2. The remainder of the program will consist of the suite from "Petrouchka" by Stravinsky and Tchaikovsky's Symphony No. 6.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

OSSINGING CITIZEN REGISTER
Saturday, August 19, 1961

JOHN McCOLLUM of 48 Ganung Drive, Ossining, opera and concert tenor, will present a program of music on Thursday, Sept. 7 for the benefit of the new organ fund at St. Paul's Episcopal Church on-the-Hill. The affair will be held in the Congregation Sons of Israel auditorium and will be sponsored by the Women of St. Paul's. Mr. McCollum will sing with the Boston Symphony Orchestra tomorrow at the final concert of the Berkshire Music Festival in Tanglewood.

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Box 2078, Boston 6 • RIchmond 2-4200

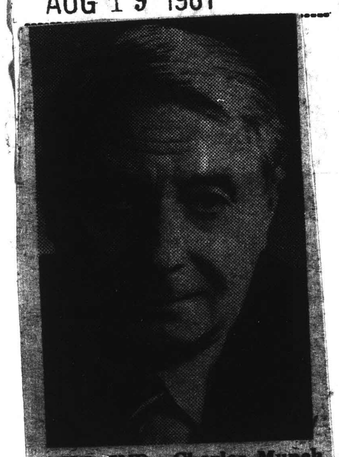
Herald (m)
BOSTON, Mass.
Circ. 177,105

AUG 17 1961

DONALD GRAMM, bass, will appear as soloist in the Berlioz "Romeo and Juliette" for the concluding Berkshire Festival concert on Sunday, Aug. 20, at Tanglewood.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D: 66,353

AUG 19 1961



THE END—Charles Munch leads the Boston Symphony tomorrow in the final concert of the year at Tanglewood.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263

AUG 17 1961

CHILIAN PIANIST PRESENTS LISZT IN TANGLEWOOD

Reactions Are Mixed for Chamber Concert by Claudio Arrau

By WILLARD M. CLARK

LENOX — Many composers are deversified enough in their styles so that a program of their music can be an absorbing experience. Wednesday night for the final chamber music concert at Tanglewood Claudio Arrau, the pianist from Chile, played a program of the music of Franz Liszt, the occasion being the 150th anniversary of the composer's birth.

Less Than Thrilling

We found an evening of Liszt was something less than a thrilling listening experience. This does not reflect on the pianism heard, for Arrau had all the technical requirements for this music and he is almost as much a romanticist as was Liszt.

Liszt, like many of his colleagues was impelled to write musical impressions of the places he visited on his various trips. From the wealth of sentimental melodies heard, it seemed as though the most lasting impressions were of a sentimental nature. We know that Liszt seldom traveled alone.

First we listened to three episodes from his travels in Italy, "Sonetto 123, Del Patrarca," "Jeux D'ieu a la Villa D'Este" and "Sonetto 104, Del Petrarca." Mr. Arrau worked harder than any pianist we have heard lately to get the piano to respond.

It was not until the program was half over that he succeeded. When he did, phrases become less jerky and there were singing sounds instead of all treble. From his travels in Switzerland, Liszt wrote his impressions of the "Vallee D'Obermann." It must have been quite a valley, for this piece is a spacious one, rich in sound and, of course containing sentimental melodies. It was given an admirable performance.

Called Tour de Force

It was in the transcendental etudes, Nos. 10 and 11 that the pianist was at his most brilliant. The "Etude No. 10 in F Minor" was played with such brilliance it left more than one listener gasping and No. 11, entitled "Harmonides du Soir" was played with a sort of delicate intensity, befitting the title.

The final portion of the program was made up of the "Ballade in B Minor" and the "Benediction de Dieu Dans la Solitude." This last was Liszt at his most mystical and communicative. The "Ballade" was another tour de force; something in the grand tradition. The audience of 1440 seemed pleased with the pianist's efforts and the applause was mixed with bravos. Arrau will be heard Saturday night with the Boston Symphony conducted by Monteux in a performance of Beethoven's Fourth Piano Concerto.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 427,983

AUG 20 1961

Final Concert At Tanglewood Given Today

The Boston Symphony Orchestra's seven-week Berkshire Festival closes today at Tanglewood. For the final concert Charles Munch will conduct "Romeo and Juliet" by Hector Berlioz. The soloists will be Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass, with the Festival Chorus which will be augmented by the University of Montreal Chorus.

The 1962 Berkshire Festival at Tanglewood will be extended from seven to eight weeks. It will open on July 6 and will consist of 24 week-end concerts by the Boston Symphony plus a chamber music series on Wednesday evenings and events by students of the Berkshire Music Center.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 14 1961

Cellist Mayes Back With BSO After Illness

Samuel Mayes, first cellist with the Boston Symphony Orchestra, was missing from his desk with the BSO at the Tanglewood concerts over the weekend because of a mild case of pneumonia. However, Mr. Mayes is improved today and will return to his place with the orchestra for the final Berkshire Festival concerts this week.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955

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Theatre - Concert Hall Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Wednesday Evenings at 8:30

August 16

Claudio Arrau

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH
Music Director

BERKSHIRE FESTIVAL 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
AUG 11 1961

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SCHENECTADY UNION STAR
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SCHENECTADY, N.Y.
GAZETTE
D. 47,136
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Hampshire Gazette (e)
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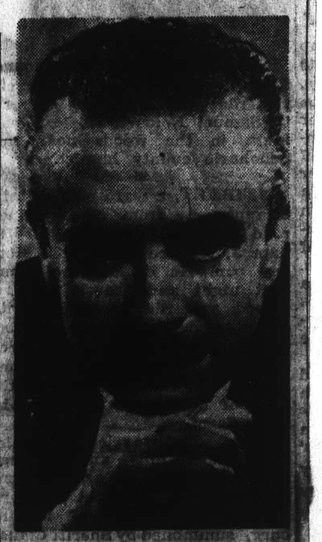

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Stage Plays

THE PIANO MUSIC OF FRANZ LISZT (1811-1886)

(Performed in recognition of the 150th anniversary of his birth)

It is often remarked that Liszt in his younger years as an itinerant virtuoso wrote for the most part inconsequential show pieces for his immediate use, that it was only after establishing himself in the little principality of Weimar in 1848 that he began upon his symphonic poems and developed "thematic transformation" in his piano works as well. The later piano works plainly shows this, such as the Piano Sonata, and such outstanding pieces on Mr. Arrau's program as the Ballade in B minor with its stormy middle section (1853), the *Mephisto valse* of the eighteen eighties (transcribed from his orchestral piece), and the *Jeux d'eau* of 1877, composed at the Villa d'Este when, as an Abbé, he contemplated its fountains. This astounding bit of pre-impressionism, it should be noted, was written twenty-eight years before Debussy's *Reflets dans l'eau,* twenty-four before Ravel's *Jeux d'eau.*

And yet some of the early works have a special pristine freshness of the artist who has already found his personal style and needs only to develop and refine. Since he was an inveterate reviser, many of his so-called late piano pieces are traceable to early sketches or even to earlier published versions. In these the pre-impressionist is already pursuing his path. The *Vallée d'Obermann* is to be found in the *Album d'un voyageur* of 1836, where the young musical poet is trying to capture his impressions of scenic Switzerland in tone. This reappeared in the first of the three sets of *Années de pèlerinage,* this "pilgrimage" likewise devoted to his wanderings in Switzerland with the Comtesse Marie d'Agoult. The two later *"Years of Pilgrimage"* were devoted to Italy, and the Sonnets of Petrarch, included in them, were piano transcriptions of his three songs of 1838-1839. It was in Italy and Switzerland with the Countess Marie at his side, that he became acquainted with the great poetry of Italy, France, England, Germany, and sought to match certain inspiring lines with a tonal reflection. The Princess Carolyne von Wittgenstein, who later took the compliant Liszt under her proprietary wing at Weimar, claimed credit for having moved him to compose his *Faust* and *Dante* symphonies. But it was his earlier mistress, her literary superior, who had initiated him into the grandeur of those two great poems, as they read and discussed Goethe and Dante.

LISZT AS PIANIST

There have been many descriptions of Liszt as performer, but little that can be called dispassionate analysis. The historical importance of Liszt as the pioneer of technical brilliance is plain to all in his music, but this does not account for his extraordinary power to hypnotize any audience. There are undoubtedly virtuosos today who could match his technical sheen. This being a different age, there are none who could approach his power to sweep all hearers, to subjugate their judgment. The judgment of his pupils was for the most part clouded with adoration. Sir Charles Stanford, a sober-

SEVENTH CONCERT OF THE CHAMBER MUSIC SERIES

CLAUDIO ARRAU, *Piano*

program

LISZT

Années de pèlerinage (Italie)

Sonetto 123, del Petrarca

Jeux d'eau à la Villa d'Este

Sonetto 104, del Petrarca

Années de pèlerinage (Suisse)

Vallée d'Obermann (2nd Version, 1847-1852)

Deux études d'execution transcendante

No. 11, Harmonies du soir

No. 10, F minor

INTERMISSION

Ballade in B minor, No. 2 (1853)

Bénédiction de Dieu dans la solitude (1847-1852)

(from Lamartine's *Harmonies poétiques et religieuses*)

Mephisto valse (Scene in the Village Inn, after Lenau's *Faust*)

Mr. Arrau uses the Baldwin Piano

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Monday, August 14, 1961

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LENOX, Mass., Aug. 14—Claudio Arrau, noted pianist, will present a Liszt sesquicentennial program at the Berkshire Music Festival, Tanglewood, Wednesday at 8:30 p.m. His program will include excerpts from "Annees de Pelerinage," two of the "Transcendental Etudes," "Ballade No. 2," "Benediction de Dieu" and "Mephisto Waltz."

He will be the guest artist with the Boston Symphony Orchestra Friday at 8:30 p.m. when Charles Munch will conduct. The program will include Beethoven's "Piano Concerto No. 4," Mendelssohn's "Octet for Strings" and Debussy's "La Mer."

Pianist Gary Graffman will be the guest artist Saturday at 8:30 p.m. when Pierre Monteux will conduct. He will be soloist in Rachmaninoff's "Piano Concerto No. 2." The remainder of the program will consist of the suite from Stravinsky's "Petrouchka" and Tchaikovsky's "Symphony No. 6."

Munch will conduct the festival's final program Sunday at 8:30 p.m. His guests for the dramatic symphony, "Romeo and Juliet," by Berlioz, will be contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm, plus the festival chorus. Munch has invited the 50 members of the University of Montreal Chorus to join the festival chorus for the performance.

Students of the Berkshire Music Center will present several programs Thursday to benefit the center's scholarship funds.

Thursday's "gala evening" will begin at 4 when members of Boris Goldovsky's opera department will present a program of one-act operas. The Fromm Players at 6 will give a concert by composers studying under the direction of Aaron Copland, Wolfgang Fortner and Roberto Gerhard. The Tanglewood Choir will give a supper concert at 7. The Music Center orchestra will present a program at 8:30. The grounds will open at 3.

There will be a seminar in contemporary music Friday at 3:15 p.m.

SCHENECTADY, N.Y.
GAZETTE
D. 47,136
AUG 16 1961

Claudio Arrau to Present Two Tanglewood Recitals

Claudio Arrau, pianist, will make two appearances during the Berkshire Festival's final week at Tanglewood, Lenox, Mass.

* * *

ARRAU WILL present the Liszt sesquicentennial recital in the theater today at 8:30 p.m. and will perform with the Boston Symphony under Dr. Charles Munch on Friday at 8:30 p.m.

Arrau is contributing his services for this evening's recital to benefit the Berkshire Music Center scholarship funds. On Friday, he will be heard in the Beethoven "Piano Concerto number 4."

His program this evening includes excerpts from the Liszt "Annees de pelerinage," Etudes d'Execution Transcendante, The Ballade in B Minor, number 2, "Benediction de Dieu dans la solitude" and the "Mephisto Waltz."

* * *

ARRAU COMES to Tanglewood this year after three concerts at London's Royal Festival hall where he performed nine concertos in three concerts and after two recitals for Pablo Casals in Puerto Rico.

Following his two performances at Tanglewood, Arrau hopes to spend a few days of rest with his family at their newly purchased farm in Vermont before performing in September in Honolulu en route to Japan for his first extensive tour of that country.

CLAUDIO ARRAU
To Perform Tonight

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
AUG 23 1961

Liszt Program Closes Chamber Music Series

The seven Wednesday evening Chamber Music Concerts, held in the theatre-concert hall at Tanglewood, came to a close last week with a dazzling performance of an all-Liszt program by famed pianist Claudio Arrau. For this Liszt sesquicentennial concert, Mr. Arrau contributed his services to benefit the Berkshire Music Center Scholarship Funds.

The pianist's technical virtuosity and tonal warmth were outstanding particularly in the Jeux d'eau a la Villa d'Este from "Aannes de Pelerinage," precursor of Debussy's "Reflects dan l'eau" and Ravel's "Jeux d'eau," with the same fluidity of sound.

Brilliant chord passages marked the Ballade in B minor, a wondrous tone poem, with beautiful singing melodies and long drawn out cadences. The Benediction de Dieu was given a thoughtful and relaxed interpretation, its rhythms sparkling, the long climax most moving.

A most enthusiastic audience recalled renowned Mr. Arrau again and again. Although the program had a sameness of content, which might have been avoided with different selections, young and old agreed that Liszt, contrary to usual beliefs, affords a most satisfactory evening of piano music, displaying the instrument's qualities to the full. The artist's evident enjoyment in playing readily communicated itself to the audience, no small part of the evening's pleasure.

Noted for his transhemispheric tours and his indefatigability as well as his pianism, Mr. Arrau came to Tanglewood from three concerts at London's Royal Festival Hall where he performed nine concertos in three concerts, after two recitals for Pablo Casals in Puerto Rico.

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M. deB. B.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
AUG 14 1961

Arrau to Play At Tanglewood

Claudio Arrau will make two appearances at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood this week.

Wednesday evening at 8:30 Mr. Arrau will present a recital of piano music by Franz Liszt. For this recital Mr. Arrau has contributed his services to benefit the Berkshire Music Center Scholarship Funds. Friday evening, Mr. Arrau will be heard in the Piano Concerto No. 4 by Beethoven.

Stage Plays

minded Irishman and not a pupil, wrote: "Beauty of tone was precisely what I found to be the predominant quality both in Liszt and [Anton] Rubinstein. Liszt always played for musicians with an immovable body and a quiet, repressed dignity, reserving his acrobatic performances for audiences whom in his heart he despised."

Saint-Saëns wrote: "Power, delicacy and charm along with a rightly accented rhythm were his, in addition to an unusual warmth of feeling, impeccable precision and that gift of suggestion which creates great orators, leaders, and guides of the masses." And Robert Schumann, in 1840: "The instrument glows and flames under its master—no longer playing of a certain kind—but the manifestation of a dauntless, imperial character."

Alexander Siloti, who like Saint-Saëns was to some extent a reverential pupil, was also, like him, a reasoning man who could see music whole. He wrote in *My Memories of Liszt:*

"It is impossible to describe Liszt's playing. A pianist myself, I am yet unable to show how he played, or to give an idea of his playing in words. I cannot say that he had a 'big' tone; it was rather that when he played there was no sound of the instrument. He sat at the very piano which we young fellows used to break with our playing, an entirely unreliable, unequal instrument; but he would produce from it, discordant as it was, music such as no one could form any idea of without hearing it. I am a tremendous admirer of Anton Rubinstein's playing, and consider that all we living pianists are mere pigmies compared with him. He used to say, however, as I was told, that he was worth nothing as a pianist compared with Liszt."

Siloti once heard Anton Rubinstein play Beethoven's "Moonlight" Sonata, was completely carried away, and before his next lesson with the master, plunged "into a breathless description of" how wonderful Rubinstein's execution had been and that I had never heard such a fine rendering of the "Moonlight Sonata." Liszt "winced," but said nothing, according to Siloti, who then realized that he had been tactless. Liszt soon afterwards found an excuse to play the Sonata before his class. "He began to play, and I held my breath as I listened. Rubinstein had played on a beautiful Bechstein in a hall with very good acoustic properties; Liszt was playing in a little carpeted room, in which small space thirty-five to forty people were sitting, and the piano was worn out, unequal and discordant. He had only played the opening triplets, however, when I felt as if the room no longer held me, and when, after the first four bars, the G sharp came in in the right hand I was completely carried away. Not that he accentuated this G sharp; it was simply that he gave it an entirely new sound which even now, after twenty-seven years I can hear distinctly. He played the whole of the first movement, then the second; the third he only commenced, saying that he was too old and had not the physical strength for it. I then realised that I had completely forgotten having listened to Rubinstein two hours before. *As a pianist he no longer existed.* I make this statement deliberately with a full knowledge of what I am saying—and as my readers know my opinion of Rubinstein they may thus gain some faint idea of what Liszt was as a pianist."

J. N. B.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
AUG 11 1961

Pianist Lists Two Concerts

Claudio Arrau, the pianist who is almost as famed for his indefatigability and his trans-hemispheric tours as he is for his pianism, will make two appearances at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood next week.

Wednesday evening Mr. Arrau will present a recital of piano music by Franz Liszt. For this recital, which will be held in the Tanglewood Theatre at 8:30, Mr. Arrau has contributed his services to benefit the Berkshire Music Center scholarship funds. As guest with Charles Munch and the Boston Symphony Orchestra Friday evening, Mr. Arrau will be heard in the Piano Concerto No. 4 by Beethoven.

When M. Arrau performed at Tanglewood last summer his Berkshire Festival appearances came immediately after a four month tour of Europe and three days before he embarked on a South American tour of 17 concerts in 22 days.

His 1961 visit to Tanglewood comes after three concerts at London's Royal Festival Hall where he performed nine concertos in three concerts and after two recitals for Pablo Casals in Puerto Rico.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY UNION STAR
Monday, August 14, 1961

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SCHENECTADY, N.Y.
GAZETTE
D. 47,136
AUG 16 1961

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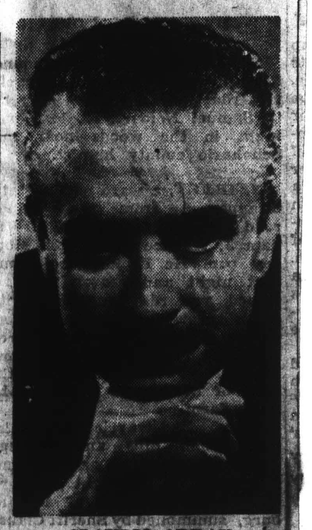

CLAUDIO ARRAU
To Perform Tonight

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
AUG 23 1961

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M. deB. B.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
AUG 14 1961

Arrau to Play At Tanglewood

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Stage Plays

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SYRACUSE, N.Y.
HERALD-AMERICAN
SUN. 202,215
AUG 13 1961

Music Notes

Arrau Stars in Final Week Of the Berkshire Festival

The final week of activities at the Berkshire Music Festival at Tanglewood begin tomorrow [redacted] composer's forum at 8:30 p.m. in the Chamber Music Hall.

Pianist Claudio Arrau visits the festival for a special Liszt Sesquicentennial recital at 8:30 p.m. Tuesday in the theater.

Thursday the traditional "Gala Evening" will be staged. The grounds open at 3:30 p.m. for performances by students from every department of the school.

The evening concludes with a concert by the student orchestra at 8:30 p.m. in the Music Shed.

A seminar in contemporary music will be presented at 3:15 p.m. Friday in the Chamber Music Hall. Arrau returns to solo with the Boston Symphony Orchestra and Charles Munch at 8:30 p.m. in the shed.

An open rehearsal with the orchestra is scheduled for 10 a.m. Saturday in the shed with the same place featuring a performance by the center orchestra at 3 p.m.

Pierre Monteux takes over the podium for the 8:30 p.m. Saturday concert of music by Stravinsky, Rachmaninoff and Tschaikowsky. Pianist Gary Graffman solos.

Dr. Munch conducts the orchestra, chorus and soloists in Hector Berlioz dramatic symphony "Romeo and Juliet" at 2:30 p.m. Sunday in the shed. The center's chamber music group performs at 10 a.m. in its music hall.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 16 1961

Arrau at Tanglewood Tonight For First of Two Performances

TANGLEWOOD—Claudio Arrau will make the first of two appearances at the Berkshire Festival tonight when he will present a recital of piano music by Franz Liszt. For this recital, which will be held in the theater-concert hall at 8:30, Mr. Arrau has contributed his services to benefit the Berkshire Music Center scholarship funds.

He will be heard again Friday evening in the Music Shed, appearing as guest soloist with Charles Munch and the Boston Symphony Orchestra, performing Beethoven's piano concerto No. 4.

When Mr. Arrau performed at Tanglewood last summer, his Berkshire Festival appearances came immediately after a four-month tour of Europe and three days before he embarked on a South American tour of 17 concerts in 22 days.

His visit to Tanglewood tonight comes after three concerts at London's Royal Festival Hall where he performed nine concertos in three concerts, and after two recitals for Pablo Casals in Puerto Rico. After his Tanglewood performance, Mr. Arrau hopes to spend a few days of rest with his family at their newly purchased farm in Vermont before leaving for Honolulu and Japan for concert tours.

Trail of Damage

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 99,973
AUG 14 1961

Claudio Arrau Will Appear at Tanglewood

Claudio Arrau, the pianist who is almost as famed for his indefatigability and his transhemispheric tours as he is for his pianism, will make two appearances at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood this week.

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Mr. Arrau's programs at Tanglewood:

Wednesday, Aug. 16
8.30 Theater
Liszt Sesquicentennial Recital
Annees de Pelerinage excerpts, two Etudes d'Execution Transcendante, Ballade No. 2, Benediction de Dieu, Mephisto Waltz.

Friday, Aug. 18
8.30 Shed
Boston Symphony Orchestra
Conductor: Charles Munch
Mendelssohn: Octet for Strings Debussy: La Mer
Beethoven: Piano Concerto No. 4 (Claudio Arrau, soloist).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
HAVERHILL, Mass.
Circ. 10,381
AUG 15 1961

Claudio Arrau, Pianist, To Appear at Tanglewood

Claudio Arrau, the pianist, will make two appearances at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox Mass., this week.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 14 1961

Arrau Will Play Twice This Week At Tanglewood

Claudio Arrau, the pianist who is almost as famed for his indefatigability and his transhemispheric tours as he is for his pianism, will make two appearances at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, this week.

Wednesday evening Mr. Arrau will present a recital of piano music by Franz Liszt. For this recital, which will be held in the Tanglewood Theater at 8:30, Mr. Arrau has contributed his services to benefit the Berkshire Music Center Scholarship Funds.

As guest with Charles Munch and the Boston Symphony Orchestra Friday evening, Mr. Arrau will be heard in the Piano Concerto No. 4 by Beethoven.

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Mr. Arrau's program of Liszt works Wednesday evening, marking the composer's sesquicentennial year, will include excerpts from "Annees de Pelerinage," two Etudes d'Execution Transcendante, the Ballade No. 2, "Benedict de Dieu" and the "Mephisto" Waltz.

B.M.C. Gala – Aug. 17 –

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BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH
Music Director

TANGLEWOOD, LENOX, MASSACHUSETTS

A GALA EVENING

OF THE

BERKSHIRE MUSIC CENTER

Charles Munch, *Director*

Thursday, August 17, 1961

For the Benefit of The Berkshire Music Center

BALDWIN PIANO

R.C.A. VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 16 1961

Tanglewood

Choir To Give Supper Concert At 'Gala Evening' Tomorrow

TANGLEWOOD — Hugh Ross, head of the Berkshire Music Center's choral department, has announced the program which his 50-member Tanglewood Choir will perform in a supper concert to be given on the porch of the Main House at Tanglewood tomorrow at 7 p.m. This concert will be part of the Berkshire Music Center's "Gala Evening at Tanglewood" which begins at 4 p.m. with a program of two one-act operas and concludes with a concert by the Berkshire Music Center orchestra at 8:30 p.m.

Alfred Nash Patterson, Willis W. Beckett and Dan Border have assisted Mr. Ross in preparing the choir for this concert.

The program:

"Jubilate Deo," for 8-part chorus and brass ensemble — Gabrieli
Willis W. Beckett, conductor

Trois Chansons — Debussy
Talmon Herz, conductor

"Lark" — Aaron Copland
Seymour Schonberg, conductor

"Le Chant des Oyseaux" — Janequin
Alfred Nash Patterson, William Catherwood, David Fox, Talmon Herz, and Seymour Schonberg, conducters

"I Hear a Harp," song from "Fingal" — Ossian's Brahms
for women's voices, French horn and harp
Arletta Helfrich, conductor

Three Traditional Riddles — William Bergsma
David Fox, conductor

Three Shakespeare Songs — Vaughan Williams
Hugh Ross, conductor

"Tempus Est Locundum" — Lionel Greenberg
Hugh Ross, conductor

Choral Hymn—"Glory and Triumph" for chorus and band — Berlioz
Eleasa de Carvalho, conductor

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

AUG 14 1961

Two One-Act Operas To Open Gala Evening

Boris Goldovsky, head of the Berkshire Music Center opera department, today announced the program of two one-act operas which his students will present in the Tanglewood Theater at 4 p.m. Thursday as the first event of the Gala Evening — the benefit program for the Berkshire Music Center Scholarship Funds.

Donizetti's "Il Campanello" — "The Night Bell" — "Arlecchino" by Busoni will be performed in productions supervised by Mr. Goldovsky with assistance from Robert K. Evans, Thomas Philips, Frederic Popper, Arthur Schoep, Felix Wolfes, Paul Marantz, Peggy Donovan, Robert Larsen, Norman Womack, James Flannery, Nick Bellini and Kim Brandt.

Both are to be performed in English.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879

AUG 19 1961

Berkshire Music Center Presents 'Gala Evening'

Tanglewood's "Gala Evening," formerly known as "Tanglewood on Parade," brought a gala audience of all ages, totalling 3630, to its beautifully landscaped grounds on Thursday afternoon. Clear skies and crisp weather made picknicking enjoyable and possible, between performances by the Berkshire Music Center students, starting at four o'clock. Proceeds benefited the center's scholarship funds.

Members of Boris Goldovsky's Opera Department presented two one-act opera in the theatre-concert hall, early and late eighteenth century. The first by Donizetti, follower and contemporary of Rossini, titled "Il Campanello" wa attractively set in an apothecary's shop in Naples. Delightfully written in comique style, the singers expertly unfolded the story of a rake, Enrico, and his machinations with the shop's night bell to keep the elderly druggist, newly married, from his young bride. As Don Pistacchio, the groom, David Clatworthy, was audibly noteworthy.

Both operas were given an English text, the first by R. and A. Hilfreich, the second, "Arlecchino," by M. and B. Hilfreich. Excellent piano accompaniment was produced by Robert K. Evans and Felix Wolfes, with the musical prep- Wolfes, with the musical preparation by Maurits Sillem. A constant seeker after the greatest musical inspiration and expression, Busoni's "Harlequin" reflects an unwieldy combination of traditional and radical ideas. The cast handled their roles remarkably well with Anthony Addison in the title role quite convincing. Another tale of seduction and elopement, Harlequin cautions the audience at the beginning that the opera is "not for children" "things true and false will be shown," and if "some prove provoking," they probably are "only joking"!

In the Chamber-music hall several compositions were heard by members of the Department of Composition under instruction by Aaron Copland, Wolfgang Fortner andRoberto Gerhard. These included a pleasing Divertimento for winds by Chilean Celso Garrido-Lecco, four Piano Variations, with the composer Wesley Fuller. at the piano. compact and clearly stated. Also heard were three Caprices for Clarinet and Piano in a capricious jazz idiom by Michael , Fink, Long Beach California. Fine performances were given by the Fromm Fellowship Players.

Around 7:00. between bites and sips, one could be diverted by the Tanglewood Choir. from the Main House porch, in purely entertaining and pleasurable selections by Gabrieli, Debussy, Brahms, Janequin, Bergsma, Copland, Greenberg and Williams. Hugh Ross, director of the Choral department was capably assitsed by student members.

At 8:30 instead of the usual student conductors, Eleazar de Carvalho, Charles Munch and Aaron Copland directed the Berkshire Center Orchestra in a pretty exciting concert. Good style and studious precision prevailed for the most part. although the Menuetto from Haydn's 99th, the symphony chosen by de Carvalho, was a bit too lyric.

Tschaikowsky's Overture Fantasy, "Romeo and Juliet," suffered somewhat from a numerical lack in the excellent full-toned string sections, overbalance by surprisingly capable brass and wind choirs. The English horn and muted violins in the famous lovers' theme were most appealing musically. Percussion was excellent, rhythmically and tonally. The students will not forget soon this revelatory experience under the stimulating and imaginative baton of Charles Munch.

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M deB B

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105

AUG 15 1961

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B.M.C. Gala – Aug. 17 –

164

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH
Music Director

TANGLEWOOD, LENOX, MASSACHUSETTS

A GALA EVENING

OF THE

BERKSHIRE MUSIC CENTER

Charles Munch, *Director*

Thursday, August 17, 1961

For the Benefit of The Berkshire Music Center

BALDWIN PIANO

R.C.A. VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879

AUG 19 1961

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Both operas were given an English text, the first by R. and A. Hilfreich, the second, "Arlecchino," by M. and B. Hilfreich. Excellent piano accompaniment was produced by Robert K. Evans and Felix Wolfes, with the musical prep- Wolfes, with the musical preparation by Maurits Sillem. A constant seeker after the greatest musical inspiration and expression, Busoni's "Harlequin" reflects an unwieldy combination of traditional and radical ideas. The cast handled their roles remarkably well with Anthony Addison in the title role quite convincing. Another tale of seduction and elopement, Harlequin cautions the audience at the beginning that the opera is "not for children" "things true and false will be shown," and if "some prove provoking," they probably are "only joking"!

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M deB B

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 16 1961

Tanglewood

Choir To Give Supper Concert At 'Gala Evening' Tomorrow

TANGLEWOOD — Hugh Ross, head of the Berkshire Music Center's choral department, has announced the program which his 50-member Tanglewood Choir will perform in a supper concert to be given on the porch of the Main House at Tanglewood tomorrow at 7 p.m. This concert will be part of the Berkshire Music Center's "Gala Evening at Tanglewood" which begins at 4 p.m. with a program of two one-act operas and concludes with a concert by the Berkshire Music Center orchestra at 8:30 p.m.

Alfred Nash Patterson, Willis W. Beckett and Dan Border have assisted Mr. Ross in preparing the choir for this concert.

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"Jubilate Deo," for 8-part chorus and brass ensemble — Gabrieli
Willis W. Beckett, conductor

Trois Chansons — Debussy
Talmon Herz, conductor

"Lark" — Aaron Copland
Seymour Schonberg, conductor

"Le Chant des Oyseaux" — Janequin
Alfred Nash Patterson, William Catherwood, David Fox, Talmon Herz, and Seymour Schonberg, conductors

"I Hear a Harp," song from Ossian's "Fingal" — Brahms
for women's voices, French horn and harp
Arletta Helfrich, conductor

Three Traditional Riddles — William Bergsma
David Fox, conductor

Three Shakespeare Songs — Vaughan Williams
Hugh Ross, conductor

"Tempus Est Locundum" — Lionel Greenberg
Hugh Ross, conductor

Choral Hymn—"Glory and Triumph" — Berlioz
for chorus and band
Eleazar de Carvalho, conductor

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

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B.M.C. Gala – Aug. 17 –

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A GALA EVENING AT TANGLEWOOD

Performances by the Berkshire Music Center

PROGRAMS

4:00 OPERA — THEATRE-CONCERT HALL

The Opera Department: Boris Goldovsky, assisted by Robert K. Evans, Thomas Philips, Frederic Popper, Arthur Schoep, Felix Wolfes.

IL CAMPANELLO (The Night Bell)

Opera in One Act

Text and Music by Gaetano Donizetti
English Version by R. and A. Hilfreich

Staged by Arthur Schoep
Piano Accompaniment by Robert K. Evans
Setting and Lighting by Paul Marantz

CAST

Don Annibale Pistacchio, an elderly druggist	David Clatworthy
Serafina, his bride	Jan Saxon
Madame Rosa, her mother	Joan Caplan
Enrico, a rake	Jerold Sien
Spiridione, Don Annibale's servant	James Flannery
Wedding Guests	Members of the Opera Department

The opera takes place in Naples in the eighteenth century.

Musical Preparation: Peggy Donovan, Robert Larsen
Properties: Robert Larsen, James Flannery

INTERMISSION

ARLECCHINO

Text and Music by Ferruccio Busoni
English Version by M. and B. Hilfreich

Staged by Boris Goldovsky
Piano Accompaniment by Felix Wolfes

CAST

Matteo, a tailor	Richard Golden
Cospicuo, a lay brother	Eugene Green
Bombasto, a doctor	Thomas Paul
Arlecchino, a rake	Anthony Addison
Leandro, a singer	Emary McIver
Annunziata, Matteo's wife	Betty Heidema
Colombina, Arlecchino's wife	Judi Turano
Two warriors, a carter, a donkey	Members of the Opera Department

The opera takes place in Bergamo in the eighteenth century.

Musical Preparation: Maurits Sillem

Stage Management and Costume Supervision: Norman Womack
Stage Crew: Nick Bellini, Kim Brandt

COMMITTEE FOR THE GALA EVENING

MRS. SERGE KOUSSEVITZKY, *Chairman*

MISS ANNA R. ALEXANDRE
MRS. BRUCE CRANE
MRS. WILLIAM CRANE
MRS. DAVID HUXLEY
MR. C. D. JACKSON
MRS. DAVID B. KARRICK
MRS. SHAUN KELLY
MME. ANNA DE LEUCHTENBERG
MRS. LAWRENCE K. MILLER
MRS. THOMAS D. PERRY, JR.
MRS. BRUCE W. SANBORN
MISS GERTRUDE ROBINSON SMITH

ORCHESTRA OF THE BERKSHIRE MUSIC CENTER

VIOLINS

Priscilla Brown
Jennifer Creel
H. June DeForest
Lyndl Fowler
Lawrence Franko
Masako Fujii
John Golz
Manfred Horr
Karen Jackson
Oleg Kovalenko
Donna Lohbauer
Sharon Mulligan
Vera Newman
Mary Ann Niemiec
Robert Pecci
Carol Rowles
Isidor Saslav
Martha Strongin
John Wehlan

VIOLAS

Carol Boyd
Pamela Brand
Brenton Crane
Hilary Hollis
Myrna Janzen
Lee Robert
Ronald Sabaroff

VIOLONCELLOS

William Brent
Nancy Hall
Ingrid Heim
Nanette Koch
Ann McMurray
Marianne Marshall
Hasmig Sare-Kechichian
Ronald Saunders
Michael Stoughton

BASSES

Christine Atwood
Diane Bulgarelli
Richard Cohen
George Elvin
F. James Levinson
Donald Martin
James Tranks
Richard Webster

FLUTES

Mary Bovey
Pamela Campbell
Hubert Laws
Dean Miller
Gretchen Moore

OBOES

Jane Ehrlich
Marsha Heller
Jay Light
Janice Miner

CLARINETS

Edward Avedisian
Victor Battipaglia
Herbert Geller
Craig Watjen
William Wrzesien

BASSOONS

E. Grawford Best
Janice Low
Robert Moore
Brent Rickman

FRENCH HORNS

Edward Birdwell
Edwin Black
Marilyn Bone
William Hammond
Ruth Lighty
Joseph Rinello
Mary Anne Stephens

TRUMPETS

Albert Cioffi
John DePetrillo
Carolyn Mawby
Daniel Sapochetti
James Stubbs

TROMBONES

Harold Blevins
Paul Eickmann
Richard Landry
Robert Moore
Kim Taylor

TUBA

Kenneth Faria

TIMPANI-PERCUSSION

Reginald Bonnin
Gerald Carlyss
James Fogg
Douglas Igelsrud
Karen Jackson

HARPS

Lois Brown
Sally Foster

LIBRARIAN

James Whitaker

THE TANGLEWOOD CHOIR

SOPRANOS

Sally Aaronson
Marjorie Axelrad
Roberta Basnett
Beryl Brigham
Patricia Brown
Florence Dispenza
Marion Hakewessell
Arletta Helfrich
Annette Hufendick
Hilda Kaplan
Nancy Lipman
Kathryn Tobey
Mary Violet
Pamela Whinston

ALTOS

Denise Chagnon
C. Sylvia Chapman
Rose Marie Collins
Lula Gentry
Marianne Green
Gloria Paret
Janet Pollitt
Calliope Shenas
Carol Sykes
Nancy Walz

TENORS

George Dunbar
Carl Ericson
Talmon Herz
Alan Mehlman
James Olesen
Bennett Penn
Donald Reber
Ernest Sullivan
Harold Troy
George Vincent

BARITONES

William Cameron
William Catherwood
David Fox
Chandler Gregg
Abraham Lind
Stuart Raleigh
John Rodland
Seymour Schonberg
Walter Westafer

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
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Circ. 12,879
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Berkshire Eagle (e)
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Circ. 28,931
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David Fox, conductor

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Hugh Ross, conductor

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B.M.C. Gala – Aug. 17 –

184

AT TANGLEWOOD
Berkshire Music Center

RAMS

THEATRE-CONCERT HALL

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r, Arthur Schoep, Felix Wolfes.

(The Night Bell)
One Act
Gaetano Donizetti
R. and A. Hilfreich

thur Schoep
by Robert K. Evans
by Paul Marantz

ST

st . . . . . David Clatworthy
. . . . . Jan Saxon
. . . . . Joan Caplan
. . . . . Jerold Sien
. . . . . James Flannery
. . . . . Members of the Opera Department

s in the eighteenth century.

van, Robert Larsen
Flannery

SSION

HINO
erruccio Busoni
and B. Hilfreich

Goldovsky
by Felix Wolfes

. . . . . Richard Golden
. . . . . Eugene Green
. . . . . Thomas Paul
. . . . . Anthony Addison
. . . . . Emary McIver
. . . . . Betty Heidema
. . . . . Judi Turano
. . . . . Members of the Opera Department

in the eighteenth century.

Maurits Sillem

ervision: Norman Womack
lt

6:00 COMPOSITION — THEATRE-CONCERT HALL

Department of Composition: Aaron Copland, Wolfgang Fortner, Roberto Gerhard

CELSO GARRIDO-LECCA ..... DIVERTIMENTO
(Santiago, Chile)

I Introduccion
II Variaciones
III Nocturno
IV Final—Jazz

WESLEY FULLER ..... PIANO VARIATIONS
(Norton, Massachusetts)

I Adagio
II Presto
III Adagio
IV Allegro
V Moderato

The Composer at the Piano

MICHAEL FINK ..... CAPRICES FOR CLARINET AND PIANO
(Long Beach, California)

I Café
II In Between
III Excursion

PETER LEWIS ..... THREE SONGS—1958
(Bradford, Rhode Island)

I October country (Ray Bradbury)
II The chair was stiff (Artelia Bowne Court)
III The last poem (Robert Desnos)

STANLEY SILVERMAN ..... "WHO HURT YOU SO"
(New York City)
(Edna St. Vincent Millay)
For Soprano and Guitar
Guitar Accompaniment by the Composer

ROGER REYNOLDS ..... ACQUAINTANCES
(Ann Arbor, Michigan)

I Abrupt
II Antic
III Acceptance

THE FROMM FELLOWSHIP PLAYERS

Peter Marsh—*violin*
Theodora Mantz—*violin*
Paul Hersh—*viola*
Donald McCall—*violoncello*
John Perras—*flute*
David Perkett—*oboe*
Arthur Bloom—*clarinet*
Jane Taylor—*bassoon*
William Brown—*French Horn*
Paul Jacobs—*piano*
Marianne Weltman—*soprano*
Assisting—Richard Webster, Contrabass

7:00 TANGLEWOOD CHOIR — MAIN HOUSE PORCH

Choral Department: Hugh Ross; Willis W. Beckett, Alfred Nash Patterson, Associates; Dan Border, Coordinator

GABRIELI ..... JUBILATE DEO
For 8-Part Chorus and Brass Ensemble
DONALD REBER—*Conductor*

DEBUSSY ..... TROIS CHANSONS
(Charles d'Orléans)
Dieu! qu'il la fait bon regarder! (Lord, lovely hast thou made my dear!)
Quant j'ai ouy le tabourin (When'er the tambourine I hear)
Yver, vous n'estes qu'un villain (Cold winter, villain that thou art)
TALMON HERZ—*Conductor*

AARON COPLAND ..... LARK
SEYMOUR SCHONBERG—*Conductor*

JANEQUIN ..... LE CHANT DES OYSEAUX
ALFRED NASH PATTERSON—*Conductor*
Madrigal Quartets conducted by William Catherwood, David Fox, Talmon Herz, Seymour Schonberg

BRAHMS ..... I HEAR A HARP
Song from Ossian's "Fingal,"
For Women's Voices, French Horn, and Harp
ARLETTA HELFRICH—*Conductor*

WILLIAM BERGSMA ..... THREE TRADITIONAL RIDDLES
I. The Snow
II. The Egg
III. The Cow
DAVID FOX—*Conductor*

VAUGHAN WILLIAMS ..... THREE SHAKESPEARE SONGS
I. Full fathom five
II. The cloud-capp'd towers
III. Over hill, over dale
HUGH ROSS—*Conductor*

LIONEL GREENBERG ..... TEMPUS EST YOCUNDUM
(Now's the Time for Pleasure)
HUGH ROSS—*Conductor*

VAUGHAN WILLIAMS ..... O, CLAP YOUR HANDS
For Chorus and Brass Ensemble

8:30 ORCHESTRA, CHORUS AND SOLOISTS — MUSIC SHED

Orchestral Department: Eleazar de Carvalho, assisted by Seymour Lipkin.

HAYDN ..... SYMPHONY NO. 99, IN E FLAT MAJOR
I. Adagio; Vivace assai
II. Adagio
III. Menuetto: Allegretto
IV. Finale: Vivace
Conducted by ELEAZAR DE CARVALHO

TCHAIKOVSKY ..... "ROMEO AND JULIET," OVERTURE—FANTASIA
Conducted by CHARLES MUNCH

INTERMISSION

COPLAND ..... Concert Excerpts from the Opera, "THE TENDER LAND"
Conducted by the Composer

FESTIVAL CHORUS
SOLOISTS

Laurie	Mary Ellen Pracht	Mr. Splinters	Eugene Green
MaMoss	Joan Caplan	Mrs. Splinters	Joy McIntyre
Grandpa	Justino Diaz	Mr. Jenks	Thomas Paul
Martin	Mark Belfort Chalat	Mrs. Jenks	Junetta Jones
Top	Allen Cathcart		

Musical Preparation: Peggy Donovan, Robert K. Evans, Robert Larsen, Frederic Popper, Ross Reimueller

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 16 1961

Tanglewood

Choir To Give Supper Concert At 'Gala Evening' Tomorrow

TANGLEWOOD — Hugh Ross, head of the Berkshire Music Center's choral department, has announced the program which his 50-member Tanglewood Choir will perform in a supper concert to be given on the porch of the Main House at Tanglewood tomorrow at 7 p.m. This concert will be part of the Berkshire Music Center's "Gala Evening at Tanglewood" which begins at 4 p.m. with a program of two one-act operas and concludes with a concert by the Berkshire Music Center orchestra at 8:30 p.m.

Alfred Nash Patterson, Willis W. Beckett and Dan Border have assisted Mr. Ross in preparing the choir for this concert.

The program:

"Jubilate Deo," for 8-part chorus and brass ensemble — Gabrieli
Willis W. Beckett, conductor

Trois Chansons — Debussy
Talmon Herz, conductor

"Lark" — Aaron Copland
Seymour Schonberg, conductor

"Le Chant des Oyseaux" — Janequin
Alfred Nash Patterson, William Catherwood, David Fox, Talmon Herz, and Seymour Schonberg, conducters

"I Hear a Harp," song from Ossian's "Fingal" — Brahms
for women's voices, French horn and harp
Arletta Helfrich, conductor

Three Traditional Riddles — William Bergsma
David Fox, conductor

Three Shakespeare Songs — Vaughan Williams
Hugh Ross, conductor

"Tempus Est Locundum" — Lionel Greenberg
Hugh Ross, conductor

Choral Hymn—"Glory and Triumph" — Berlioz
for chorus and band
Eleazar de Carvalho, conductor

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 14 1961

Two One-Act Operas To Open Gala Evening

Boris Goldovsky, head of the Berkshire Music Center opera department, today announced the program of two one-act operas which his students will present in the Tanglewood Theater at 4 p.m. Thursday as the first event of the Gala Evening — the benefit program for the Berkshire Music Center Scholarship Funds.

Donizetti's "Il Campanello" — "The Night Bell" — "Arlecchino" by Busoni will be performed in productions supervised by Mr. Goldovsky with assistance from Robert K. Evans, Thomas Philips, Frederic Popper, Arthur Schoep, Felix Wolfes, Paul Marantz, Peggy Donovan, Robert Larsen, Norman Womack, James Flannery, Nick Bellini and Kim Brandt.

Both are to be performed in English.

"only joking".

In the Chamber-music hall several compositions were heard by members of the Department of Composition under instruction by Aaron Copland, Wolfgang Fortner andRoberto Gerhard. These included a pleasing Divertimento for winds by Chilean Celso Garrido-Lecco, four Piano Variations, with the composer Wesley Fuller, at the piano, compact and clearly stated. Also heard were three Caprices for Clarinet and Piano in a capricious jazz idiom by Michael Fink, Long Beach California. Fine performances were given by the Fromm Fellowship Players.

Around 7:00, between bites and sips, one could be diverted by the Tanglewood Choir, from the Main House porch, in purely entertaining and pleasurable selections by Gabrieli, Debussy, Brahms, Janequin, Bergsma, Copland, Greenberg and Williams. Hugh Ross, director of the Choral department was capably assitsed by student members.

At 8:30 instead of the usual student conductors, Eleazar de Carvalho, Charles Munch and Aaron Copland directed the Berkshire Center Orchestra in a pretty exciting concert. Good style and studious precision prevailed for the most part, although the Menuetto from Haydn's 99th, the symphony

student for operating the school' is $625, tuition and dormitory fees for seven weeks, $460, and tuition alone for one student amounts to $220 for the seven weeks.

M deB B

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 177,105
AUG 15 1961

Berkshire Center In Gala Evening

Charles Munch, Aaron Copland and Elzear de Carvalho will conduct the Berkshire Music Center Oarchestra at Tanglewood, Thursday at 8:30 p.m. All students at the Boston Symphony Orchestra's summer school will participate in the Gala, the income from which will ben efit the Center's schoarship funds.

At 4:00 p.m. members of Boris Goldovsky's Opera Department will present a program of one-act operas in the Tanglewood Theater. At 6:00 p.m. in the Chamber Music Hall the fromm Players will give a concert by composers studying at Tanglewood.

The Tanglewood Choir will give a supper concert from the porch of the Main House at 7.00 p.m.

B.M.C. Gala – Aug. 17 –

THE BERKSHIRE MUSIC CENTER

Twenty years ago, in 1940, The Berkshire Music Center was established at Tanglewood. It was the fruition of many years of love, skill, and experience of working with music and musicians by the Director of the Boston Symphony Orchestra at that time, Serge Koussevitzky. His idea was that young musicians would find their musical talents sharpened and developed by spending an intensive period in an environment of professional music making, working with professional musicians, and following a professional schedule, and that in so doing the younger generation would absorb some of the wisdom, idealism and accumulated understanding of music.

The talent and character of the Tanglewood students has been defined by Ross Parmenter (New York Times, August 6, 1960): "Whether as opera performers, composers of chamber music, choral singers or members of a symphony, they approached their work with the utmost sincerity, with unfailing musical sensibility and with the willingness to submerge their very considerable talents in the re-creation of music they cared about. The artistic integrity of the students, in fact, was just as impressive as the sum total of their gifts and skills. And the extent of those gifts was shown most decisively."

The problem of financing such an undertaking has always been a thorny one, inasmuch as it is done by the Boston Symphony Orchestra, which is already dependent on contributions for its continuation, and because students of music are seldom persons of means. For example, of the 280 students enrolled at the Berkshire Music Center this year, 186 have had to receive full or partial scholarship aid. The expenses of operating the Music Center will amount to more than $175,000—about $625 per student. The fees, for those who can pay them, are:

Tuition for 7 weeks	$220
Dormitory for 7 weeks	215
Registration and reservation fee	25
	$460

Payment of these fees by students and the grants from the Tanglewood Revolving Scholarship Fund, supported by the gifts of Friends of the Berkshire Center, provide only $95,000 to offset these $175,000 of expenses. Proceeds from tonight's Gala Evening and from the Boston Pops at Tanglewood on August 3rd will reduce the loss of the undertaking for this season, but there will be a final deficit of considerable size. In order to carry on the work of the Center, more scholarship aid is needed. For anyone who wishes to sponsor a partial or full scholarship, the following amounts are of significance:

$625—The cost per student of operating the school

$460—Tuition and dormitory fees for one student for 7 weeks

$220—Tuition for one student for 7 weeks

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879

AUG 19 1961

Berkshire Music Center Presents 'Gala Evening'

Tanglewood's "Gala Evening," formerly known as "Tanglewood on Parade," brought a gala audience of all ages, totalling 3630, to its beautifully landscaped grounds on Thursday afternoon. Clear skies and crisp weather made picknicking enjoyable and possible, between performances by the Berkshire Music Center students, starting at four o'clock. Proceeds benefited the center's scholarship funds.

Members of Boris Goldovsky's Opera Department presented two one-act opera in the theatre-concert hall, early and late eighteenth century. The first by Donizetti, follower and contemporary of Rossini, titled "Il Campanello" wa attractively set in an apothecary's shop in Naples. Delightfully written in comique style, the singers expertly unfolded the story of a rake, Enrico, and his machinations with the shop's night bell to keep the elderly druggist, newly married, from his young bride. As Don Pistacchio, the groom, David Clatworthy, was audibly noteworthy.

Both operas were given an English text, the first by R. and A. Hilfreich, the second, "Arlecchino," by M. and B. Hilfreich. Excellent piano accompaniment was produced by Robert K. Evans and Felix Wolfes, with the musical prep- Wolfes, with the musical preparation by Maurits Sillem. A constant seeker after the greatest musical inspiration and expression, Busoni's "Harlequin" reflects an unwieldy combination of traditional and radical ideas. The cast handled their roles remarkably well with Anthony Addison in the title role quite convincing. Another tale of seduction and elopement, Harlequin cautions the audience at the beginning that the opera is "not for children" "things true and false will be shown," and if "some prove provoking," they probably are "only joking"!

In the Chamber-music hall several compositions were heard by members of the Department of Composition under instruction by Aaron Copland, Wolfgang Fortner andRoberto Gerhard. These included a pleasing Divertimento for winds by Chilean Celso Garrido-Lecco, four Piano Variations, with the composer Wesley Fuller, at the piano, compact and clearly stated. Also heard were three Caprices for Clarinet and Piano in a capricious jazz idiom by Michael Fink, Long Beach California. Fine performances were given by the Fromm Fellowship Players.

Around 7:00, between bites and sips, one could be diverted by the Tanglewood Choir, from the Main House porch, in purely entertaining and pleasurable selections by Gabrieli, Debussy, Brahms, Janequin, Bergsma, Copland, Greenberg and Williams. Hugh Ross, director of the Choral department was capably assitsed by student members.

At 8:30 instead of the usual student conductors, Eleazar de Carvalho, Charles Munch and Aaron Copland directed the Berkshire Center Orchestra in a pretty exciting concert. Good style and studious precision prevailed for the most part, although the Menuetto from Haydn's 99th, the symphony chosen by de Carvalho, was a bit too lyric.

Tschaikowsky's Overture Fantasy, "Romeo and Juliet," suffered somewhat from a numerical lack in the excellent full-toned string sections, overbalance by surprisingly capable brass and wind choirs. The English horn and muted violins in the famous lovers' theme were most appealing musically. Percussion was excellent, rhythmically and tonally. The students will not forget soon this revelatory experience under the stimulating and imaginative baton of Charles Munch.

For a pleasant conclusion to an enlightening and worthwhile occasion, Aaron Copland conducted concert excerpts from his strictly American opera "Tender Land." Soloists were well-chosen members of the Festival Chorus. Almost the entire second act and the finale of the first were performed, Mr. Copland stating in his opening explanatory remarks that while sequence is disconnected, it seems to symbolize his idea contained in the opera.

The listeners were warm and generous with their applause, although some were chilled by the penetratingly cool night air.

Twenty years ago the Berkshire Music Center was established through the guidance of Serge Koussevitsky, director of the Boston Symphony at that time. His idea was that young musicians would sharpen their skills and talents in an environment of professional music making, absorbing some of the exposed wisdom and idealism of the artists. It is interesting to note that 168 students received full or partial scholarship aid this year, through the Revolving Scholarship Fund, supported by gifts from Friends of the Berkshire Center. An appeal was noted in the program for more scholarship aid. The cost per student for operating the school is $625, tuition and dormitory fees for seven weeks, $460, and tuition alone for one student amounts to $220 for the seven weeks.

M deB B

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 16 1961

Tanglewood

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Alfred Nash Patterson, Willis W. Beckett and Dan Border have assisted Mr. Ross in preparing the choir for this concert.

The program:

"Jubilate Deo," for 8-part chorus and brass ensemble — Gabrieli
Willis W. Beckett, conductor

Trois Chansons — Debussy
Talmon Herz, conductor

"Lark" — Aaron Copland
Seymour Schonberg, conductor

"Le Chant des Oyseaux" — Janequin
Alfred Nash Patterson, William Catherwood, David Fox, Talmon Herz, and Seymour Schonberg, conducters

"I Hear a Harp," song from Ossian's "Fingal" — Brahms
for women's voices, French horn and harp
Arletta Helfrich, conductor

Three Traditional Riddles — William Bergsma
David Fox, conductor

Three Shakespeare Songs — Vaughan Williams
Hugh Ross, conductor

"Tempus Est Locundum" — Lionel Greenberg
Hugh Ross, conductor

Choral Hymn—"Glory and Triumph" for chorus and band — Berlioz
Eleazar de Carvalho, conductor

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

AUG 14 1961

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Donizetti's "Il Campanello" — "The Night Bell" — "Arlecchino" by Busoni will be performed in productions supervised by Mr. Goldovsky with assistance from Robert K. Evans, Thomas Philips, Frederic Popper, Arthur Schoep, Felix Wolfes, Paul Marantz, Peggy Donovan, Robert Larsen, Norman Womack, James Flannery, Nick Bellini and Kim Brandt.

Both are to be performed in English.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105

AUG 15 1961

Berkshire Center In Gala Evening

Charles Munch, Aaron Copland and Elzear de Carvalho will conduct the Berkshire Music Center Oarchestra at Tanglewood, Thursday at 8:30 p.m. All students at the Boston Symphony Orchestra's summer school will participate in the Gala, the income from which will ben efit the Center's schoarship funds.

At 4:00 p.m. members of Boris Goldovsky's Opera Department will present a program of one-act operas in the Tanglewood Theater. At 6:00 p.m. in the Chamber Music Hall the fromm Players will give a concert by composers studying at Tanglewood.

The Tanglewood Choir will give a supper concert from the porch of the Main House at 7:00 p.m.

185

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 17 1961

Whitestone

TONIGHT'S PERFORMERS, members of the student orchestra at the Berkshire Music Center, who will be heard in a concert in the Music Shed at Tanglewood, rehearse the program with Dr. Charles Munch, musical director of the Boston Symphony Orchestra, who will conduct the group in Tchaikovsky's "Romeo and Juliet" overture. Eleazar de Carvalho, the Brazilian conductor, and Aaron Copland also will conduct the student orchestra tonight as part of the "gala evening" being held for the benefit of the Berkshire Music Center's scholarship fund. Operas are also scheduled in the theater at 4 p.m.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161
AUG 8 1961

Berkshire Music Center Benefit Set

Tanglewood Is Site For August 17 Gala

The annual gala benefit for the Berkshire Music Center will be held at Tanglewood, Lenox, Mass., Thursday afternoon and evening, Aug. 17, with all of the center's 284 students taking part. The proceeds will be devoted to its scholarship funds.

The center's opera department, directed by Boris Goldovsky, will open the benefit with a group of one act works at 4 p. m. Chamber music by composers now studing at Tanglewood will be played by the Fromm Players at 6 p. m., and the Tanglewood Choir will sing at 7 p. m. Eleazar de Carvalho, Charles Munch and Aaron Copeland will conduct the center's orchestra at 8:30 in a program including works by Haydn and Tchaikovsky and scenes from Mr. Copeland's opera, "The Tender Land."

As part of its "Today" show, the National Broadcasting Company will telecast a program from Tanglewood from 7 to 9 a. m. this Thursday, Aug. 10, when the Boston Fine Arts Quartet, composed of Boston Symphony musicians, will play, and Mrs. Serge Koussevitsky, Aaron Copeland and Arthur Fiedler, among others, will be interviewed.

Mr. Munch, Mr. Fiedler, Mr. Copland, Richard Burgin, Leonard Bernstein, Erich Leinsdorf and Eugene Ormandy have been invited to discuss the future of the symphony orchestra in America in a fifty minute program to be recorded at Tanglewood tomorrow by the Columbia Broadcasting System. This program will be available for CBS stations by Friday or Saturday, and for National Educational Television stations in the fall.

Opera, Concerts At Tanglewood BMC Benefit

TANGLEWOOD — Students at the Boston Symphony Orchestra's Berkshire Music Center will perform at Tanglewood today in a series of concerts to benefit the school's scholarship funds.

The events, to be held rain or shine, will begin at 4, when students from Boris Goldovsky's opera department will present Donizetti's "Il Campanello" and Busoni's "Arlecchino" in the theater at 4 p.m.

Fromm Concert at 6

At 6, in the theater, the Fromm Foundation Players will give a concert of music by Tanglewood composers who have studied this summer under the direction of Aaron Copland, Wolfgang Fortner and Roberto Gerhard.

The Tanglewood Choir will give a supper concert from the porch of the main house at 7. While the audience picnics on the spacious lawns overlooking Stockbridge Bowl, the 50 members of the choir will present music conducted by Hugh Ross, Alfred Nash Patterson, Willis W. Beckett, Eleazar de Carvalho and members of the choral conducting class.

Charles Munch, Aaron Copland and Eleazar de Carvalho will conduct the Berkshire Music Center Orchestra, assisted by the Festival Chorus and soloists from the opera department in the Music Shed at 8:30. The program for this concert includes Haydn's Symphony No. 99 in E flat major, conducted by Eleazar de Carvalho; Tchaikovsky's "Romeo and Juliet," Overture-Fantasia, conducted by Charles Munch; and concert excerpts from Aaron Copland's opera, "The Tender Land," conducted by the composer.

Admission to Tanglewood for all events of the "Gala Evening" is $2.50, except for boxes for the Shed concert at 8:30, which are $5.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 11 1961

Munch, Copland, Carvalho To Conduct Next Thursday

Charles Munch, Aaron Copland and Eleazar de Carvalho will conduct the Berkshire Music Center Orchestra at Tanglewood, Lenox, next Thursday evening at 8:30 as the final event of the Center's annual Gala Evening.

All students at the Boston Symphony Orchestra's summer school —284 from 36 states and 10 foreign countries — will participate in the Gala, the income from which will benefit the Center's scholarship funds.

"Gala Evening"

The Gala Evening will begin at 4 p.m. when members of Boris Goldovsky's Opera Department will present a program of one-act operas in the Tanglewood Theater.

At 6 p.m. in the Chamber Music Hall the Fromm Players, those studying at Tanglewood on fellowships awarded by the Fromm Music Foundation of Chicago, will give a concert of music by composers studying under the direction of Aaron Copland, Wolfgang Fortner and Roberto Gerhard at Tanglewood this summer.

The Tanglewood Choir, students from the Department of Choral Music, trained by Hugh Ross, Willis Beckett and Alfred Nash Patterson, will give a supper concert from the porch of the Main House at 7 p.m.

Eleazar de Carvalho, head of the Music Center Orchestra, will conduct Haydn's Symphony No. 99 as the first work in the concert by the school's symphony orchestra in the Music Shed at 8:30. Charles Munch, who is director of the Berkshire Music Center as well as music director of the Boston Symphony Orchestra, will conduct the students in Tchaikovsky's Overture, "Romeo and Juliet," and Aaron Copland will conduct the orchestra in scenes from his opera "The Tender Land." The Festival Chorus, made up of students from all departments, and soloists from the opera department will be heard in the scenes from Mr. Copland's opera.

Grounds Open at 3

The Tanglewood grounds will be opened at 3 p.m. for the Gala Evening and the Tanglewood cafeteria will be open for those who wish to purchase box suppers in order to picnic.

Over 5,000 unreserved seats in the Music Shed will be available for the evening concert by the orchestra.

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Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
AUG 10 1961

TANGLEWOOD'S 284 STUDENTS WILL PERFORM

Gala Today Will Include Everyone in Concerts Starting at 4

LENOX—Charles Munch, Aaron Copland and Eleazar de Carvalho will conduct the Berkshire Music Center Orchestra at Tanglewood today at 8.30 as the final event of the center's annual Gala Evening.

10 Foreign Countries

All students at the Boston Symphony Orchestra's summer school—284 from 36 states and 10 foreign countries—will participate in the Gala, the income from which will benefit the center's scholarship funds.

The Gala Evening will begin at 4 when members of Boris Goldovsky's opera department will present a program of one-act operas in the Tanglewood theater.

At 6 in the Chamber Music Hall the Fromm Players—those studying at Tanglewood on fellowships awarded by the Fromm Music Foundation of Chicago—will give a concert of music by composers studying under the direction of Aaron Copland, Wolfgang Fortner and Roberto Gerhard at Tanglewood this summer.

Supper Concert

The Tanglewood Choir — students from the department of choral music, trained by Hugh Ross, Willis Beckett and Alfred Nash Patterson — will give a supper concert from the porch of the Main House at 7.

Eleazar de Carvalho—head of the Music Center Orchestra—will conduct Haydn's Symphony No. 99 as the first work in the concert by the school's symphony orchestra in the Music Shed at 8.30.

Charles Munch, who is director of the Berkshire Music Center as well as Music Director of the Boston Symphony Orchestra, will conduct the students in Tchaikovsky's Overture, "Romeo and Juliet," and Aaron Copland will conduct the orchestra in scenes from his opera "The Tender Land."

The Festival Chorus—made up of students from all departments—and soloists from the Opera Department will be heard in the scenes from Copland's opera.

The Tanglewood grounds will be opened at 3 for the Gala Evening, and the Tanglewood Cafeteria will be open for those who wish to purchase box suppers in order to picnic.

Admission to all events at Tanglewood for the Gala Evening is $2.50, except box seats. More than 5000 unreserved seats in the Music Shed will be available for the evening concert by the orchestra.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 19 1961

Final Concert by BMC Students In Music Shed This Afternoon

Seymour Lipkin conducting at Tanglewood

TANGLEWOOD — The Berkshire Music Center Orchestra will present its seventh and final concert of the 1961 season at the Music Shed this afternoon at 3.

Through the six concerts thus far, this orchestra has played for over 8,000 Friends of the Berkshire Music Center. Funds received by the Friends office for all of the student concerts are presented to the Berkshire Music Center for its support and scholarship funds.

The three active student conductors will share the conducting responsibilities of today's concert with Seymour Lipkin, who has been associate head of the department of instrumental music. Roland Chagnon will open the program with Moussorgsky's Night on Bald Mountain, to be followed by Serge Fournier conducting Roberto Gerhard's Don Quixote. Mr. Gerhard has been one of two guest composers in residence at the Berkshire Music Center this summer.

After the intermission the orchestra will be heard in Samuel Barber's Essay No. 1 for orchestra with Abraham Kaplan conducting. Mr. Lipkin will then direct the orchestra in a performance of Bartok's Dance Suite.

The Sunday morning chamber music program will be presented at 10 a.m. in the theater-concert hall rather than the usual chamber music hall. This is the normal course for the concluding program as the audiences are usually considerably larger at this final concert. The program will consist of two works, Bethoven's Septet in E flat for strings and winds, Opus 20, and the Serenade No. 10 in B flat by Mozart. The Mozart serenade was prepared under the direction of Rosario Mazzeo, bass clarinetist of the Boston Symphony Orchestra. The piece is scored for two oboes, four clarinets, two bassoons, contrabassoon, and four horns. Joseph de Pasquale, principal viola of the Boston Symphony, has coached the rehearsals of the Beethoven Septet, which is scored for clarinet, bassoon, horn, violin, viola, cello, and double bass.

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News (e)
SPRINGFIELD, Mass.
Circ. 99,973
AUG 16 1961

TANGLEWOOD GALA EVENING TOMORROW

Charles Munch, Aaron Copland and Eleazar de Carvalho Will Conduct

Charles Munch, Aaron Copland and Eleazar de Carvalho will conduct the Berkshire Music Center Orchestra at Tanglewood tomorrow at 8.30 p. m. as the final event of the center's annual Gala Evening. All students at the Boston Symphony Orchestra's summer school—284 from 36 states and 10 foreign countries—will participate in the gala, the income from which will benefit the center's scholarship funds.

The Gala Evening will begin at 4 p. m. when members of Boris Goldovsky's Opera Department will present a program of one-act operas in the Tanglewood Theater.

At 6 p. m. in the Chamber Music Hall the Fromm Players—those studying at Tanglewood on Fellowships awarded by the Fromm Music Foundation of Chicago—will give a concert of music by composers studying under the direction of Aaron Copland, Wolfgang Fortner and Roberto Gerhard at Tanglewood this summer.

The Tanglewood Choir—students from the Department of Choral Music, trained by Hugh Ross, Willis Beckett and Alfred Nash Patterson — will give a supper concert from the porch of the Main House at 7 p. m.

Eleazar de Carvalho—head of the Music Center Orchestra—will conduct Haydn's Symphony No. 99 as the first work in the concert by the school's symphony orchestra (Music Shed, 8.30). Charles Munch, who is director of the Berkshire Music Center as well as music director of the Boston Symphony Orchestra, will conduct the students in Tchaikovsky's Overture, "Romeo and Juliet," and Aaron Copland will conduct the orchestra in scenes from his opera "The Tender Land." The Festival Chorus—made up of students from all departments—and soloists from the Opera Department will be heard in the scenes from Mr. Copland's opera.

Dr. Munch will conduct the final concert of the Boston Symphony Orchestra's 1961 Berkshire Festival at Tanglewood Sunday afternoon. For the last concert of his penultimate season as the orchestra's music director, Doctor Munch has chosen Hector Berlioz' Dramatic Symphony "Romeo and Juliet." At this performance his guests will be contralto Florence Kopleff, tenor John McCollum and baritone Donald Gramm plus the Festival Chorus (prepared by Hugh Ross, Alfred Nash Patterson and Willis Beckett). Dr. Munch has invited the fifty members of the University of Montreal Chorus to join the Festival Chorus for this performance; the Montreal chorus has been prepared by its director, Fernand Graton, who is a former student of both choral conducting and orchestral conducting at the Berkshire Music Center.

Pierre Monteux will conduct the Boston Symphony Orchestra at Tanglewood Saturday night at 8.30 with pianist Gary Graffman as his guest. Mr. Graffman will be soloist in Rachmaninoff's Piano Concerto No. 2. The remainder of the program will consist of the Suite from "Petrouchka" by Stravinsky and Tchaikovsky's Symphony No. 6.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 10 1961

(Mrs. Koussevitzky Is Chairman Of Tanglewood's Gala Evening

Mrs. Serge Koussevitzky has announced members of the special committee who will assist her in behalf of the gala evening Thursday, Aug. 17, at Tanglewood. The event will benefit the Berkshire Music Center scholarship funds.

Committee Named

Members of Mrs. Koussevitzky's committee are Miss Anna R. Alexandre, Mme. Anna de Luchtenberg, Mrs. David Huxley and Mrs. Bruce W. Sanborn of Lenox, Mrs. Bruce Crane of Dalton, Mrs. William Crane and Mrs. Shaun Kelly of Richmond, Mrs. C. D. Jackson, Mrs. David B. Karrick and Miss Gertrude Robinson Smith of Stockbridge, Mrs. Lawrence K. Miller of Pittsfield and Mrs. Thomas D. Perry Jr. of West Stockbridge.

The committee invites special donors to occupy boxes at the student orchestra program—to be conducted by Charles Munch, Aaron Copland and Eleazar de Carvalho—which will be given in the Music Shed as the final event of the Gala Evening. Boxes, seating six, are available at $30, the equivalent of one week's tuition for one student at Tanglewood.

Operas Set for 4 p.m.

Preceding the evening program in the Music Shed, students from other Berkshire Music Center departments will present concerts. At 4 p.m. a program of one-act operas will be presented in the theater-concert hall. The Fromm Fellows will perform music written by Tanglewood composers at a concert in the theater-concert hall at 6, and the Tanglewood Choir will give a supper concert from the porch of the main house at 7.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 4,856
AUG 10 1961

Concert to Aid Students' Fund At Tanglewood

LENOX, Mass. — The Berkshire Music Center scholarship fund will benefit through a special Tanglewood performance on Thursday evening, Aug. 17. Mrs. Serge Koussevitzky is committee chairman.

Preceding an evening program in the music shed, students from various Berkshire Music Center departments will present concerts and a program of one-act operas will be given in the theater at 4 p.m.

The Fromm Fellows will perform music written by Tanglewood composers at a 6 p.m. concert, and the Tanglewood Choir will appear from the porch of the main house at 7.

Members of Mrs. Koussevitzky's committee are Miss Anna R. Alexandre, Mme. Anna de Luchtenberg, Mrs. David Hurley and Mrs. Bruce W. Sanborn of Lenox, Mrs. C. D. Jackson, Miss Gertrude Robinson Smith and Mrs. David B. Karrick of Stockbridge, Mrs. William Crane and Mrs. Shaun Kelly of Richmond, Mrs. L. K. Miller of Pittsfield and Mrs. Thomas D. Perry of West Stockbridge.

Special boxes for the evening performance, each seating six, are available for the equivalent of a week's tuition for one student at Tanglewood.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
AUG 7 1961

Berkshire Music Center Benefit Gala Evening Set For Aug. 17

Charles Munch, Aaron Copland and Eleazar de Carvalho will conduct the Berkshire Music Center Orchestra at Tanglewood, Lenox, Thursday evening, Aug. 17, at 8.30 p.m. as the final event of the Center's annual Gala Evening.

All students at the Boston Symphony Orchestra's summer school 284 — from 36 states and 10 foreign countries — will participate in the Gala, the income from which will benefit the Center's scholarship funds.

The Gala Evening will begin at 4 p.m. when members of Boris Goldovsky's opera department will present a program of one-act operas in the Tanglewood Theatre.

At 6 p.m. in the Chamber Music Hall the Fromm Players — those studying at Tanglewood on fellowships awarded by the Fromm Music Foundation of Chicago — will give a concert of music by composers studying under the direction of Aaron Copland, Wolfgang Fortner and Roberto Gerhard at Tanglewood this summer.

The Tanglewood Choir — students from the Department of Choral Music, trained by Hugh Ross, Willis Beckett and Alfred Nash Patterson — will give a supper concert from the porch of the Main House at 7 p.m.

Eleazar de Carvalho — head of the Music Center Orchestra — will conduct Haydn's Symphony No. 99 as the first work in the concert by the school's symphony orchestra in the Music Shed, 8.30. Charles Munch, director of the Berkshire Music Center as well as music director of the Boston Symphony Orchestra, will conduct the students in Tchaikovsky's Overture, "Romeo and Juliet," and Aaron Copland will conduct the orchestra in scenes from his opera "The Tender Land." The Festival Chorus — made up of students from all departments — and soloists from the opera department will be heard in the scenes from Copland's opera.

The Tanglewood grounds will be opened at 3 p.m. for the Gala Evening and the Tanglewood Cafeteria will be open for those who wish to purchase box suppers in order to picnic.

Over 5000 unreserved seats in the Music Shed will be available for the evening concert by the orchestra.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 9 1961

Gala Night Thursday, Aug. 17, To Aid Berkshire Music Center

TANGLEWOOD — Charles Munch, Aaron Copland and Eleazar de Carvalho will conduct the Berkshire Music Center Orchestra here Thursday evening, Aug. 17, at 8:30 as the final event of the center's annual gala evening. All students at the Boston Symphony Orchestra's summer school —284 from 36 states and 10 foreign countries — will participate in the event, the income from which will benefit the center's scholarship funds.

The gala evening will begin at 4, when members of Boris Goldovsky's opera department will present a program of one-act operas in the Tanglewood theater.

At 6, in the Chamber Music Hall, the Fromm Players—those studying at Tanglewood on fellowships awarded by the Fromm Music Foundation of Chicago — will give a concert produced by composers studying under the direction of Aaron Copland, Wolfgang Fortner and Roberto Gerhard at Tanglewood this summer.

The Tanglewood choir — students from the department of choral music trained by Hugh Ross, Willis Beckett and Alfred Nash Patterson — will give a supper concert from the porch of the Main House at 7.

Eleazar de Carvalho, head of the Music Center Orchestra, will conduct Haydn's Symphony No. 99 as the first work in the concert by the school's symphony orchestra in the Music Shed at 8:30. Charles Munch, who is director of the Berkshire Music Center as well as music director of the Boston Symphony Orchestra, will conduct the students in Tchaikovsky's Overture, "Romeo and Juliet," and Aaron Copland will conduct the orchestra in scenes from his opera, "The Tender Land." The Festival Chorus, consisting of students from all departments and soloists from the opera department, will be heard in the scenes from Mr. Copland's opera.

The Tanglewood grounds will be opened at 3 for the gala evening and the Tanglewood cafeteria will be open for those who wish to purchase box suppers in order to picnic.

Admission to all events at Tanglewood for the gala evening is $2.50, except box seats. More than 5,000 unreserved seats in the Music Shed will be available for the evening concert by the orchestra.

SCHENECTADY, N.Y.
GAZETTE
D. 47,136

AUG 8 1961

Tanglewood Schedules 'Gala Evening' for Aug. 17

All 284 students at the Berkshire Music Center will participate in the Aug. 17 "Gala Evening," the final event of the Boston Symphony Orchestra's summer school. The students come this year from 36 states and 10 foreign countries.

* * *

THE GALA Evening will begin at 4 p.m. and the final event will be a concert by the Berkshire Music Center Orchestra with Charles Munch, Aaron Copland and Eleazar de Carvalho conducting.

The Tanglewood grounds will be opened at 3 pm. for the event and the Tanglewood cafeteria will be open for those who wish to purchase box suppers in order to picnic. Admission to all events for the Gala Evening is $2.50 and over 5,000 unreserved seats in the music shed will be available for the evening (8:30 pm.) concert by the orchestra.

The program for the day includes one-act operas by members of Boris Goldovsky's opera department in the Tanglewood Theatre at 4 p.m.

* * *

THE FROMM PLAYERS will give a concert at 6 p.m. in the chamber music hall. Music will be by composers studying under the direction of Aaron Copland, Wolfgang Fortner and Roberto Gerhard this summer.

The Tanglewood Choir, students from the department of choral music, trained by Hugh Ross, Willis Beckett and Alfred Nash Patterson, will give a supper concert from the porch of the main house at 7 p.m.

* * *

DE CARVALHO, head of the Music Center Orchestra, will conduct Haydn's "Symphony number 99" as the first work of the evening's concert by the school's symphony orchestra. Dr. Munch, who is director of the Berkshire Music Center as well as music director of the Boston Symphony Orchestra, will conduct the students in the Overture to "Romeo and Juliet," Tchaikovsky. Copland will conduct the orchestra in scenes from his opera "The Tender Land." The Festival Chorus, made up of students from all departments, and soloists from the opera department will be heard in the scenes from Copland's opera.

GLEN FALLS, N.Y.
TIMES
D: 8,123

AUG 8 1961

Annual Benefit for Berkshire Music Ctr. Scheduled Aug. 17

The annual gala benefit for the Berkshire Music Center will be held at Tanglewood, Lenox, Mass., Thursday afternoon and evening, Aug. 17, with all of the center's 284 students taking part. The proceeds will be devoted to its scholarship funds.

The center's opera department, directed by Boris Goldovsky, will open the benefit with a group of one act works at 4 p.m. Chamber music by composers now studying at Tanglewood will be played by the Fromm Players at 6 p.m., and the Tanglewood Choir will sing at 7 p.m. Eleazar de Carvalho, Charles Munch and Aaron Copeland will conduct the center's orchestra at 8:30 in a program including works by Haydn and Tchaikovsky and scenes from Mr. Copeland's opera, "The Tender Land."

As part of its "Today" show, the National Broadcasting Company will telecast a program from Tanglewood from 7 to 9 a.m. this Thursday, Aug. 10, when the Boston Fine Arts Quartet, composed of Boston Symphony musicians, will play, and Mrs. Serge, Koussevitsky, Aaron Copeland and Arthur Fiedler, among others, will be interviewed.

Mr. Munch, Mr. Fiedler, Mr. Copeland, Richard Burgin, Leonard Bernstein, Erich Leinsdorf and Eugene Ormandy have been invited to discuss the future of the symphony orchestra in America in a 50 minute program to be recorded at Tanglewood tomorrow by the Columbia Broadcasting System. This program will be available for CBS stations by Friday or Saturday, and for National Educational Television stations in the fall.

NEW YORK, N.Y.
HERALD-TRIBUNE
D. 336,647 S. 488,161

AUG 8 1961

Berkshire Music Center Benefit Set

Tanglewood Is Site For August 17 Gala

The annual gala benefit for the Berkshire Music Center will be held at Tanglewood, Lenox, Mass., Thursday afternoon and evening, Aug. 17, with all of the center's 284 students taking part. The proceeds will be devoted to its scholarship funds.

The center's opera department, directed by Boris Goldovsky, will open the benefit with a group of one act works at 4 p. m. Chamber music by composers now studing at Tanglewood will be played by the Fromm Players at 6 p. m., and the Tanglewood Choir will sing at 7 p. m. Eleazar de Carvalho, Charles Munch and Aaron Copeland will conduct the center's orchestra at 8:30 in a program including works by Haydn and Tchaikovsky and scenes from Mr. Copeland's opera, "The Tender Land."

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Mr. Munch, Mr. Fiedler, Mr. Copland, Richard Burgin, Leonard Bernstein, Erich Leinsdorf and Eugene Ormandy have been invited to discuss the future of the symphony orchestra in America in a fifty minute program to be recorded at Tanglewood tomorrow by the Columbia Broadcasting System. This program will be available for CBS stations by Friday or Saturday, and for National Educational Television stations in the fall.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

AUG 9 1961

Mrs. Koussevitzky Names Group For 'Gala Evening'

Mrs. Serge Koussevitzky has announced members of the special committee that will assist her in behalf of the Gala Evening to be held at Tanglewood Thursday evening. Aug. 17, to benefit the Berkshire Music scholarship funds.

Members of Mrs. Koussevitzky's committee are Miss Anna R. Alexandre, Lenox; Mrs. Bruce Crane, Dalton; Mrs. William Crane, Richmond; Mme. Anna de Luchtenberg, Lenox; Mrs. David Huxley, Lenox; Mrs. C. D. Jackson, Stockbridge; Mrs. David B. Karrick, Stockbridge; Mrs. Shaun Kelly, Richmond; Mrs. L. K. Miller, Pittsfield; Mrs. Thomas D. Perry, West Stockbridge; Mrs. Bruce W. Sanborn, Lenox; and Miss Gertrude Robinson Smith, Stockbridge.

The committee has invited special donors to occupy boxes at the student orchestra program, to be conducted by Charles Munch, Aaron Copland and Eleazar de Carvalho, which will be given in the Music Shed as the final event of the Gala Evening.

Preceding the evening program in the Music Shed, students from other Berkshire Music Center departments will present concerts. At 4 p.m. a program of one-act operas will be presented in the Theater. The Fromm Fellows will perform music written by Tanglewood composers at a concert in the Theater at 6 p.m., and the Tanglewood Choir will give a supper concert from the porch of the main house at 7 p.m.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879

AUG 8 1961

Gala Evening At Tanglewood On The 17th

Charles Munch. Aaron Copland and Eleazar de Carvalho will conduct the Berkshire Music Center Orchestra at Tanglewood Thursday evening, Aug. 17 (8:30) as the final event of the Center's annual Gala Evening. All students at the Boston Symphony Orchestra's summer school — 284 from 36 states and 10 foreign countries — will participate in the Gala, the income from which will benefit the Center's scholarship funds.

The gala evening will begin at 4 p.m. when members of Boris Goldovsky's Opera Dept. will present a program of one-act operas in the Tanglewood Theatre.

At 6 in the Chamber Music Hall the Fromm Players — those studying at Tanglewood on Fellowships awarded by the Fromm Music Foundation of Chicago — will give a concert of music by composers studying under the direction of Aaron Copland, Wolfgang Fortner and Roberto Gerhard at Tanglewood this summer.

The Tanglewood Choir—students from the department of choral music, trained by Hugh Ross, Willis Beckett and Alfred Nash Patterson — will give a supper concert from the porch of the main house at 7.

Eleazar de Carvalho—head of the Music Center Orchestra — will conduct Haydn's Symphony No. 99 as the first work in the concert by the school's symphony orchestra (music shed, 8:30). Charles Munch, who is director of the Berkshire Music Center as well as Music director of the Boston Symphony Orchestra, will conduct the students in Tchaikovsky's Overture, "Romeo and Juliet,' and Aaron Copland will conduct the orchestra in scenes from his opera "The Tender Land." The Festival Chorus—made up of students from all departments —and soloists from the Opera Department will be heard in the scenes from Mr. Copland's opera.

The Tanglewood grounds will be opened at 3 and the Tanglewood cafeteria will be open for those who wish to purchase box suppers in order to picnic.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 14 1961

Opera Program Announced for 'Gala Evening'

TANGLEWOOD—Boris Goldovsky, head of the Berkshire Music Center opera department, today announced the program of two one-act operas which his students will present in the Tanglewood theater-concert hall at 4 p.m. Thursday as the first event of the "Gala Evening," the benefit program for the Berkshire Music Center Scholarship Funds.

Donizetti's "Il Campanello." (The Night Bell) and "Arlecchno" by Busoni will be performed in productions supervised by Mr. Goldovsky with assistance from Robert K. Evans, Thomas Philips, Frederic Popper, Arthur Schoep, Felix Wolfes, Paul Marantz, Peggy Donovan, Robert Larsen, Norman Womack, James Flannery, Nick Bellini and Kim Brandt.

Casts for Operas

The casts for the two operas, both to be performed in English follow:

IL CAMPANELLO

Don Annibale Pistacchio, an elderly druggist — David Clatworthy
Serafina, his bride — Jan Saxon
Madame Rosa, her mother — Joan Caplan
Enrico, a rake — Jereld Sien
Spiridione, Don Annibale's servant — James Flannery
Wedding Guests — Members of the Opera Department

Staged by Arthur Schoep; piano accompaniment by Robert K. Evans; setting and lighting by Paul Marantz

ARLECCHINO

Matteo, a tailor — Richard Golden
Cospicuo, a lay brother — Eugene Green
Bombasto, a doctor — Thomas Paul
Arlecchino, a rake — Anthony Addison
Leandro, a singer — Emary McIver
Annunziata, Matteo's wife — Betty Heidema
Colombina, Arlecchino's wife — Judi Turano
Two warriors, a carter, a donkey — Members of the Opera Department

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 19 1961

Plouffe

THE TANGLEWOOD CHOIR entertained picnickers and other early arrivals at the "gala evening" held Thursday for the benefit of the Berkshire Music Center. Donald Reber and Seymour Schonberg conducted the group in works by Gabrieli and Debussy. A crowd of 3,630 attended. The program featured one-act operas in the afternoon, a concert by the Fromm Players, and a concert in the Music Shed by the student orchestra. The sum of $8,000 was realized from the benefit. Conductors at the Shed concert were Charles Munch, Eleazar de Carvalho and Aaron Copland.

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Gazette (e)
WORCESTER, Mass.
Circ. 92,860

AUG 18 1961

The Evening Gazette

TANGLEWOOD

Students Give Varied Program

By JOHN F. KYES
Gazette Music Critic

LENOX — "A Gala Evening at Tanglewood," offered by students, and devoting the proceeds to the Berkshire Music Center began at 4 p.m. yesterday and continued until late evening The attendance of 3,630, as against last year's, 2,448, marked a healthy growth of interest.

One sheds no tears for "Tanglewood on Parade," the melange which endeavored, until last year, to present in one day all the aspects of Tanglewood, both professional and amateur. This year, the devotees of the Boston "Pops" have had their chance to turn out in great numbers on Aug. 3, and the friends of student activities came yesterday to enjoy the many branches of the school itself.

The opera department, headed by Boris Goldovsky, presented two one-act operas in the Theatre-Concert Hall. "Il Campaneilo" (The Night Bell) by Donizetti, and "Arlecchino" by Busoni. The productions involved a dozen student principals and ensembles drawn from the opera department.

Fromm Players

The department of composition, headed by Aaron Copland, Wolfgang Fortner and Roberto Gerhard, took over at 6, using the Fromm Fellowship Players, assisted by Marianne Wellman, soprano, to perform orginal compositions of Berkshire Music Center students. The composers represented were Celso Garrido Lecca of Santiago, Chile, Wesley Fuller of Norton, Mass., Michael Fink of Long Beach, Cal., Peter Lewis of Bradford, R.I., Stanley Silverman of New York, and Roger Reynolds of Ann Arbor, Mich.

The open-air concert at 7 on the porch of the Mian House, by the Tanglewood Choir of 43 voices, used brass ensemble at times, also French horn and harp, to vary the a cappella program The group was conducted by Hugh Ross, Alfred Nash Patterson Donald Reber, Talmon Herz Seymour Schonberg William Catterwood, Arletta Helfrich and David Fox.

The evening concert was placed in the immense music shed, to the advantage of the orchestral numbers and somewhat to the disadvantage of the opera excerpts

86 Students

Eleazar de Carvalho, head of the orchestral department, led the 86 student players in a neat rendition of Haydn's Symphony No. 99 in E flat major. The opening movement had a well-schooled alternation of sweetness and emphasis, while the thoughtful themes of the second movement grew into a climax of impressive sonority. The Menuetto gave good square-toed values, and the Finale mingled speed with aleatness, contributing some of the best playing of the symphony, as well as a few ragged phrases.

Charles Munch drew a splendid response from the orchestra in Tchaikovsky's Overture Fantasia, "Romeo and Juliet." The performance was zestful, the colors were alluring, and the wide variety of moods gained faithful portrayal. The climax of the overture worked up and up, aided by eloquent and tuneful brasses and clever percussion

Aaron Copland conducted most of Act II, and the finale of Act 1, from his opera, "The Tender Land." The Festival Chorus of more than 100 voices and the principal characters, singing in concert style. Copland gave the audience an amusing and appreciated synopsis. The dance episodes came through well, also the "Promise of Living" choral number, but many lovely details of the music were lost in the reaches of the vast shed and in the shivering of the not too adequately clad summer audience.

Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
AUG 18 1961

TANGLEWOOD'S CLASSES SHOW SKILL AT GALA

Students of Music Center Perform for 3630 at Benefit Program

By WILLARD M. CLARK

LENOX—Tanglewood put its best foot forward Thursday and offered a gala day for the benefit of the Berkshire Music Center, founded by Serge Koussevitzky. In spite of perfect weather, a starlit sky and a moon, an audience estimated at 3630 people were on hand to enjoy all that was placed before them. This, in spite of a superior program, varied and all embracing.

Two Operas Offered

Things started at 4 p. m., at which time the opera department under Boris Goldovsky, offered two one-act operas, "Il Campanello" or "The Night Bell" by Donizetti and "Arlecchino" by Busoni. Both were sung in English by casts that boasted some admirable male voices.

Unless it was a question of timing, getting two one-act operas into a two-hour stretch, why oh why were these operas resurrected? The time for resurection has long since past and they might well have been left to molder.

Donizetti wrote his own libretto, which might as well have had a Figaro of Mozart without the Figaro. There was even a quintet to keep up the Donizetti tradition. What was fine was the imaginative setting and lighting.

Busoni's opus was more involved and subtle, but it gave one little musically and had it not been for setting, lighting and Goldovsky's masterly handling of stage action, it also could have been kept below decks.

Student Compositions

Next on the program was a concert of compositions written by students of composition at the Berkshire Music Center. Those we heard had merit technically but were so advanced that one hearing was hardly enough to absorb them. They were all performed by the Fromm Fellowship Players, and very well performed.

An outdoor concert by the Tanglewood Choir, a group of picked voices, drew a large audience to the lawns about the main house. Here one heard excellent singing of some weird and difficult music. Conductors included Hugh Ross, Seymour Schonberg, Alfred Nash Patterson, Arletta Helfrich and others. Presumably the learning of these works will be invaluable in the future to the students.

The evening concert by the student orchestra was splendid. It seems to us that the students in this department carry more away with them than in any other department. By more, we mean more repertoire and sound training. The program opened with a fine performance of Haydn's "Symphony No. 99, in E Flat Major," directed by Eleazar de Carvalho, who heads this department. The orchestra is large and the strings are particularly good.

Munch Comes On

Charles Munch came on to conduct an admirable performance of the "Romeo and Juliet" Overture fantasia. It was an excellent performance, vital, well proportioned and just the kind to rouse a sympathetic audience.

Aaron Copland conducted concert excerpts from his opera, "The Tender Land." He had the festival chorus and soloists from the opera department to help out. We have enjoyed the orchestral suite from this opera more than the opera itself and Thursday night seemed to clinch our preference. The audience reaction was enthusiastic.

As noted this gala was for the benefit of the Berkshire Music Center and it is estimated that about $8000 was taken in for this worthy project.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,783
AUG 18 1961

Music: Berkshire Center Has 'Gala Evening'

By RAYMOND MORIN
Telegram Music Critic

LENOX — The Berkshire Music Center put on a "gala evening" yesterday which benefited it financially by over $10,000 and demonstrated its remarkable musical abilities before combined audiences of 3,630.

Main event was last night's orchestral concert in the music Symphony No. 99 in E flat major, conducted by Eleazar de Carvalho; Tchaikovsky's overture Charles Munch, and excerpts from Aaron Copland's opera, festival chorus and 10 soloists. The composer conducted.

This was no ordinary student orchestra. No compromises in tempos or interpretive details were necessary. In fact, we've not heard a more refreshing or downright exciting performance of the "Romeo and Juliet" from any of the so-called Grade B professional orchestras.

Sensitive Response

Munch must have been highly gratified with the aplomb and sensitivity with which his young players responded to his every directive. The Friar Laurence theme was richly intoned by the strings. There wasn't a smudge in the pizzicato passages. Montague and Capulet sequences were powerful and affluently toned and the love theme received an expressive initiation in woodwinds, carried through in strings. The "epilogue" was magnificent in sound, poise and climactic effect.

The Haydn symphony was less satisfactory. It was expressive enough, particularly in the slow movement, and the young people did their best to allow Carvalho freedom in shaping his balances freely and in materializing high spots. The "menuetto" was sluggish, but had good quality in strings if not in winds.

Carvalho placed the orchestra at a disadvantage in the finale with an absurdly fast tempo. The strings came close to accommodating him, but the woodwinds trailed behind.

Copland Humorous

Copland regaled the audience with a humorous account of his "Tendeland," and introduced each of the soloists individually and by name. He probably will never hear or direct a more zestful performance of the work. melodies were brought forward with clarity and warmth.

All concerened acquitted themselves with distinction, producing a quality of vitality and spontaneity that could come only from earnest and enthusiastic effort.

The opening program in the afternoon demonstrated the work of Boris Goldovsky's opera department with two productions that should have remained in their state of merciful neglect — Donizetti's "Il Campanello" (The Night Bell), and Bousoni's "Arlecchino."

Nevertheless, there were factors to admire. Foremost was the diligence with which both were undertaken. Staging was excellent. Sets and coustumes showed originality and care. Also, there is merit in attempting to revive operatic corpses in the vain hope that they have been resting in peace unjustly.

Lacks Central Figure

The Donizetti opus (a Neapolitan farce of the 18th century) is gossipy with spit-fire recitative for solos and cominations. Its propelling force rests with a kind of "Figaro" motive without the benefit o fa powerful central figure.

An elderly druggist is engaged to a youn ggirl. She has a young admirer who uses a series of disguises to vanquish his rival with complications. David Clatworthy gave the druggist a resonant baritone voice. Jerold Sein portrayed the contesting rake simialarly. Beyond that, one was entertained mostly through the eyes.

"Arlecchino" is a wearying and implausible tale of invasion by barbarians in the Bergamo district of Italy, also 18th century. Busoni's extravagant accompaniment and weird make-ups soon lost all luster and forced the audience to state itself with impoverished melody and a stage otherwise deserted for long intervals except for the leading character communicating dull matter to the audience.

Chilean Music

The composition department's presentations gave added proof of the consensus that contemporary music-making is in a state of "evolution." A quintet of Fromm Fellowship players gave in intense and conscientious performance of a "Divertimento" by Celso Garrido-Lecca of Chile.

Best of the four movements was the "nocturne." It has ornamental passages in flute (well-played by John Perras) which are skillfully enclosed by oboe, clarinet, oboe and French horn.

Wesley Fuller of Norton played his "Piano Variations." The moods were well-defined, technique fluent, and indication was that the composer-pianist was bound by a positive approach. But the message of his music was an enigma to at least one listener.

The final weekend of the Berkshire Festival begins tonight. Charles Munch will conduct the Boston Symphony Orchestra in Mendelssohn's Octet for Strings in E flat major, Opus 20, and Arrau will be soloist in Beethov- Debussy's "La Mer." Claudio Arrau will be soloist in Beethoven's Piano Concerto No. 4 in G major, Opus 58.

Aunt Mary's

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 18 1961

At Tanglewood

Gala Evening Attendance Raises Harsh Questions

GALA EVENING, presented at Tanglewood, Lenox, by students in opera, composing, conducting, choral and orchestral sections of the Berkshire Music Center, assisted by members of the faculty, for the benefit of the Center's scholarship fund.

By FRANK PATTERSON

Unable to attend the Opera Department's one-act offerings in the afternoon, the "Gala Evening" began for us in the Chamber Music Hall with music composed by the students, and performed by musicians of the Fromm Music Foundation.

Though admittedly much contemporary music seems at times an affront to the intelligence of the performer and listener alike, there is as yet no better method known to find the true value of a work than to test it in concert. In addition, however, the six puzzling pieces presented by the students of Copland, Fortner and Gerhard seemed geared to make a guinea pig of the audience.

Stand Ground

However, despite repeated thrusts of hard, sharp, dull and awkward dissonances, abbreviated themes, embarrassing moments of profound sound lapse, the listeners not only stood their ground, but from appearances and applause seemed also to carefully judge the merits of what they heard. Rhythm and complexity is still the bete noir of the tome row cult, especially this lack of rhythm which creates so dull an exterior to the piece that one can find no crack to probe below the pleasure of mere surface listening, I'm afraid my hat is off to the audience.

The chorus under Ross, Patterson and student conductors created a thin powerless tone from its opportunistic stage on the porch of the Main House. Here it was smothered by standees, bedeviled by airplanes, kiddies and, most unfortunate, unsupported by a true acoustical shell.

The first piece by Gabrieli, Jubilate Deo, conducted by Reber, overcame this last difficulty by reason of its support by a brass ensemble. Le Chant des Oyseaux by Janequin drew quiet and attention by its novel grouping of four quartettes and a choir, all stationed at different points (including a second-story window) to create its effect, but the other works such as Brahms, Debussy and Williams were lost to the audience. The piano accompanist, who generally suffers less in such an open environment, was neither seen nor much heard, a modest merit but certainly an artistic fault.

Opened by de Carvalho

The Brazilian conductor, Eleazar de Carvalho, a former pupil of Koussevitzky and now a teacher of conducting at Tanglewood, opened the Shed concert with a superb reading of Haydn's Symphony No. 99.

That approximately only 3,600 came to hear this orchestra which probably rates with any U. S. orchestra in a city of up to 300,000 persons, raises some harsh questions. Are Berkshire audiences so blase? Is the B.S.O. so much more fashionable? Fie! Fie! When or where can one hear a musician like Munch fan enough confidence, music and fire into a six-week-old orchestra to make the Tchaikovsky overture "Romeo and Juliet" sound like success. Or, take Aaron Copland who not only composes, teaches and writes wonderfully, but conducts as well?

Alack, too honestly modest and respectful to be a great conductor, his compositions such as last night's excerpts from "The Tender Land," present music as it was surely intended to be. He leaves a listener always on top of his emotions, never a product of them; serious at times, yes, but seldom, if ever, sentimental. His slappy, tricky rhythms, characteristic trumpet brightness was, with this fine chorus, expert soloists and orchestra, a remarkable close to a remarkable evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 92,860
AUG 21 1961

Berlioz Work Rings Curtain At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — When the Boston Symphony Orchestra first visited the Berkshires in 1936, it gave three concerts to audiences totaling 15,000. The 1961 Festival, concluded yesterday, was held for seven weeks and more than 210,000 heard its concerts, as against the 1960 Festival of six weeks, attended by more than 175,000. Next year the season will be further extended to eight weeks.

The final weekend brought Claudio Arrau as soloist on Fricerto No. 4, and Gary Graffman on Saturday in the Rachmaninoff Piano Concerto No. 2. Both artists were highly praised, as were the conductors, Charles Munch in Mendelssohn and Debussy, and Pierre Monteux in Stravinsky and Tchaikovsky.

The season's last concert, yesterday afternoon, was a major work involving chorus and soloists, as has been the custom. In an effort to vary the fare from the Beethoven Ninth Symphony, which prevailed for several years, Dr. Munch chose Berlioz for the second year, shifting from last year's "The Damnation of Faust" to the dramatic symphony, "Romeo and Juliet."

Identical Number

The resulting audience numbered 8,860, almost identical with last year's attendance and far from a record-breaker. It would seem that audiences still like solo instrumentalists rather than large works involving choruses, except in the special case of Beethoven's Ninth, which always drew huge audiences.

The concert yesterday revealed virtuosic work by the 104-piece orchestra, the soloists, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, baritone, and by the Festival Chorus prepared by Hugh Ross, Alfred Nash Patterson and Willis Beckett. Nevertheless, one left with a confused feeling. The composer did a unique piece of work here, but he mixed his metaphors.

He insisted on eliminating Romeo and Juliet as real people, describing their love in orchestral passages. The chorus at first talks about the story, as does the contralto. But soon the tenor is given a part of Queen Mab's speech to sing, and later 29 men sing as young Capulets, definitely characterized.

Pure Bombast

And at the end, for something like 15 minutes, the bass, definitely singing as Friar Laurence, argues the definitely characterized Montague and Capulet throng into reconciliation. So Berlioz's boast that he was writing a symphony with no trace in it of opera or cantata was pure bombast. He wrote what he chose when he chose.

The beauties of the love scene were so great that one can only with embarrassment offer the comment that the story by that time seemed unreal, legendary and abstract rather than the warm human feelings of the world's most famous pair.

The chorus in the first half was about 50 voices, doubled later for the tremendous final scenes.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
AUG 21 1961

Tanglewood Ends

Seventh, Final Glorious Weekend Presented by BSO

BOSTON SYMPHONY ORCHESTRA in the Music Shed at Tanglewood, Lenox.

Friday

Mendelssohn — Octet for Strings
Debussy — La Mer
Beethoven — Piano Concerto No. 4
Charles Munch, Conductor

Saturday

Stravinsky — Petrouchka
Rachmaninoff — Piano Cncerto No. 2
Tchaikovsky — Symphony No. 6
Pierre Monteux, Conductor

Sunday

Berlioz — Romeo et Juliette
Charles Munch, Conductor

By FRANK PATTERSON

The seventh and final glorious weekend at Tanglewood proves quite adequately that the Boston Symphony Orchestra will not run out of steam when next year's eighth week rolls around. Two main dishes to this weekend's fare were the Beethoven Fourth and Rachmaninoff Second Piano Concertos, performed respectively by Arrau on a Baldwin Friday and Graffman on a Steinway Saturday.

No Just Comparison

A just comparison of these two keyboard artists based on such dissimilar music as Rachmaninoff and Beethoven is next to impossible. Mr. Arrau played from the piano opening theme to the cadenza of the first movement as straight an emotional performance as the demands of the work would allow. A reliance on amazing physical strength and brilliant piano technique is one's lasting impression of the artist's work. Though the cadenza and the succeeding movements showed a nuance of greater warmth his general performance left man consicuous gaps of colorlessly executed material which unfortunately was of neutral value to the work as a whole in the first place.

Mr. Graffman's task with the 60-year-old Second Concerto was to my mind, a larger problem. The work must have been noble and dignified at its first perfcrmance. However, the years of use have swollen its lush and graceful profile to a somewhat overweight and gushing Mrs. 1901. The wistful now seem coquette, the melancholy, maudlin; the exquisite themes a recall of a thousand blaring juke boxes.

The orchestra padding about quietly in the background, was under the circumstances both polite and helpful. Graffman's many attempts to ignite the work failed to produce a glowing fire; however, his intentions were most laudable. Though neither his technique nor physical power equaled that of the Chilean pianist, his expressiveness and warmth were on many occasions impressive. However, all the artist's care and all the orchestra's men could not instill life in this work again.

More Than Refreshing

In an age when to many a concert goer flashy conducting seems necessary to create "drama" in music, it is more than refreshing to hear the best in music directed with as reasonable restraint and self discipline as does Pierre Monteux. At 86 this musical titan to any podium has paid tribute not only to his own fabulous musical intellect but also amply indicated that those in front of the podium are not all recalcitrant numbskulls requiring outlandish antics to grasp a musical idea. Whether it be the rhythmical complexities of Stravinsky or the romantic indulgence of Tchaikovsky, only the mildest flurry of a baton is engaged by Monteux to produce the desired effect. This, mind you, is not at all a new result of old age, he has always conducted in this manner and he will undoubtedly retain this manner in his new position as conductor of the London Symphony.

Mr. Munch, who seems to like something happening all the time, managed to accomplish this during almost all of the Berlioz on Sunday. The chorus, amplified by 64 voices from the University and Civic Chorus of Montreal (provided on this trip by the Canadian government) performed their part well, albeit some lack of precision. And though the orchestra shared in some of these defects, the soloists, John McCollum, tenor and especially Donald Gramm, baritone, were nothing short of superb. Gramm's voice is a marvelous instrument in all its ranges. The ease with which he employs it, creates the deceptive impression that something must be missing. I'm qhite sure there isn't.

Roar of Applause

The roar of applause that met the musicians at the close of this work was not only for the Berlioz but for the entire season at Tanglewood. Despite ultra-sensitive critics, the standard peculiarities of weather, the massive problem of traffic to and from each concert, the occasional physical inadequacies and inconveniences, the so-called "provincial" programming, etc., etc., there appeared to be, from this applause, far more assets than debits to be remembered of the 1961 season.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 21 1961

Mitchell

LEAVING the Boston Symphony Orchestra are these two musicians who were presented to the audience at the end of the Festival season at Tanglewood yesterday afternoon by Dr. Charles Munch, center, conductor of the BSO. At left, Emil Korsand, a first violinist, who is retiring, and, at right, Theodore Brewster, a bassoon player, whose future plans are unknown.

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WOONSOCKET, R. I.
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191

Grace Notes — Summer Music Events Reviewed

TANGLEWOOD

Friday by E. G. S.

Both Tanglewood and its audience justified the extension of the Boston Symphony Orchestra's summer series to 7 weeks when the large audience heard one of the most rewarding programs of the season.

The first half of the program included music which was especially suited to the great talents of the orchestra's eminent conductor, Charles Munch. Clarity of design and brilliancy of string tone characterized Mendelssohn's *Octet for Strings* which although written for eight instruments was enhanced by the larger body of tone provided by the full string section. In the last movement Mr. Munch demanded the almost impossible in tempo but the players achieved even this.

In Debussy's *La Mer* it was obvious that Dr. Munch loves this music. Here was a master interpreter at work, combining the vivid and striking portrayal of the varying moods of the sea with the elusive impressions of the composer.

Beethoven's *Piano Concerto No. 4 in G Major* provided contrast in the last half of the program. To this, soloist Claudio Arrau brought conciseness, power, and brilliant technique.

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Pierre Monteux conducted the Boston Symphony Orchestra to a near capacity crowd. The performance consisted of works by Tchaikovsky, Rachmaninoff, and Stravinsky. This trio of Russian-born artists, have left an indelible mark on the music world.

Stravinsky's *Suite from the Ballet Petrouchaka* was a delightful piece in which the piano of Bernard Zighera was at times pitted against the sighing and braying of strident brass. Sometimes spritely, sometimes moody and somber, sometimes breaking into a tuneful melody, but always it was thoroughly enjoyable. The Suite was conducted with a sureness and perhaps a sense of nostalgia for it was Mr. Monteux's baton that first lead the Ballet 50 years ago at the Théâtre du Châtelet in Paris on June 13, 1911.

Gary Graffman was featured in Rachmaninoff's *Piano Concerto No. 2.* It was a masterful display of concert artistry with Mr. Graffman able to move from lyric sweetness to pyrotechnical frenzy with ease and sureness.

Last was heard Tchaikovsky's *Symphony No. 6, Pathetique* with its ever-familiar, ever-moving themes deftly woven throughout the entire work by a composer at the peak of his creative prowess.

Sunday by G. G. V.

The Boston Symphony wound up its annual summer stand with the Dramatic Symphony *Romeo et Juliette, Op. 17* by Hector Berlioz. Inspired by Shakespeare's famous tragedy, the Berlioz *Romeo* incorporated innumerable musical innovations when written in 1839. Not only has it withstood the test of time but it is music of a genre with which Conductor Munch is most sympathetic.

Of the instrumental portions of this nearly two hour long work, the *Queen Mab Scherzo* gets our nod. This airy, fairy music demonstrated real virtuosity, both in writing and performance. Tenor soloist John McCollum showed considerable musicianship as well as fine French diction. Contralto Florence Kopleff and baritone Donald Gramm also did creditable jobs.

Much of this piece depends upon effective choral work. It is worthy of note that a very slightly augmented Tanglewood Choir of perhaps 60 voices carried this assignment for the first, and longer section of *Romeo.* The 24 or so men of this group provoked uniformly favorable comment in the eminently singable *Ah, quelle nuit, quel festin.* For the last half, the Festival Chorus was ably abetted by a group of *Habitants* who had come down from Montreal just for the occasion. Why mention of them was omitted from the program remains one of the unsolved mysteries of the summer.

TOLEDO, OHIO
TIMES
D. 34,403
AUG 24 1961

Monteux, Students Score In Tanglewood Events

By FREDERICK J. KOUNTZ

The Boston Orchestra's Berkshire Festival and Berkshire Music Center which have been materially flourishing at Tanglewood in western Massachusetts since 1940, concluded their work for the summer last weekend. So too did the Marlboro Music Festival and Marlboro School of Music in southern Vermont, which have been materially struggling since 1950.

At the last but one of the Berkshire concerts Pierre Monteux, who, at an age when most conductors have already been inactivated for a decade or more, has lately been appointed music director of the London Philharmonic, was the conductor; Gary Graffman, a pianist of high technical proficiency, was the soloist, and the Boston Orchestra of course was simply itself, which, in the Berkshire surroundings at least, remains a very fine commodity in music. Mr. Monteux directed the playing of Stravinsky's "Petrouchka" Suite, Rachmaninoff's Piano Concerto No. 2, and Tchaikowsky's Symphony No. 6 And on hand to listen to all these matters was an audience of slightly more than 12,000.

Students Do Well

Earlier in the same day a substantial segment of the 12,000 had attended a concert by the Berkshire Music Center Orchestra, a group composed entirely of instrumental students in the center. This orchestra was directed for the occasion only by student conductors, two from France, two from our country, all of them trained to a high degree of technical skill, one of them, beyond his technical prowess, already a musician of perception. The student orchestra was instrumentally skillful, eagerly responsive, and trained to a remarkably cohesive unity. And the communal sound it made was amazingly exact and sonorous.

This summer undertaking of the Boston Orchestra, school and public concerts, is by far the largest, most efficient, and most productive of its kind in the country. Many observers, who have known it since its inception, have professed to feel that it has become commercial. It is commercial in the sense that every summer it gives more public concerts, trains more students toward the professional practice of music and affords a larger income to more professional musicians than any like enterprise in our land.

Enlargement Causes Concern

Others have been concerned that in its constant enlargement it is in the way of becoming something other than its founder, Serge Koussevitzky, ever intended it should be. The tenth anniversary of Mr. Koussevitzky's death was commemorated in three concerts by the orchestra this summer. And now, after 10 years without the man who founded and nurtured the undertaking to a kind of granite-like durability, what we should remember of him is not so much what he planned, but what he did. Had there been no Koussevitzky there would presently be no Berkshire Festival as this one is constituted.

And in a country as large and as materially flourishing as ours there is a place for a matter like the Berkshire Festival. In no other locality could one have heard this summer so brilliant, so glittering, so exactly perceptive, so wholly electrifying a performance of Stravinsky's "Petrouchka" as I heard from Mr. Monteux, the man who was on the podium in Paris when the work received its first public performance, and from the Boston Orchestra which, when it is enlightened, is capable of playing Stravinsky's music in utterly matchless fashion.

In no other locality this summer could one have observed a student orchestra so professionally prepared for the professional life which presumably lies ahead of most of its members.

It is indeed an enormous business in music, set in the most breath-takingly beautiful surroundings, conducted with a maximum of professional efficiency.

Not only is there a place for this kind of thing; in our kind of country there is a need of it. But there is also a need that it should be recognized for what it is; that other, completely different, and balancing undertakings in music should be recognized for what they are. We shall recognize one of them tomorrow.

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Sunday Republican
SPRINGFIELD, Mass.
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Second Thoughts On Music

Tanglewood's Final Week Credit to Fine Conductors

Messrs. Munch and Monteux Manifest Great Eloquence and Skill in Berkshire Concerts

By WILLARD M. CLARK

The final week-end concerts of the 1961 Berkshire Festival by the Boston Symphony Orchestra on its estate, "Tanglewood," was made eloquent by the musical approach and skill of conductors Charles Munch and Pierre Monteux, the latter making the third and last appearance of the season. Monteux's visit to Tanglewood this season has been a triumph. Now as principal conductor of the London Symphony Orchestra, he goes on to new triumphs at an age, 87, when most people are retired or thinking more of pipe and slippers than of their profession.

Attractive Program

Charles Munch, conductor of the Boston Symphony Orchestra opened the week end concert with an attractive program which included Mendelssohn's "Octet for Strings in E flat major" "La Mer" by Debussy and Beethoven's "Piano Concerto No. 4 in G. major" with Claudio Arrau as soloist.

Mendelssohn's opus is a challenge for any orchestra and seemed made to order for the magnificent string section of the BSO. One listened to highly polished, beautifully toned playing of a real virtuoso type. Mr. Munch had everything well in hand as tempo grew faster. This was a glittering performance which few orchestras today can duplicate.

Debussy and Munch seem to go together. The French conductor knows Debussy's medium well and his interpretations of the master's work are perceptive and extremely beautiful. In "La Mer," Mr. Munch created an ensemble in which every note was given its due; every phrase became a picture and every color imaginable was used to paint this impression of the sea in its many moods.

Grateful Ground

Having given a recital devoted to the piano music of Franz Liszt, Claudio Arrau found himself on more grateful ground as he played Beethoven's G major piano concerto. The Chilean pianist is a good workman relying as much on intellect as technique to communicate music.

He played with notable style, exquisite taste and had he had a piano responsive to his demands, this would have been an outstanding performance. Several times during this season, pianists have appeared handicapped by non-responsive pianos.

The appearance of Monteux at the second concert was cause for considerable tumult—a sort of "Hail and Farewell" affair. He opened his program with a strong performance of a suite from Stravinsky's ballet "Petrouchka," a work with which he has been closely associated since its first performance.

Using a minimum of gestures, Monteux was able to evoke impressive sonorities and some lovely, delicate phrases. The ballet unfolded with a naturalness which needed only the dancers and settings to become a live performance. Stravinsky's music is often wry and sour in sound, but his uncanny skill of creating a whole tapestry out of scattered melodic material offsets much of the aural unpleasantness which may be caused the listener. Monteux's performance was warm, vital and to the point.

Tasteful Performance

Gary Graffman is an American pianist who has climbed steadily to his present eminence. He is a direct young man who becomes fully engrossed in whatever he is playing and puts on a neat, tasteful performance. Graffman is not as flashy as some of his colleagues, but he is sound and was able to play Rachmaninoff's "Piano concerto in C minor" with a style and technical efficiency that made it something more than a vehicle for display. He received fine collaboration from Mr. Munch and the orchestra.

The final work on the Monteux program was Tschaikowsky's "Symphony No. 6 in B minor," (the Pathetique). There is little one can add to the reams of words written about this symphony and the manner of its interpretation. Monteux drew on his vast experience, his understanding of the score and the readiness of the music itself to move a listener, and provided an expansive, full-throated performance which brought him a well deserved ovation.

Charles Munch assumed direction of the orchestra for the final concert of the season. It has been traditional to end the festival with a performance of Beethoven's Ninth Symphony, but this year, Munch chose to close with "Romeo and Juliet," the symphonic drama by Hector Berlioz.

It drew a sizeable audience as it had not been heard for several seasons. The Tanglewood Festival Chorus, a very good one this season, was on hand as were soloists, Florence Kopleff as Juliet; John McCollum as Romeo and Donald Gramm as Friar Laurence.

Challenges Offered

There are powerful passages in this work along with passages of extreme delicacy and incomparable beauty. There are also challenges for the singers, as for example the tenuous, lively Scherzetto for tenor which Mr. McCollum made more of an operatic aria than we believe was intended by the composer. It was also sung too slowly.

There are no vocal problems for Florence Kopleff, she just opens her mouth and an even, gorgeous flow of tone emerges. She sang Juliet in the grand manner, yet with a sense of youthfulness inherent in the character. Vocal honor must also go to bass-baritone Donald Gramm. He sang with wonderful vitality and provided a gorgeous tone which soared over the orchestra at all times. Gramm has always done a fine job at Tanglewood and is always welcome.

The reaction of the audience to this final performance was tremendous. It was as though feelings kept in hand during the past seven weeks were unleashed and that shriek of bravos and pounding applause were necessary to express the appreciation of the audience.

Mr. Munch will be at Tanglewood next season for a period of eight weeks, after which his resignation will become effective. It seems to us that Munch will go down in the orchestra's history as a conductor who lived up to his initial words to the orchestra, "Let us make beautiful music together." That he has done.

Music: Berkshire Festival Ends With Berlioz

192

By RAYMOND MORIN
Telegram Music Critic

LENOX — The 24th Berkshire Music Festival ended yesterday afternoon at Tanglewood with the lavish solemnity of Berlioz' "Romeo and Juliet" Dramatic Symphony, Opus 17.

Charles Munch conducted the Boston Symphony Orchestra and festival chorus of Berkshire Center students, joined by 50 members of the University of Montreal Chorus. Soloists were Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, baritone.

Yesterday's audience of 8,860 brought the total on weekends to 28,721.

Total attendance for the seven weeks was 163,034, with receipts of $533,136, as against last summer's six-week attendance of 138,871, totalling receipts of $452,112.50.

The choice of the Berlioz masterwork for yesterday's closing concert certainly wasn't by public acclamation. It obviously is a favorite of Munch, whose status as a Berlioz interpreter is not to be challenged.

"Romeo and Juliet," in the Berlioz setting, is heard mostly in orchestral-excerpt form. It fares best in this version. No matter how nostalgic one might feel about Berlioz, or rhapsodic over Shakespeare's story, the blunt fact remains that large segments of the symphony are downright bore—for example, the "Love Scene" in orchestral form that goes on and on.

Romantic Cellos

Since Berlioz adamantly avoided creating dramatic personalities in the operatic or cantata sense, one encounters Romeo only in the cello sertion. Juliet, Mercutio and Friar Laurence sing narration in the style of brief recitatives. The chorus has the most to say, but it, too, makes periodic news reports.

Accepting these conditions as the status quo, what one heard yesterday was a marvelous performance of the work as it stands.

It was Munch's prerogative to lead the orchestra through an introduction that sounded hurried, excitable, verging on the melodramatic. Declarative statements reverberated through low brass, interspersed with typical Berlioz devices, including rough, separated pizzicatos and growls in low strings.

The orchestra excelled in three portions upon which the work rests most of its weight. "Romeo Alone" was depicted with rare richness by the strings, bridged to the "Festivity Scene" with a fervid mood in clarinets. The culmination was a boisterous demonstration, an aliveness that the performance lacked up to this point.

Second orchestral highspot was the "Queen Mab Scherzo." It was admirably fragile, played at high speed, perfectly coordinated within strings and woodwinds. The effect was a hive of buzzing insects to which miniature cymbals added bright color.

The third orchestral triumph was the "Invocation," set in the tomb of the Capulets. Munch tastefully dramatized the sequence from Juliet's awakening to Romeo's despair, depicted in brash, brassy screams over droning low strings.

It's a wonder that the chorus had a clear knowledge of exactly what it was expected to accomplish. The center chorus had been "prepared" by Hugh Ross, Alfred Nash Patterson and Willis Beckett. The Montreal group was "prepared" by Fernand Graton, and, of course, Munch conducted. Who said, "Too many cooks spoil the broth?"

French pronunciations were excellent and many singers made the effort to memorize their scores. While some choral results weren't particularly exciting, there were outstanding moments.

Persuasive Prologue

The prologue was persuasively sung, making clear issue of the "two households in Fair Verona . . . and their ancient grudge." The single-tone dirge in Juliet's funeral music was deeply-ingrained with fervor, but the bulk of the credit goes to the men's chorus for exhilirating songs of revelry, interjected in the orchestral love scene.

Miss Kopleff sang her two metrical verses with a rich-qualitied voice, projected with ease and sensitively phrased. In appearance and interpretation, however, she gave little credence to the romantic ardor with which Juliet sings of love's delights.

McCollum was a bit wooden in Mercutio's difficult "Queen Mab speech." He sang the animated and wordy message with thin tones, half-spoken style and operatic traces alien to the intentions of the composer.

A compelling dramatic spirit surrounded Gramm's soliloquy, in which Friar Laurence persuades the Montagues and Capulets to look upon the deaths of the lovers as a dread example of folly,

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Union (m)
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AUG 21 1961

TANGLEWOOD'S FINALE DRAWS LARGE CROWD

Performances Hailed as 24th Berkshire Festival Is Concluded

By WILLARD M. CLARK

LENOX — The 24th Berkshire festival ended Sunday afternoon with a large audience on hand to hear a stunning performance of that tremendous dramatic symphony "Romeo and Juliet" by Hector Berlioz, conducted by Charles Munch. The performance was a notable achievement for all participants.

"Beautifully Controlled"

The glorious voice of Florence Kopleff assumed the role of Juliet. John McCollom struggled with the role of Romeo and Donald Gramm proved a sonorous and vital Friar Lawrence. The festival chorus, augmented by a group of voices from Montreal, sang with beautifully controlled tone and a fine display of subtle colorations, as, for example, in the "Calm Night," where the male section provided particularly fine texture.

The work is long but had been liberally cut for this performance. Miss Kopleff, looking very lovely, sang with tonal opulence and the perfect technique which characterizes all her singing. Fine enunciation of the French text was also noted, with the chorus coming in for special recognition in this area. Mr. McCollom sang the treacherous, demanding scherzetto with considerable style and obvious effort. We have heard this excellent tenor to better advantage during his several visits to Tanglewood.

Donald Gramm, in the finale of this work, sang with superb assurance, brilliant tone and power. As Friar Lawrence, his plea for peace between the Capulets and Montagues was probably the finest individual bit of the afternoon. The final oath of reconciliation between the two houses found the chorus at its best.

Orchestra Is Glory

After all, the glory of this performance was the orchestra. Like Wagner, Berlioz could pour out his heart and use his skill most completely with only the orchestra and some of the most arresting moments occur when the singers are silent. (Witness the gossamer magic of the Queen Mab scherzo or the grandeur of festivities at the Capulets'.) Mr. Munch conducted with sure touch and full acquaintance with the score. It was no wonder that the audience reaction was a tumultuous ovation — perhaps a release of feeling after seven weeks of music.

There are statistics about this seven weeks season which may prove of interest. For the money-minded, let it be known that the attendance totaled 210,438 persons, while the 1960 six-week season drew 173,539.

The two gala performances for the benefit of the Berkshire Music Center brought a total of 14,429 persons as against 15,616 in 1960. For the benefit of the orchestra's pension fund seven open rehearsals drew 26,675 persons and the Danny Kaye concert drew 6300. For this concert ticket sales were limited to Shed capacity plus bleachers. No general admission tickets were sold.

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Music Review

Glorious Finale at Tanglewood

By JAY C. ROSENFELD

THE 1961 Berkshire Festival came to a triumphal close yesterday afternoon with a deeply moving performance of Belioz' dramatic symphony "Romeo et Juliette." The Boston Symphony Orchestra was assisted by the Festival Chorus and three soloists. Charles Munch, who will terminate his association with the orchestra one year hence, was accorded a tremendous tribute at the close, and had to stop the demonstration diplomatically so he could get away to catch his plane for Paris.

Each conductor has his favorites. For Munch it has been Berlioz, and the Boston programs have never included so many of his works under any other leader. Through this acquaintanceship Berlioz has thus assumed his true size in musicdom's picture, and yesterday's exhibit was the most telling evidence of his eminence in musical history. How much Wagner is indebted to him can be at least partially gauged by this magnificent performance of "Romeo."

* * *

THE SYMPHONY follows the Shakespearean play fairly faithfully, and Berlioz utilizes his vast resourcefulness in picturing the high lights of the drama. He depicts the initial tumult by a fugue which is the least academic exercise of this form imaginable. This leads into the first chorus in which the hatred between the Capulets and Montagues is related.

Contralto soloist Florence Kopleff did the strophic song with pristine beauty. Her voice had a stunningly easy and powerful fluency in the first verse with only a harp background. The second time the cellos have a lovely obbligato melody.

Tenor John McCollum's assignment is a volatile set of verses for Mercutio which he discharged with a fine sense of propriety and humor. Berlioz' grasp of situations prompted him to delineate Romeo's sadness with the first violins unaccompanied singing a melancholy plaint. This same command and comprehension served him later in a similar manner when, for Juliet's funeral procession, he was evidently convinced that no harmonic devices could reveal tragedy as well as monotone voices intoning and reiterating "lay the flowers."

* * *

THE FESTIVAL was augmented by the chorus of the University of Montreal whose preparation by Fernand Graton was recognized when he was called out with Hugh Ross at the end of the symphony. The maintainence of an exquisite timbre in the most restrained sections here was one of the marvels of the afternoon. The Boston viola section distinguished itself in the following movement.

Baritone Donald Gramm has his ample opportunities only in the last half. As Friar Lawrence, he sang with dominant vitality. He first has a declamation to make but later his "aura sa peine" was magnificently shaped. Munch made the reconciliation of the two families at the close of the symphony awesome. The purely orchestral movements, the love scene and the Queen Mab scherzo were poignant and brilliant.

* * *

ONE OF THE sober functions which have become a feature of the season's final concert is the presentation to the audience of the men who are to retire from the orchestra. Munch brought up bassoonist Theodore Brewster, who is leaving the orchestra for other pursuits, and Emil Kornsand who is retiring after long service in the first violin section and who is to devote himself to composition.

Gary Graffman

* * *

SATURDAY NIGHT there was an all-Russian program: Stravinsky, Rachmaninoff and Tchaikovsky. A near-record audience, favored by one of Berkshire's clearest evenings, and at tinderheat all night, was ignited into typical Tanglewood excitment by the sparks of the Boston Orchestra with Pierre Monteux as conductor and Gary Graffman, piano soloist.

In 1911 in Paris, Monteux conducted the premiere of Stravinsky's ballet, Petrouchka. Saturday he played a suite from it which omits most of the first scene and starts with the boisterous Russian dance, played with high exhilaration by pianist Bernard Zighera, which was devised to astonish the commedia dell'arte audience.

* * *

THE SUITE makes but short stops in the score until it arrives at the fourth scene—the grand carnival — and then it ends unexpectedly and unsatisfactorily while the masqueraders are still dancing in full fury before the death of Pierrot (or Petrouchka as he was called in Russia) occurs in the ballet.

This was epoch-making music. The imaginative orchestration goes beyond previously established concepts; the rhythmic and harmonic innovations and the whole drama made this a landmark in muscial progress and probably of more historical importance than the soon-to-follow "Sacre" which marked the peak of Stravinsky's exploration in that direction. The Bostonians made it vivid and fanatically vehement for Monteux. He brought Zighera to the front on one of his recalls to allow the huge, enraptured audience to show him their elation.

GRAFFMAN PLAYED the immensely popular second concerto of Rachmaninoff, a work of his late '20s, as Petrouchka had been of Stravinsky. The rich and luscious allotments the composer gives the orchestra no doubt contribute immensely to the winning qualities of this concerto. How familiar George Gershwin was with this music would reveal much of what we categorize as "Broadway." Just what the name of the street in Moscow may be where in 1900 such lush material found fertile soil might label it more definitely.

The music sways very close to comic opera style at times, but it is infectiously ingratiating. That Rachmaninoff, himself one of the outstanding pianists of his generation, should know how to favor his instrument is not suprising, but Graffman took full advantage of all the titanic opportunities permitted him. The tremendously effective nine bars of chords in the introduction were not only deeply sonorous but advanced from modesty to passion with discernible cumulative steps. Graffman practically made his keyboard sing with the material an operatic tenor would just love to open his throat with. The slow movement is a lachrymose holiday for a pianist. Graffman kept the sentiment restrained emotionally, but pianistically indulged in all the inflections to which his high sense of artistry guided him. All who love a good cry had, with the Pathetique which was to follow, a field day.

* * *

GRAFFMAN ROSE to scintillating heights in the gayer finale. His playing was marked with quiet confidence and absolute command, and the clarity of the swift passages always was subservient to a round and strong tone. The performance won a veritable and deserved explosion of applause which continued to reverberate through many recalls.

Monteux's reading of the Tchaikovsky "sixth" is somewhat more classical than those commonly encountered. It never sacrifices any of the inner romantic content, yet it never subsides into affectation. The orchestra sounded magnificent.

* * *

IF ONE ASKS the question of what it is that attracts huge audiences to Tanglewood, the answer might include the standard of the performances, one's preference in programing, the individual artists, the grounds, the area, the milling crowds, and so on, but the intangible excitement which is Tanglewood is probably the most memorable feature of the adventure. The demonstrations which follow the big performances, and even, sad to say, some less discriminatingly applauded, are outlets which no other cultural institution affords. One can't climb Mt. Everest every day, but Tanglewood over the years and certainly this season carried its audiences to heights of supreme terrestrial loftiness and sometimes even beyond.

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Music Review

Tanglewood's Home Stretch

By JAY C. ROSENFELD

TANGLEWOOD 1961 has but two concerts to go, tonight and tomorrow afternoon. Last night a program of Mendelssohn, Debussy and Beethoven brought a crowd of 7,163 to hear the Boston Symphony Orchestra conducted by Charles Munch with Claudio Arrau as piano soloist.

This is the first year that the season has been extended to seven weeks. Interest and attendance have vindicated the decision to add the extra week. The plan to extend it still another week next year, to eight weeks, is already announced.

Munch led the string section of the orchestra in the Mendelssohn octet, a brilliant work no matter what the age of the composer, but when written by a 16-year-old it seems almost incredible. It was intended to be played by four violins and two each of violas and cellos. Only a virtuoso orchestra should dare it. The Bostonians played it with moderate brillance.

* * *

MUNCH SET a space-capsule tempo where it was at all possible but it failed to strike sparks, it was heavy and pedestrian and the balance was off-kilter. He tolerated accents beyond requirements and requested a flexibility outside of symemtry. It's still good music and the 58-man string section of the Boston orchestra is an instrument of superlative competence.

From the definite and precise Mendelssohn to the gossamer, diaphanous Debussy is a vast distance. The same qualities that permit the Bostonians to do the nimble midsummer night's dream dances of Mendelssohn serve then to draw the vague transient lines and shapes of "La Mer." Debussy rarely established a rhythm, but shifts from one metric pattern to another. The three movements of La Mer record his seaside impressions and require no great imagination to visualize.

This is music in which Munch revels, and in which the orchestra puts its extravagant talents to best display. Debussy writes wonderfully grateful parts for the horns and the harps, and also for the reeds. In fact, no section has a dull moment and Munch brought them together with easy coherence.

* * *

ARRAU PLAYED the Beethoven fourth concerto in G major, Opus 58, a work of the same period as the fifth symphony. The soloist did not reach his normal high plane until well along in the concerto. At the outset he tried too hard, it seemed. He strived for simplicity with the result that his playing sounded strained.

In the swift arpeggios he was extremely reliant but the pauses were excessive, and in the slow movement he tried for tone and neglected the *cantabile* feature of the content. In the rondo, however, he was again the Arrau who can fix and hold an audience by his gusto. The reception he received showed that the audience was delighted with his performance.

Show for Weller

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These Days

Fiddlers Don't Make the Met

By GEORGE E. SOKOLSKY

The strike of the Metropolitan Opera musicians may be settled before this is printed, but the subject requires discussion just the same.

George Sokolsky

The musicians of the Metropolitan Opera demanded an increase of from $170 to $248 a week, with a decrease of performances from seven to six weekly. This demand was made despite the fact that the total deficit of the opera last year was $840,000. If business is business, when there is a deficit of this magnitude the place must sooner or later close down.

It can be argued that if a man works on a job he is entitled to the pay he can get despite deficits. But that does not hold for an opera company, which always produces a deficit. As a matter of fact, many of the subscribers, in addition to paying for their seats, make a contribution to cut down the deficit. This cannot go on forever.

A musician does not earn as much as many truck drivers, but then he has freedom of choice. He can stop playing the bassoon and get a job as a truck driver and join Mr. Hoffa's union.

* * *

THIS CHARACTERISTIC of a free society, namely, that a man chooses his own way of life and suffers the consequences of his choice, is too often forgotten these days.

All fiddlers start out more or less the same but one becomes a Kreisler or an Elman and another plays sweet music in a dark restaurant. All sorts of factors enter into this one fact in life. Toscanini played a cello; Monteux played a violin; Koussevitzky played a bass fiddle — but these men became great conductors, among the greatest of all time. Who can explain why Mozart could play the piano at 3 years of age or that Beethoven could compose the world's most glorious music despite of being deaf?

Those who play in the Metropolitan Orchestra must be excellent musicians just as those who sing in the chorus possess fine quality — but there was only one Caruso, one Farrar, one Schumann-Heink, only one Chaliapin. There are no choruses of such voices or of such actors.

The Metropolitan is not a burlesque show and cannot find artists in the honky-tonks. Its stars are difficult to discover. It is true that sometimes a wonder is found in a Rumanian restaurant or in a movie house but this happens so rarely that it makes news. Generally the stars are hard-drilled artists who come by their positions through Herculean labors. Whereas it is possible to find a dozen second violinists, it is not easy to find one great tenor or one glorious baritone. This takes constant searching and seeking and among opera houses there is a constant competition for the best. European opera houses have government subsidies which help cover the high cost of stars.

What has happened is that the musicians' union began to make its compromises too late and many of the best stars made other commitments. Of course, should the strike be settled, it might be possible for Rudolph Bing to find young Americans or young Europeans who could step forward. It might be a wonderful opportunity for a young man or young woman.

* * *

LAST SUNDAY, I heard such a baritone who sang Berlioz's "Romeo et Juliette" at Tanglewood. You may recall that the very end of this operatic symphony deals with the reconciliation of the two quarrelsome households. It is such music as can only come from Heaven, and Donald Gramm, the baritone, sang like an angel.

Something happened to that audience of several thousand. During the performance, the silence was as powerful as the music and when Charles Munch put down his baton, the huge audience rose, as one man, and cheered as though somehow they had broken through all the miseries of this era and had found the road to an armistice and peace.

True an orchestra and a chorus helped to produce this glorious music, but certain artists stood out because art is individual.

I must have gone to many hundreds of concerts in my day but I never encountered an emotional experience like this. It was not superb; it was grandiloquent and one felt small as before a giant sequoia.

Munch embraced the young baritone as each of us wanted to. Genius can be found but it does not bargain for bread.

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Berkshire Festival Ends With 'Romeo And Juliet'

Three exceptional concerts marked the seventh and final weekend of the Berkshire Festival at Tanglewood. It was brought to an inspirational close Sunday afternoon by Charles Munch, with the performance of Berlioz' Dramatic Symphony, "Romeo and Juliet."

The impressive work is dedicated to Paganini, who may have been its benefactor. Emotional inspiration was derived from performances of the Shakespearean play at the Odeon theatre in Paris in 1827, whose star, Henrietta Smithson, Berlioz wooed madly for six years, and finally won as his wife. It was first performed in 1839, the year it was composed, with the composer conducting. Richard Wagner, whose name was on Berlioz' free ticket list, attended, and was one of the many who were outspokenly enthusiastic by its wonderful combination of music and poetry.

An accepted master of Berlioz' works, Mr. Munch, with his musicians and singers, transmitted the appealing purity and uplifted mood of the music with meticulous attention to every precise detail. In the first section Florence Kopleff was heard in the contralto role, and John McCollum in the tenor parts, agreeably voiced. The University of Montreal Chorus performed with exactitude and sensitivity, as the chorus, their diction not the least part of the enjoyment. They were joined by the Festival Chorus and baritone Donald Gramm for the final scenes.

The cumulative effect of the orchestration carried the performers to an ecstatic climax upheld by the magic of Munch's conducting. All participants shared in a standing ovation from the listeners which lasted for many minutes.

Friday evening's concert began with Mendelssohn's magnificent Octet for Strings. Still a model of its type, the first of its kind, it is staggering to realize that this cleanly wrought piece was written by a fastidious and knowing youth of sixteen. The exposition was flawless, the Scherzo softly staccato throughout, a delicious morsel. Debussy's impressionistic "La Mer" was drawn with haunting fascination and pure style by Dr. Munch and the symphony, the audience transported from beginning to end.

For Claudio Arrau's second appearance during the week at Tanglewood, the artist chose Beethoven's fourth piano concerto in G major. If the piano could have spoken as evocatively as Mr. Arrau, the performance would have been outstanding. Nuances were finished with grace and exactitude, the reading much better than the instrument, whose resonance was blanketed and dull. Listeners were demonstrably appreciative of the artist and the orchestra, along with their co-ordinator, Charles Munch.

Saturday evening, newly appointed director of the London Symphony, Pierre Monteux, was greeted by a crowd of 12,698. The Music Shed had been sold out since noon. A sparkling beginning was Stravinsky's Suite from the Ballet "Petrouchka." New discoveries were made with this relaxed reading, so graphically displayed, with crystal clear exposition of every mood.

Gary Graffman was soloist next in Rachmaninoff's second piano concerto. A follower and disciple of Tschaikowsky, though not in an emotional sense, Rachmaninoff was avowedly indebted to a pioneer in autosuggestion, Dr. N. Dahl, for renewing his creative urge in order to write this work. The performance was more moving than the Tschaikowsky "Pathetique" which closed the program. Mr. Graffman's weighted tone resounded throbbingly, his prodigious technique overpowering in the composer's demands. Applause was spontaneous and lengthy.

Mr. Monteux savored every phrase of the Pathetique, his classic interpretation sound but not sensuous. There was no over emphasis on any of the well-known melodies, the tone silken, not velvet.

Total attendance for the seventh weekend reached 33,239. This is the 11th and penultimate season of Charles Munch's Symphony and Festival direction. Total for the six weeks was 175,759, as compared to 1960's 173,579. Grand total for the increased seven weeks was 210,438.

The 1962 Berkshire Festival will be extended from seven to eight weeks. It will open on July 6 and will consist of 24 weekend concerts by the Boston Symphony Orchestra plus a chamber music series on Wednesday evenings and events by students of the Berkshire Music Center, the Orchestra's summer school of music at Tanglewood.

— M. deB. B.

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Union (m)
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Orchestra, Soloist Hailed For Tanglewood Program

By WILLARD M. CLARK

LENOX — The first of the three final week-end concerts by the Boston Symphony Orchestra at the Berkshire Music Festival in Tanglewood drew an audience of 7163 to the Music Shed to hear a program which contained such delicacies as Mendelssohn's Octet for Strings in E Flat Major, Debussy's La Mer and Beethoven's Piano Concerto No. 4 in G Major with Claudio Arrau as soloist.

Resplendent Playing

This was a perfect evening, one of the best the Berkshires has given us in the past seven weeks. The Boston Symphony players and Dr. Charles Munch were in top form. One heard some resplendent playing, particularly in the octet where the magnificent strings of this orchestra sang gloriously. There may be some who regard the playing of this work as a stunt. It is far more than that; rather, it is a demonstration of beautiful tone and superb discipline. Munch and the players provided a finely proportioned, wondrously detailed performance.

When it comes to Debussy, few conductors have the understanding of his works as does Charles Munch. He is inclined to let the music speak for itself which it can do in eloquent manner. Everything in the performance was clean cut; every tiny melody was heard and some impressive sonorities were reached. La Mer is an impressionistic creation which has strength, imagination and exquisite colorations. With Munch at his best the performance became a memorable one, another spectacular achievement of the current festival.

Last Wednesday Claudio Arrau played an all-Liszt recital and with the material at hand provided some excellent pianism, if not absorbing interest. To listen to Arrau play with an orchestra is something else again. By temperament, he seemed entirely suited to Beethoven's G Major piano concerto. Only momentarily does this concerto become a flamboyant creation. Its very gentleness, its delicate embroidery for the piano and its uncomplicated melodies bring it quickly to the hearts of the audience. Mr. Arrau provided some compelling movements during the concert and Mr. Munch and the orchestra were his expert partners. Festival audiences are quick to react to a soloist and Arrau was given a warm welcome and tremendous applause when the concerto was over.

Monteux to Podium

Saturday night Pierre Monteux returns to the podium for his final appearance of the season. He is always welcome and the applause Saturday night will have a bit of sadness, for he is going to London to become principal conductor of the London Symphony Orchestra.

He will offer works with which he has been long associated. These will include Stravinsky's Suite from Petrouchka and Tschaikowsky's Sixth Symphony. Gary Graffman will be the soloist in Rachmaninoff's Piano Concerto No. 2 in C minor.

Sunday Republican
SPRINGFIELD, Mass.
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MONTEUX HAILED IN LAST PROGRAM AT TANGLEWOOD

12,698 On Hand for Exceptional Performance In Music Shed

By WILLARD M. CLARK

LENOX—There was a rousing cheer for Pierre Monteux when he mounted the podium in the Music Shed for his final appearance as guest conductor of the current Berkshire festival here at Tanglewood. A total of 12,698 persons was on hand to hear an exceptional program consisting of a suite from Stravinski's Petrouchka; Rachmaninoff's "Piano Concerto No. 2" with Gary Graffman as soloist and finally, Tschaikowsky's "Pathetique" symphony.

"Masterly Performance"

These are all familiar war horses and works very close to Mr. Monteux. Gary Graffman is a young pianist who addresses entirely to the task at hand. He gave a masterly performance of the Rachmaninoff concerto, playing brilliantly and clearly. He received a superlative collaboration from Mr. Munch and the orchestra. Graffman is less flashy than some of his colleagues, but he is entirely solid and a pleasure to hear. The concerto has had a success ever since its first performance and it is entirely possible that it will always have success if it is played with the freedom,

(See MONTEUX HAILED, Page 14A)

dash and depth of feeling it was given Saturday night.

Stravinsky's music for the ballet Petrouchka is wry, a bit sourish and highly descriptive. The ballet was produced in Paris by Diaghilev in 1911 and while it did not create the hysteria of Le Sacre du Printemps, it has remained a favorite in the repertoire. Aside from the dancing itself, the music is so forceful, spacious and satisfying that the ballet becomes an entity from beginning to end. Mr. Monteux conducted with firmness and he got marvelous response from the players, the work emerging like a great light. There was infinite coloration and rhythmic insistance.

The program concluded with Tschaikowsky's Pathetique symphony. There is little left to write about a performance of the Pathetique. One heard Saturday night a performance richly detailed, filled with a wealth of temperament and conducted in the great tradition by a man who has become a tradition himself. Monteux seldom allows muic to distract him or move him to excesses. In his quiet, unassuming direction he never fails to make each phrase crystal clear and in perfect balance with the others. This was no exception and the 12,698 persons realized that they had heard an exceptional performance and Mr. Monteux was given a richly deserved ovation. The fact that it was his final appearance here and that he has assumed principal direction of the London Symphony Orchestra also contributed to the warmth of the applause.

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Sunday Telegram
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Music:

Monteux, Graffman At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night at Tanglewood, Pierre Monteux and the Boston Symphony, brilliantly asisted by piano soloist Gary Graffman, turned a standard program into one of this Berkshire Festival's most exciting events.

There was an audience of 12,698.

The program was in reverse from custom. It opened with the suite from Stravinsky's ballet, "Petrouchka," and closed with Tchaikovsky's Symphony No. 6 in B Minor, Opus 74, "Pathetique." Graffman received an ovation for his performance of Rachmaninoff's Concerto No. 2 in C Minor, Opus 18.

Interpretive Vitality

Repetitive as the observation may be, Monteux again gave an amazing demonstration of interpretive vitality in "Petrouchka" with an ease that defied credulity. It was perhaps less of a surprise to those who have seen him conduct Stravinsky's "Rite of Spring."

The audience was immediately swept off its feet with the "Russian Dance," a brilliant burst of tonal color harnessed to compulsive rhythms. In rapid succession the moods were changed with the speed of camera slides.

This was just enough clatter in timpani, chatter in piano, and general "huzzah." The sharp exclamations in "Chez Petrouchka" were mingled with startling descriptions of the Puppet. From the "Grand Carnival" forward was a hodgepodge of wild sound, amazingly controlled by Monteux with economical gestures.

Counter rhythms were solidly entrenched with domineering beats, giving a barbaric effect, instead of the frequently confused mess. The brasses cut through the mixture without brittleness. Monteux called Bernard Zighera forward to acknowledge applause for his excellent playing of the piano score.

Graffman's performance of the Rachmaninoff concerto was both scholarly and dazzling. He is one of the ideal pianists of the younger set. It takes ingenuity (and self-conviction) to inject individuality into this hardy perennial without defacing it.

Monteux and Graffman have much in common which eloquently served the concerto. The pianist is equally devoid of mannerism, visual embellishment, and "video-spectacular nonsense."

Obviously there was physical effort in such a dynamic performance as Graffman gave last night, but certainly no apparent strain on his technical equipment. Monteux and the orchestra gave him a sumptuous accompaniement, overflowing with warmth and perfectly tailored to his style.

Singing Tone

Graffman was quite business-like about the romantic themes, but what came out was a gorgeous singing tone, neither sentimental nor effusive. The march-like, explosive section of the first movement was approached without undue haste in orchestra, and dealt with powerfully by the soloist.

The slow movement received tender care by the pianist, matched by the solo flute of Doriot Anthony Dwyer. In fact, secondary solos in strings and woodwinds were so expressive that Graffman deserves extra credit for keeping the piano score in the foreground.

Graffman didn't go on a rampage with the last movement. The speed was right, but one had the feeling that there was a reservoir behind it.

The festival ends this afternoon. Charles Munch will conduct the Boston Sumphony and festival chorus in Berlioz' "Romeo and Juliet," Dramatic Symphony, Opus 17. Soloists will be Florence Kleff, contralto; John McCollum, tenor; Donald Gramm, baritone.

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Tradition Is Broken In Tanglewood Finale

By GEORGE W. STOWE

Lenox, Mass. — Charles Munch broke with a hallowed Tanglewood tradition Sunday afternoon by devoting his final program to Berlioz' "Romeo and Juliet," rather than the Beethoven Ninth Symphony.

And it was a happy alternative for Munch remains the great Berlioz interpreter today, particularly since neither Toscanini nor Sir Thomas Beechan are among us to infuse the works of the French composer with their own magical touch.

Even though "Romeo and Juliet" has its dull moments, not a few of which are allotted to Friar Laurence, it has so much that is the purest musical inspiration that it will be played as long as there are orchestras in our midst. From the opening symphonic fugato to the closing choral finale, it is the work of a genius.

* * *

MR. MUNCH is temperamentally attuned to the high-flown romanticism of Berlioz and there was no gainsaying his sensitive reading of the Love Scene, the Fete of the Capulets or Juliet's Funeral procession.

Only in the Queen Mab Scherzo is the conductor less than wholly convincing. Those who have heard Toscanini's grossamer reading of this miraculous music have a standard that is not likely to be surpassed.

* * *

FLORENCE KOPLEFF natched the sumptuous sound of the Boston orchestra in her solo work in the first half of the program, pouring forth a column of sound that was rich and finely disciplined. John McCollum brought a sardonic flavor to his single solo, a vocal version of the Queen Mab Scherzo.

If the first half of this "dramatic symphony," as Berlioz so characterized it, is more inspired than what follows, there are some inimitable Berliozan touches throughout. The overwhelming pathos of Juliet's funeral march with the intoning chorus in the background and the brawling music of the feuding Montagues and Capulets are two excellent examples.

* * *

DONALD GRAMM brought so much musical intelligence and tonal warmth to the music of Friar Laurence that one almost forgot that this is hardly Berlioz at his best. At times his top notes were a little pinched but otherwise he was in admirable vocal form.

To augment the Festival chorus Mr. Munch imported a chorus from Montreal University which lent authentic Gallic flavor to the proceedings. Outside of a ragged entrance in the finale, the large chorus did a highly creditable and expressive job.

All things considered, this was one of the most artistically satisfying events of the season, a climactic finale. Some 8,900 people attended the Sunday concert, while Saturday's concert drew 12,698 customers.

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Music:

Berkshire Festival In Final Weekend

By RAYMOND MORIN
Telegram Music Critic

LENOX—Superb playing by the Boston Symphony, inspired conducting by Charles Munch, and the piano solo performance of Claudio Arrau gave an auspicious start last night to the Berkshire Music Festival's final weekend at Tanglewood.

The program was designed especialy to "build up" the recently conservative-sized Friday night audiences. It attracted 7,163, somewhat more than in previous weeks.

Munch conducted the orchestra in Mendelssohn's Octet for Strings in E Flat and Debussy's "La Mer." Arrau was soloist in Beethoven's Piano Concerto No. 4 in G. Major, Opus 58.

Just about every type program seems to receive criticism at Tanglewood — too much contemporary music — too little — not enough familiar music, etc.

Last night's program had powerful appeal for several reasons. The late Serge Koussevitzky built the orchestra's string section to a point of uncontested supremacy. It certainly hasn't deriorated Munch's regime.

Youthful Ebulience

The youthful Mendelssohn octet has a glowing beauty that the violins, violas and cellos (no basses in the score) displayed with brilliance. Debussy's "Sea Symphony" undoubtedly is his finest orchestral work and, in Munch's hands, received the benefit of a French impressionistic master-craftsman.

Arrau, though a romantically-dispositioned pianist, also is a clear thinker, with a thoroughly competent technique. His playing of the Beethoven concerto was closer to the surface than the core. Nevertheless, it sounded remarkably well and received an accompanist intimately attuned to his style. It might have been a different story had Munch elected to revise the tempo after the lonely solo introduction to the first movement.

Munch wasn't merely efficient in conducting the Mendelssohn octet as abstract, clearly-notated scoring. He was downright clever in achieving full potentials from his orchestra.

It must be the greatest of luxuries for a conductor to have an orchestra from which he can exact such spirited tempos as Munch ordered in the scherzo and finale of the Mendelssohn.

The first violins played as a 19-man virtuoso unit. Within the first movement alone was dazzling technique an d a tone of gorgeous hues in the middle part.

Munch carefully guarded the cheerful charcter of the slow movement, the start of which is tinged with sorrow. The muted, pizzicato scherzo was a marvel of synchronization. The only thing to match it was the dashing fugue beginning the finale.

Conductor and orchestra gave everyone a memorable musical experience with Debussy's "La Mer." It was a phantasmagoria of the spirit — shimmering and murmuring, with mystical tonal colorations.

Monteux Conducts Tonight

For the benefit of those who listened to the work analytically (and, of course, it has to be conducted that way), Munch not only exposed its inner workings, but stressed the themes neatly packaging its three sketchlike movements. This same tight webbing of structure, in Beethoven's more formal style, was divulged clearly in the piano concerto. In the slow introduction, Arrau exposed the work's true character, duplicated to perfection by the orchestra.

The pianist gave a tasteful, competent, accurate account of technical foibles in the first and final movements. They're just exposed enough to magnify flaws automatically.

The really impressive interpretation, however, was in the slow movement, where piano and orchestra conduct a stirring dialouge. Arrau replied to the orchestra's stern statements with a tone of melting gentleness closing the movement with a whispering, suspended chord.

Tonight, Pierre Monteux will conduct the orchestra in the suite from Stravinsky's "Petrouchka" and Tchaikovsky's "Pathetique" Symphony. Gary Graffman will be soloist in Rachmaninoff's celebrated Second Piano Concerto.

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T. V. Panel Show -

CHARLESTON, S.C.
NEWS AND COURIER
D. 61 644 S. 73,228
AUG 2 1961

Musical Notes And Reviews

The Musician's Lot Called Gloomy One

By CLAIRE McPHAIL

Six of the nation's most distinguished musical personalities —Leonard Bernstein, Erich Leinsdorf, Arthur Fiedler, Aaron Copland, Richard Burgin and Gary Graffman—recently expressed a gloomy outlook for the young musician seeking to make a career in the symphonic field. They were members of a panel assembled in the Music Shed of Tanglewood's Berkshire Festival at Lenox, Massachusetts, which was narrated by Mr. Copland.

During the discussion, which was taped and later broadcast on the CBS Radio network, Arthur Fiedler, conductor of the Boston Pops said: "I think we have much to worry about with regard to the young musician seeking to make a career in the symphonic field. I believe the main trouble is that the orchestral-symphonic seasons are too short to maintain a young man. The future is too insecure for him. He is particularly fortunate if he can get into the San Francisco Orchestra where he may work for 23 weeks. What does he do the rest of the time? If he went into electronics or something like that and he's an intelligent young man as we expect all musicians to be, he is pretty well assured of a year 'round position."

Leonard Bernstein, distinguished conductor-composer, stated: "Almost any problem you can single out in the domain of symphony orchestras is a financial problem ultimately. Obviously, the money has to come from the government. We are not by nature predisposed to such support for private institutions, although what's so private about museums and orchestras and opera companies beats me.

"But we still persist in calling them private and any mention of government support on a state, municipal or federal level always meets with shrieks of socialism.

"I think this is unjust. Some of our favorite capitalist allies support the arts to an extraordinary extent including Italy, France, the Scandinavian countries and so on. Obviously nothing is going to improve until we get some national subsidy. . . ."

The words of these musical giants may well be considered by the young musician today. Their comments, which were made prior to the decision to close the Metropolitan Opera because of conflicts between the musicians union and the opera association, reflect the insecurity that faces not only young musicians, but musicians who are tops in their field, such as the members of Metropolitan orchestra. Many members of the Met's orchestra still find it necessary to accept jobs outside their chosen field to augment their income. The solution to these problems has many musicians worried.

RECORD REVIEWS: Last week I mentioned Wagner's opera, "The Flying Dutchman," which RCA-Victor has just released on LM 6156. With the release of this new album, "The Flying Dutchman" becomes the most-recorded of Wagner's music dramas.

If you are contemplating the purchase of the recorded work, I urge you to hear the RCA-Victor release before purchasing. It has many points in its favor.

George London and Leonie Rysanek, as the Dutchman and Senta, are superb. Their voices are well-suited to the demanding roles, and they are well-cast.

Giorgio Tozzi, as Daland, Karl Liebl, as Erik, Richard Lewis, as the steersman, and Rosalind Elias, as Mary, combine their exceptional talents to complete a fine cast.

Perhaps a little more spark might be expected from the orchestra of the Royal Opera House, Covent Garden, under Antal Dorati's conducting, but the lack of it does not seriously detract from the over-all excellence of the production. Douglas Robinson is chorus master.

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D: 10,727
AUG 14 1961

Bernstein, Copland, Fiedler, Leinsdorf In Music Seminar

Six of the nation's most distinguished musical personalities —Leonard Bernstein, Erich Leinsdorf, Arthur Fiedler, Aaron Copland, Richard Burgin and Gary Graffman —will participate in a specially produced seminar titled, "The Direction of Music in America," presented on the CBS Radio Network Friday night. (On WCBS Radio, Saturday night.)

Their conversation was taped this week in the Music Shed of Tanglewood's Berkshire Festival at Lenox, Massachusetts. The general subject to which they have addressed themselves is: "Music: the Art, the Artist and the Future."

Despite their common interest and involvement in the famed Berkshire music center, this was the first time in many years that all six were present at Tanglewood simultaneously.

Copland Moderator

Copland will be moderator. Graffman, is a well-known pianist who has toured extensively.

Erich Leinsdorf, currently musical consultant to the General Manager and Conductor of the Metropolitan Opera Association, will assume the post of music director of the Boston Symphony Orchestra in the fall of 1962. Fiedler is conductor of the famed Boston Pops and Burgin, associate conductor and concertmaster of the Boston Symphony Orchestra.

The broadcast is produced by Joel Heller of the Public Affairs Department of CBS News.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 8 1961

Ask 7 to Share In CBS Program At Tanglewood

Seven prominent figures in the musical world, all associated this summer with the Berkshire Festival at Tanglewood, have been invited to discuss "The Future of the Symphony Orchestra in America" in a special 50-minute program to be recorded at Tanglewood tomorrow by the Columbia Broadcasting System and for National Educational Television.

They are Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center; Richard Burgin, associate conductor and concertmaster of the Boston Symphony; Arthur Fiedler, conductor of the Boston Pops Orchestra; Leonard Bernstein, music director of the New York Philharmonic Orchestra; Aaron Copland, composer and chairman of the faculty of the Berkshire Music Center; Erich Leinsdorf, musical consultant to the general manager and conductor of the Metropolitan Opera Assn. who has been named to succeed Munch as music director of the Boston Symphony Orchestra in September next year, and Eugene Ormandy, music director of the Philadelphia Orchestra. Messrs Bernstein, Copland and Ormandy have been guest conductors at Tanglewood this season.

Messrs. Munch, Burgin, Fiedler, Bernstein, and Copland who will be moderator have accepted the invitation to participate; Messrs. Leindorf and Ormandy have previous engagements for this date but they are attempting to change their schedules to allow them to join their colleagues on the program.

The program will be available to approximately 200 CBS stations in the United States for use beginning Aug. 11 or 12. It will be available to National Educational Television stations in the fall.

NASHVILLE, TENN.
TENNESSEAN
D. 128,798 S. 205,371
SEP 3 1961

Is Subsidy The Answer?

★ ★

The Met's' Financial Ills Are of National Concern

By LOUIS NICHOLAS

IT APPEARS that once more the threat to the continuance of the Metropolitan Opera has been avoided, but the very fact of its recurrence is a very disturbing thing.

Mr. Bing may find that his threat of "no season" may become a cry of "Wolf, wolf" that is treated with derision and ennui, however steadfastly he means what he says. I, for one, do not doubt that Mr. Bingo would do just as he threatens if he were permitted to do so, but it seems unlikely that this would be permitted as things are now.

Nicholas

However, the fault is certainly not all on one side, as Irving Kolodin points out in last week's Saturday Review. The Musicians Union made demands for the orchestra men which were not unreasonable from their point of view, but were quite out of line with the agreements reached with the other unions.

There are unsettling indications that the opening of the opera's new home in the Lincoln Center, now set for 1964, will raise more problems than it will settle.

It has long been realized that the Metropolitan Opera house is very inadequate for the presentation of the season of opera it offers, mainly because of its antiquated backstage facilities and lack of storage space.

Rumblings

The employees are already saying that such a handsome new home for the opera should mean salaries commensurate with its costliness. This doubtless means a rash of demands for much higher wages all round. The question is where the money to meet these demands will come from. In spite of near-capacity houses all season, the Metropolitan always has a deficit. Somehow, over a period of more than a quarter century, Gatti-Casazza managed to build up a reserve in his operating of the Metropolitan, but this has not been possible since that time. Nor does it appear that it will ever be possible again.

What is the answer? The suggestion being advance more and more enthusiastically by more and more people is the desirability and eventual necessity of government subsidy.

A booklet, "Subsidy Makes Sense," which is a reprint of a series of articles in the American Federation of Musicians publication, International Musician, makes a good case for this. Despite some inaccuracies and questionable statements, Hope Stoddard, associate editor of the International Musician, shows clearly the need for subsidy; the various patterns of subsidy that obtain in various European and other nations, with particular attention to Canada which has a system that might work in our own country; and the various kinds of subsidy that are so much a pattern of our government in other areas than the arts.

Resource

It is perhaps more widely realized today than ever before that our musical and artistic talent and institutions are a cultural wealth that have long been undervalued, and that represent us more impressively among other nations than almost any other manifestation of our national life.

Yet the outlook for the professional musician is rather gloomy. This was pointed up by a seminar on "The Direction of Music in America" recently taped in the Music Shed of Tanglewood's Berkshire Festival at Lenox, Massachusetts, and broadcast on the CBS Radio Network, Friday, August 18.

Arthur Fielder, Boston Pops conductor, pointed out the shortness of symphony orchestra seasons which makes it difficult for the musician to attain financial security for himself and his family.

Richard Burgin, associate conductor and concertmaster of the Boston Symphony, spoke in favor of broadening the audience for symphony concerts by giving concerts for those unacquainted with symphonic music in situations more relaxed than those of the usual symphonic concert.

Special Concerts

"Perhaps we should have special concerts where these audiences would feel more at ease, could participate, in a way, with the orchestra." (Many orchestras have tried, or are trying this with success, including the Nashville Symphony in its NASHVILLE TENNESSEAN sponsored Centennial Park concerts.)

Leonard Bernstein stated that most of the orchestras' problems are ultimately financial ones, and that obviously the money has to come from the government.

"We are not by nature predisposed to such support for private institutions, although what's so private about museums and orchestras and opera companies beats me. But we still persist in calling them private and any mention of government support on a state, municipal or federal level always meets with shrieks of socialism.

"I think this is unjust. Some of our favorite capitalist allies. . . . support the arts to an extraordinary extent including. . . . Italy, Frances, the Scandinavian countries and so on. Obviously nothing is going to improve until we get some national subsidy. . . ."

Aaron Copeland lamented the fact that contemporary works of a more advanced kind are being played less and less on symphony programs, so that young composers are turning to other mediums of expression in which there is more likelihood of their works having a hearing.

✦ ✦ ✦

The Music Mart, 521 Union Street, presents Michael Aaron in a lecture on the "Michael Aaron Piano Course," Tuesday, at the store, 9:30 a.m. to 1:00 p.m. All piano teachers and others who are interested are invited to attend.

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CHICAGO, ILL.
CHICAGO COURIER
D. 6,255

SEP 2 1961

GEORGE E. PITTS SEZ . . .

American Concert Music in Healthy State

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Said Arthur Fiedler, conductor of the famed Boston Pops: "I think we have much to worry about with regard to the young musician seeking to make a career in the symphonic field. I believe the main trouble is that the orchestral-symphonic seasons are too short to maintain a young man. The future is too insecure for him."

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These complaints from people who should know probably are to be well taken, but Broadcast Music Incorporated (BMI) reports on the general trend that "the field of American concert music has grown 44 per cent faster than the total economy during the past 20 years.

"More than half of all the symphony orchestras in the world are in the United States.

"More than 9,000,000 children play musical instruments and receive musical instruction in schools and with private teachers.

"Americans spend more money for purchase of recordings of concert music and high fidelity equipment than they do on all spectator sports."

These facts were reported in Concert Music USA, the 1961 edition just released by BMI. "Sales of musical instruments, accessories and sheet music have increased more than 500 per cent in two decades, reaching over $500,000,000 in 1960. Record sales of all kinds have increased 900 per cent from $50,000,000 in sales to approximately $500,000,000 in 1960," the report stated.

The tremendous growth in concert music, the report says, is reflected in these facts:

"More than half of the 2,000 symphony orchestras of the wrold are in the United States.

"There are 1,177 symphony orchestras in the United States, compared with about 100 in 1920.

"More people attend concerts in the United States than go to baseball games, both major and minor league, including the World Series.

"More than 9,000,000 children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947.

"There are more than 73,000 instrumental organizations in schools in the United States, with 25,000 orchestras and 48,000 bands.

VARIETY - Aug. 16, 1961

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SAN FRANCISCO, CALIF.
CHRONICLE
D. 278,059 S. 314,832

SEP 1 1961

Lively Arts

Gloomy Future for Young Musicians

Dean Wallace

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Fiedler's gloom was explicit. For the young man, he said, the future is most discouraging. "He is fortunate if he can get into the San Francisco orchestra where he may work for 23 weeks. What does he do the rest of the time? If he went into electronics or something like that, he is pretty well assured of a year-around position."

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Not too surprisingly, it was Bernstein who finally broached the main issue—which must be resolved if our cultural institutions are to be kept alive.

"Obviously," he said, "money has to come from the government. We are not . . . disposed to such support for private institutions. Any mention of government support meets with shrieks of 'socialism.'

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Mr. Kennedy, meet Mr. Bernstein.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 189,553

AUG 6 1961

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199

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LANSING, MICH
STATE JOURNAL
D 66,493 S: 65,
SEP 3 1961

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"I think this is of our favorite ca . . support the a raordinary extent taly, France, the countries and so o thing is going to il we get some dy . . ."

Speaking of the pung symphonic r. Copland said: sers are not think symphony orches re is simple. All that has to r orchestras mu of our young Contemporary re advanced ing less and less phony program composer who and has very ing it perform orchestra would to other forms pression."

200 -1

LANSING, MICH.
STATE JOURNAL
D 66,493 S: 65,765
SEP 3 1961

The Music World

Six of the nation's most distinguished musical personalities — Leonard Bernstein, Erich Leinsdorf, Arthur Fiedler, Aaron Copland, Richard Burgin and Gary Graffman — participated in a specially produced seminar, recently broadcast on the C. B. S. radio network.

Their conversation was taped in the Music Shed of Tanglewood's Berkshire festival at Lenox, Massachusetts, with Mr. Copland the moderator. The general topic was "The Direction of Music in America."

On the subject of the future of the symphony orchestra and symphony musicians, the panel expressed some gloom. Said Arthur Fiedler, conductor of the famed Boston Pops: "I think we have much to worry about with regard to the young musician seeking to make a career in the symphonic field.

FUTURE UNINVITING

"I believe the main trouble is that the orchestral-symphonic seasons are too short to maintain a young man. The future is too insecure for him. He is particularly fortunate if he can get into the San Francisco orchestra where he may work for 23 weeks. What does he do the rest of the time? If he went into electronics or something like that and he's an intelligent young man as we expect all musicians to be, he is pretty well assured of a year 'round position."

Richard Burgin, associate conductor and concert master of the Boston Symphony orchestra, added: "I think the problem goes deeper. I think a symphony orchestra depends upon the audience. I believe as things stand now, we have a limited audience. We appeal to a certain small middle class or upper middle class of people.

"In order to secure the future of symphony, we must make it possible for broader masses to acquaint themselves with our music. Then, the surroundings must be right. A white collar worker or laborer may not want to go to a hall where he would have to dress up.

"Perhaps we should have special concerts where these audiences would feel more at ease, could participate, in a way, with the orchestra."

Leonard Bernstein, distinguished conductor-composer, stated: "Almost any problem you can single out in the domain of symphony orchestras is a financial problem ultimately. Obviously, the money has to come from the government.

"We are not by nature predisposed to such support for private institutions, although what's so private about museums and orchestras and opera companies beats me. But we still persist in calling them private and any mention of government support on a state, municipal or federal level always meets with shrieks of socialism.

"I think this is injust. Some of our favorite capitalist allies . . . support the arts to an extraordinary extent including . . . Italy, France, the Scandinavian countries and so on. Obviously nothing is going to improve until we get some national subsidy . . ."

Speaking of the aspirations of young symphonic composers, Mr. Copland said: "Young composers are not thinking in terms of symphony orchestras, and the cure is simple.

All that has to happen is that our orchestras must start thinking of our young composers.

"Contemporary works of a more advanced kind are becoming less and less played on symphony programs. The young composer who writes a score and has very little hope of having it performed by a major orchestra would normally turn to other forms of musical expression."

stitutes originality in composition," Mr. Bernstein stated. "The good scores are the ones that are original without trying without the composer necessarily saying: 'I am going to write this series of notes precisely because they have never been written before, not because they express something.' That attitude immediately shows up on the paper when you look at a new score."

Discussing the problem of public acceptance of a new, unorthodox classical composition, Mr. Leinsdorf insisted: "The performer cannot exist unless he gets a supply of new, vital, and interesting music. This is really the vital concern of all of us."

KOUSSEVITZKY BERATED

Mr. Bernstein then paid tribute to the late Serge Koussevitzky, observing: "Often he was abused in the newspapers and by mail if he played a new work in which he believed. His answer was simply to play it again the next week or the next month or the next year. He had a way of believing in pieces with an intensity I have never seen matched.

"I played one of Mr. Copland's compositions on a children's television show this season. It was a particularly dissonant one and I did it for that reason. I was explaining that aspect of Mr. Copland's music which I think I called 'thorny,' or something like that. Do you know I only had one letter of complaint. And I believe it was from a parent, not a youngster. The kids are much more receptive to new stuff because they are not conditioned against it."

AUDIENCE UNKNOWN

Mr. Leinsdorf added: "I feel very sad for the young composer of today who does not know for whom he is writing. Haydn . . . knew he was writing for Prince Esterhazy for many years. In fact, when somebody asked the old master, 'why have you written so many quartets, so many symphonies, so many sonatas, so many baritone trios? Why have you never written a quintet?', Haydn thought a bit and replied, 'Because nobody ever asked me to write any.' Haydn . . . then was writing for an audience whom he knew. I feel very keenly for the loneliness of today's young composer who is writing for an unknown audience."

On the question of "what con-

YOUNGSTOWN, OHIO
VINDICATOR
D. 102,922 S. 149,235
AUG 24 1961

Television and Radio—

Predict Gloomy Future For Music, Orchestras

By Adrian M. Slifka
(Vindicator TV-Radio Editor)

Negotiations between the Metropolitan Opera Co. and its musicians' union have focused public attention on the critical status of quality entertainment in this country. That's why the recent CBS broadcast of the seminar, "The Direction of Music in America," proved to be particularly timely and informative.

28 Youngstown Vindicator
Thursday, August 24, 1961

Six of the nation's top musical personalities—Leonard Bernstein, Erich Leinsdorf, Arthur Fiedler, Aaron Copland, Richard Burgin and Gary Graffman—participated in the program. Their conversation was taped in the Music Shed of Tanglewood's Berkshire Festival at Lenox, Mass., with Copland as moderator.

On the future of the symphony orchestra and symphony musicians, the panel expressed some gloom.

Cites Short Seasons

"I think we have much to worry about with regard to the young musician seeking to make a career in the symphonic field," said Fiedler, conductor of the famed Boston Pops.

"I believe the main trouble is that the orchestral-symphonic seasons are too short to maintain a young man. He is particularly fortunate if he can get into the San Francisco Orchestra where he may work for 23 weeks.

"What does he do the rest of the time? If he went into electronics or something like that and he's an intelligent young man as we expect all musicians to be, he is pretty well assured of a year 'round position."

Depends Upon Audience

Burgin, associate conductor and concertmaster of the Boston Symphony Orchestra, added:

"I think the problem goes deeper. I think a symphony orchestra depends upon the audience. I believe as things stand now, we have a limited audience. We appeal to a certain small middle class or upper middle class of people. In order to secure the future of symphony, we must make it possible for broader masses to acquaint themselves with our music.

"Then, the surroundings must be right. A white-collar worker or laborer may not want to go to a hall where he would have to dress up. Perhaps we should have special concerts where these audiences would feel more at ease, could participate, in a way, with the orchestra."

Need Financial Help

Bernstein, composer-conductor, voiced this opinion: "Almost any problem you can single out in the domain of symphony orchestras is a financial problem ultimately. Obviously, the money has to come from the government.

"We are not by nature predisposed to such support for private institutions, although what's so private about museums and orchestras and opera companies beats me. But we still persist in calling them private and any mention of governmen support on a state, municipal or federal level always meets with shrieks of socialism.

"I think this is unjust. Some of our favorite capitalist allies, including France, Italy and the Scandinavian countries, support the arts to an extraordinary extent. Obviously, nothing is going to improve until we get some national subsidy."

Speaking of the aspirations of young symphonic composers, Copland said: "Young composers are not thinking in terms of symphony orchestras, and the cure is simple.

"All that has to happen is that our orchestras must start thinking of our young composers. Contemporary works of a more advanced kind are becoming less and less played on symphony programs. The young composer who writes a score and has very little hope of having it performed by a major orchestra would normally turn to other forms of musical expression."

Leinsdorf added: "I feel very sad for the young composer of today who does not know for whom he is writing. Haydn . . . knew he was writing for Prince Estrehazy for many years. In fact, when somebody asked the old master, 'why have you written so many quartets, so many symphonies, so many sonatas so many baritone trios? Why have you never written a quintet'? Haydn thougnt a bit and replied, 'because nobody ever asked me to write any.' Haydn . . . then was writing for an audience whom he knew. I feel very keenly for the loneliness of today's young composer who is writing for an unknownaudience."

On the question of "what constitutes originality in composition," Bernstein stated: "The good scores are the ones that are original without trying, without the composer necessarily saying: 'I am going to write this series of notes precisely because they have never been written before, not because they express something.' That attitude immediately shows up on the paper when you look at a new score."

Discussing the problem of public acceptance of a new, unorthodox classical composition, Leinsdorf insisted: "The performer cannot exist unless he gets a supply of new, vital, and interesting music. This is really the vital concern of all of us."

E NEW YORK TIMES, THURSDAY, AUGUST 17, 1961.

TV SHOWS TO DEAL WITH HIGH SOCIETY

Two Documentary Programs Scheduled by N. B. C.

By VAL ADAMS

Two hour-long documentary programs dealing with high society will be televised next season by the National Broadcasting Company. They are entitled "Diary of a Debutante" and "The Vanishing Four Hundred."

"Diary of a Debutante" is tentatively scheduled for January. It will depict the activities of a debutante at the time of the coming-out party at which she is presented to society.

"The Vanishing Four Hundred" will report on the current status of American society. The date has not been set.

Both programs will be produced by Bill Wilson, who was President Kennedy's television producer during the election campaign last year. Mr. Wilson joined the N. B. C. news department last month.

*

Return to the Wastelands

Robert Alan Aurthur, author of "My Flight from the Wastelands of TV" in the September issue of Esquire magazine, returned to the wastelands before the issue reached the newsstands. The producer and author has been appointed a vice president of Talent Associates-Paramount, Ltd., a television production company.

The announcement was made by David Susskind, executive vice president of the company. In the article Mr. Aurthur, formerly a producer for the National Broadcasting Company, expressed "fear for my many dear friends still in TV" and urged them to "get out" is possible.

*

Football Telecasts Slated

Two exhibition football games featuring the Cleveland Browns will be televised live from California over Channel 9.

The first, which will be presented in color, will begin at 4:30 P. M. Sunday. The Browns will play the San Francisco Forty-niners. A game with the Los Angeles Rams will be televised at 11:15 P. M. Friday, Aug. 25.

Music Seminar to Be Aired

"The Direction of Music in America," a seminar recently recorded at Tanglewood's Berkshire Festival in Lenox, Mass., will be broadcast by radio station WCBS on Saturday at 10:10 P. M. Those to be heard are Aaron Copland, composer, who moderated the discussion; Leonard Bernstein, Erich Leinsdorf, Arthur Fiedler and Richard Burgin, conductors, and Gary Graffman, pianist.

*

Help for Perry Mason

201

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 10 1961

Whitestone

RADIO PANELISTS on the Columbia Broadcasting System program which was taped in the Music Shed at Tanglewood last evening discuss "The Direction of Music in America." The program also was filmed for use later by the National Education Television System. Taking part are, clockwise, Richard Burgin, concertmaster of the Boston Symphony Orchestra; Arthur Fiedler, conductor of the Boston Pops; Erich Leinsdorf, musical director of the Metropolitan Opera Company, who will succeed Charles Munch as BSO conductor in September, 1962; Aaron Copland, the composer and assistant director of the Berkshire Music Center, who was the moderator; Leonard Bernstein, conductor of the New York Philharmonic, who will be guest conductor with the BSO Saturday night at Tanglewood, and Gary Graffman, pianist, who will appear as soloist in the Music Shed Saturday, Aug. 19, when Pierre Monteux will be guest conductor with the BSO.

RICHARD BURGIN, Arthur Fiedler, Erich Leinsdorf, Aaron Copland, Leonard Bernstein and Gary Graffman will be participants in a special seminar, "The Direction of Music in America," tonight at 10:10 on CBS Radio.

CLEVELAND, OHIO
PRESS AND NEWS
D, 38' 987
AUG 18 1961

Tanglewood Musical Hour Won't Be Heard

WGAR-Radio, one of Cleveland's good music stations, will not carry a special hour-long network program tonight, featuring six well-known creators of good music.

The CBS-Radio network, of which WGAR is the local affiliate, will carry "The Direction of Music in America" at 9:10 p. m. tonight, a seminar taped this week at Tanglewood's Berkshire Festival at Lenox, Mass.

Carl George, WGAR station manager, said he didn't know why the station wasn't carrying the seminar, other than that he didn't like to interfere with the regular schedule.

Aaron Copland, composer, will moderate a discussion on "Music: The Art, the Artist and the Future." Participating in the seminar will be Leonard Bernstein, Erich Leinsdorf, Arthur Fiedler, Richard Burgin and Gary Graffman.

This was the first time all six musical personalities were present at Tanglewood at the same time.

Instead of the discussion, WGAR will present its usual Music After Dark program.

—By HARRIET PETERS.

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.

AUG 23 1961

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SYMPHS' SWEET & SOUR NOTES

MIXED VIEWS ON LONGHAIRS

By MIKE GROSS

The longhair musical picture in the U. S. is good and bad—depending upon where you sit. If you're sitting on a panel in Tanglewood, Mass., for a specially produced seminar which was broadcast by the CBS Radio network last Friday (18), the outlook is gloomy. If you're sitting at Broadcast Music Inc. in N. Y. and publishing a booklet called "Concert Music USA," the prospects are optimistic and encouraging.

The topic of the CBS Radio show was "The Direction of Music In America." On the panel were composer Aaron Copland, as moderator, with Leonard Bernstein, N. Y. Philharmonic conductor; Richard Burgin, associate conductor and concert master of the Boston Symphony; Arthur Fiedler, conductor of the Boston Pops; Garry Graffman, concert pianist, and Erich Leinsdorf, music consultant and conductor of the Metropolitan Opera Assn., as guests.

Fiedler set the pessimistic tone with "I think we have much to worry about with regard to the young musician seeking to make a career in the symphonic field. I believe the main trouble is that the orchestral-symphonic seasons are too short to maintain a young man. The future is too insecure for him.

"He is particularly fortunate if he can get into the San Francisco Orchestra where he may work for 23 weeks. What does he do the rest of the time? If he went into electronics or something like that and he's an intelligent young man as we expect all musicians to be, he is pretty well assured of a year 'round position."

Burgin's target was the audience. He said, "I think a symphony orchestra depends upon the audience. I believe as things stand now, we have a limited audience. We appeal to a certain middle class or upper middle class of people. In order to secure the future of symphony, we must make it possible for broader masses to acquaint themselves with our music.

"Then, the surroundings must be right. A white collar worker or laborer may not want to go to a hall where he would have to dress up. Perhaps we should have special concerts where these audiences would feel more at ease, could participate, in a way, with the orchestra."

Financial Aspects

Bernstein's angle was on the economic aspects. He said, "Almost any problem you can single out in the domain of symphony orchestras is a financial problem ultimately. Obviously the money has to come from the government. We are not by nature predisposed to such support for private institutions, although what's so private about museums and orchestras and opera companies beats me.

"But we still persist in calling them private and any mention of government support on a state, municipal or federal level always meets with shrieks of socialism. I think this is unjust. Some of our favorite capitalist allies support the arts to an extraordinary extent including Italy, France, the Scandinavian countries and so on. Obviously nothing is going to improve until we get some national subsidy."

BMI, on the other hand, has a happier view. In the 1961 edition of "Concert Music USA" (the eighth revised edition of the brochure), a report shows that during the past two decades there's been an increase of 640% in the dollar volume of sales of records, musical instruments, performing rights and other aspects of American musical interest. It claims that the field of concert music has grown 44% faster than the total economy during the past 20 years and that more than half of all the symphony orchestras in the world are in the U. S.

The BMI brochure spotlights the

(Continued on page 47)

Symphs

Continued from page 43

growth in concert music with these facts: 1) There are 1,177 symphony orchestras in the U. S. today compared with about 100 in 1920. 2) More people attend concerts in the U. S. than go to baseball games. 3) More than 9,000,000 children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947.

73,000 Musical Orgs

4) There are more than 73,000 instrumental musical organizations in schools in the U. S., with 25,000 orchestras and 48,000 bands.

5) Americans spend more money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings than they do on spectator sports. 6) In 1961 an average of 13,759.8 hours of concert music per week is being programmed by 1,250 AM and FM radio stations, or an average of 10.9 hours per station per week. 7) There are 754 opera-producing groups in the U. S. 8) There are more than 250 educational institutions in the U. S. offering degree courses in music and advanced-level musical training.

The CBS Radio panelists may be painting the picture too dark and BMI may be painting it too bright but some industryites seem to think that the cancellation of the N. Y. Metropolitan Opera season because of a financial hassle with the musicians union is one indication of the way the longhair pendulum may be swinging.

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T.V. Today Show

Pittsfield, Massachusetts, Thursday, August 10, 1961.

Whitestone

RADIO PANELISTS on the Columbia Broadcasting System program which was taped in the Music Shed at Tanglewood last evening discuss "The Direction of Music in America." The program also was filmed for use later by the National Education Television System. Taking part are, clockwise, Richard Burgin, concertmaster of the Boston Symphony Orchestra; Arthur Fiedler, conductor of the Boston Pops; Erich Leinsdorf, musical director of the Metropolitan Opera Company, who will succeed Charles Munch as BSO conductor in September, 1962; Aaron Copland, the composer and assistant director of the Berkshire Music Center, who was the moderator; Leonard Bernstein, conductor of the New York Philharmonic, who will be guest conductor with the BSO Saturday night at Tanglewood, and Gary Graffman, pianist, who will appear as soloist in the Music Shed Saturday, Aug. 19, when Pierre Monteux will be guest conductor with the BSO.

Pittsfield, Massachusetts, Tuesday, August 8, 1961.

Seven Conductors on CBS Tanglewood Show

50-Minute Program Set for Tomorrow; 'Today' Thursday

TANGLEWOOD — Seven conductors have been invited to take part in a special 50-minute program to be recorded here tomorrow by the Columbia Broadcasting System and for National Educational Television.

Closed to Public

At the same time National Broadcasting Company crews will start moving into Tanglewood to prepare the Today television show, which will be telecast live from here Thursday morning between 7 and 9. The Tanglewood grounds will be closed to the public during the Today program.

Invited to take part in the special CBS program, which will be carried over WBRK, a CBS affiliate, at a time to be announced, are Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center; Richard Burgin, associate conductor and concertmaster of the BSO; Arthur Fiedler, conductor of the Boston Pops Orchestra; Leonard Bernstein, music director of the New York Philharmonic, who will be guest conductor with the BSO here Saturday night; Aaron Copland, composer, guest conductor of the BSO and chairman of the faculty of the Berkshire Music Center; Erich Leinsdorf, musical consultant to the general manager and conductor of the Metropolitan Opera Association, who will succeed Dr. Munch as BSO music director in September, 1962; and Eugene Ormandy, music director of the Philadelphia Orchestra, a summer resident of Southern Berkshire.

Frank Blair — Anita Colby — John Chancellor

Copland Moderator

They will discuss on the CBS program, "The Future of the Symphony Orchestra in America." Mr. Copland will be moderator. All except Mr. Leinsdorf and Mr. Ormandy have accepted the invitations to take part, but both are attempting to change their schedules in order to participate.

The program will be available to about 200 CBS stations in the United States for use beginning this weekend. It will be made available to National Educational Television stations in the fall.

Meanwhile, arrangements are being made to house the NBC Today staff members, who started arriving in the area this afternoon. Ronald Filkins of Dalton, who operates Ted's Mobilehomes, has moved five of his new units to the Music Inn grounds, where the NBC staff will stay while the live TV show is being produced.

John Chancellor, who succeeded Dave Garroway as host of the Today program, will arrive here early tomorrow afternoon along with his associates Frank Blair, Anita Colby and Betty Clooney. They will interview Mrs. Serge Koussevitzky, Aaron Copland and Arthur Fiedler, among others. The Boston Fine Arts Quartet will perform, as well as members of the Royal Danish Ballet, who will open a two-week engagement at the Jacob's Pillow Dance Festival tonight.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 22 1961

Notes and Footnotes

BACKSTAGE with a television show, or "Today" actually is yesterday and the day before, redoubled. Which brings us to the log of "Today's" telecast from the Berkshires Aug. 10 and 11.

It all started as an idea of Harry Beall, Boston Symphony Orchestra press department head which emerged early last December as he planned Tanglewood publicity possibilities. On Dec. 16, 1960, he wrote two friends for leads to the "Today" show, and March 21 wrote to Garroway on how about his show coming to Tanglewood. Long silence followed, and April 28 wrote another friend who had an in with NBC, asking him "to stir up the water" if possible.

Nothing stirred until early July. Then Tanglewood phone rang, and assistant to associate producer of "Today" said the letter of March 21 had finally worked its way from mail room to associate producer, who was so impressed by the "propaganda" that "Today" would indeed come to Tanglewood for five days.

So you think Mr. Beall was out of the woods, eh? He was, and into the frying pan. A thousand phone calls flashed between Tanglewood and "Today" in New York City. The five days dropped to three, Aug. 2, 3 and 4. July 22 about 10 people from "Today" staff came to Tanglewood for lunch with Boston Orchestra officials and to make definite schedules, look over the ground and escape New York's heat.

Suddenly the frying pan landed on the front burner. Problems sprang up, like various union regulations, and extra costs because none of the show could be taped ahead, but must go out "live." For a time it appeared that the whole business must be abandoned. Then the impasse was dissolved about July 25, but because of the added costs, NBC cut the program to two days.

So it was out of the frying pan and, you guessed it, into the fire. Having ironed everything out, what happened? The Foreign Ministers Conference in Paris was announced for the August dates they had picked. The conference had to be covered by "Today," and everyone settled on Aug. 10 for Tanglewood and Aug. 11 for something outside of the music festival, with Music Inn picked later. And that's how it all came about, and certainly worth it. Six million people saw the program from coast to coast, with the Berkshires presented in a most favorable light.

YOUNGSTOWN, OHIO
VINDICATOR
D. 102,922 S. 149,235

AUG 8 1961

205

Television and Radio—

'Today' Plans Program At Berkshire Festival

By Adrian M. Slifka
(Vindicator TV-Radio Editor)

TUESDAY NOTES: American Composer Aaron Copland has been added to the list of guests to be interviewed on NBC-TV's "Today" Thursday, when a major part of the program (7 to 9 a.m., Channel 21) will be devoted to live coverage of the Berkshire Festival and the Berkshire Music Center in Tanglewood, Mass.

John Chancellor, host of "Today," will interview Copeland, who is chairman of the Berkshire music faculty and head of the composition department. Other guests on the program will be Arthur Fiedler, conductor of the Boston Pops Orchestra since 1930, and Mrs. Serge Koussevitzky, wife of the late conductor of the Boston Symphony Orchestra.

The telecast will include music by the Boston Fine Arts Quartet, four members of the Boston Symphony who have formed a string ensemble, and a performance by the Royal Danish Ballet, featuring prima ballerina Inga Sand and Jorn Madson.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127

AUG 7 1961

NBC's 'Today' Show From Tanglewood 'Live' on Thursday

Fifty members of the Today staff will be at Tanglewood. The first group arrived in Lenox today to prepare the script. Tomorrow 20 technicians will survey the Tanglewood grounds to determine television locations, and on Wednesday they will be joined by other members of the technical and administrative staffs.

At 12:01 a. m. Thursday the technical staff will begin final preparations for the 7 a. m. telecast, the administrative staff will begin its final preparations at 4 a. m., and Mr. Chancellor, his personal staff and the Tanglewood participants will begin their final preparations at approximately 6 a. m.

The National Broadcasting Co.'s Today Show will come to Tanglewood Thursday. The program will be televised "live" from 7 to 9 a. m. from the Boston Symphony Orchestra's 210-acre site in Lenox, to a nationwide audience estimated at 6,000,000 viewers.

John Chancellor, who succeeded Dave Garroway as host on the program, and his associates including Frank Blair, Anita Colby and Betty Clooney, will interview Mrs. Serge Koussevitzky, Aaron Copland and Arthur Fiedler, among others, and the Boston Fine Arts Quartet — members of the Boston Symphony Orchestra — will perform.

In order to transmit portions of its program from Tanglewood rather than from its normal base of operations in a New York City studio, NBC will move a 35-foot trailer to Tanglewood to serve as a television control and operations center for transmission of the program. From Tanglewood the Today show will be transmitted to Albany, N. Y., via microwave relay. From Albany it will be transmitted to New York on the network's leased telephone lines and sent across the nation from New York City.

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Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879

AUG 7 1961

Popular Show At Tanglewood On Thursday

The National Broadcasting Company's Today Show will come to Tanglewood Thursday. The program will be televised "live" from 7 to 9 a. m. (EST) from the Boston Symphony Orchestra's 210-acre estate in Lenox, to a nationwide audience estimated at 6,000,000 viewers.

John Chancellor, who succeeded Dave Garroway as host on the program, and his associates including Frank Blair, Anita Colby and Betty Clooney, will interview Mrs. Serge Koussevitzky, Aaron Copland, and Arthur Fiedler, among others, and the Boston Fine Arts Quartet (members of the Boston Symphony Orchestra) will perform.

In order to transmit portions of its program from Tanglewood rather than from its normal base of operations in a New York City studio, NBC will move a 35-foot trailer to Tanglewood to serve as a television control and operations center for transmission of the program. From Tanglewood the Today Show will be transmitted to Albany, New York, via micro-wave relay. From Albany it will be transmitted to New York on the network's leased telephone lines and sent across the nation from New York City.

Fifty members of the Today staff will be at Tanglewood. The first group will arrive in Lenox today to prepare the script. On Tuesday 20 technicians will survey the Tanglewood grounds to determine television locations, and on Wednesday they will be joined by other members of the technical and administrative staffs.

ASBURY PARK, N.J.
PRESS
D. 35,771 S. 34,732

AUG 8 1961

Symphony Program Set for Thursday

ASBURY PARK — Television viewers from the Shore area will be able to see a two-hour musical program on the NBC "Today" show Thursday from 7 to 9 a.m. when a "live" show will be telecast from the Boston Symphony Orchestra's summer festival at Tanglewood, Lenox, Mass.

John Chancellor, who succeeded Dave Garroway as host, with Frank Blair, Anita Colby and Betty Clooney, will interview Mrs. Serge Koussevitzky, Aaron Copland, and Arthur Fiedler. The Boston Fine Arts Quartet (members of the Boston Symphony Orchestra) will perform.

BUFFALO COURIER EXPRESS
Thursday, August 10, 1961

Radio-Television

Berkshire Festival Scheduled on 'Today'

By DANIEL P. GREGORY

FESTIVAL—Music, dance and interviews from the famed Berkshire Music Festival at Tanglewood, Lenox, Mass., are included in the "Today" show at 7 this morning on Ch. 2.

The Boston Fine Arts Quartet, a string ensemble comprising four members of the Boston Symphony, will highlight the musical portion of the program originating at Tanglewood. A dance selection will be performed by the Royal Danish Ballet featuring prima ballerina Inge Sand. The interviewees will be Arthur Fiedler, conductor of the Boston Pops Orchestra; Mrs. Serge Koussevitsky, wife of the late conductor of the Boston Symphony, and Aaron Copland, distinguished American composer.

MURDER — Tonight's "Great Ghost Tales" presentation (Ch. 2, 9:30) concerns a young couple who rent a deserted cottage in Devon late in the season only to find that mysteriously it reflects all the circumstances of a murder they have committed.

Their suspicion of the cottage's owner mounts as they find each piece of evidence that points to a knowledge of their crime. Believing their landlord is about to expose them, they plot his death with ensuing eerie results. The title is "Summer Rental."

DEBUT — Rep. William E. Miller of Olcott and John Bailey of Connecticut will appear on the inaugural program of "Joint Appearance," a CBS-TV presentation at 10 tonight on Ch. 4. Chairmen, respectively, of the Republican and Democratic National Committees, will offer divergent views on issues agitating the nation on the live, new CBS News program. Handling the interview will be CBS News Correspondents Walter Cronkite, Paul Niven and Roger Mudd.

JOCKEY — "Eddie Arcaro-Little Giant," on "The Summer Sports Spectacular," (7:30 tonight, Ch. 4) will review the career of one of the great jockeys of all time. Arcaro has ridden more than 4,700 winners which netted their owners upwards of a record $28-million in purses. The filmed program includes scenes of Arcaro's five Kentucky Derby victories and his almost fatal fall from Black Hills in the 1949 Belmont Stakes.

HUNT—WEBR's Jack Eno will be host today of the WEBR-Crystal Beach Treasure Hunt. Special cards with Eno's picture will be distributed to bus passengers and those using the parking lots at the beach. If the card's number matches that posted at each ride, the card holder rides free —as Eno's guest.

Journalist Warren Miller will discuss "What It's Like to Be a Cuban in Cuba Today" on WBEN's "People and Ideas" program at 8:30 tonight. Miller, author of "Ninety Miles From Home," will be guest of hostess Lee Graham.

Coloratura soprano Anna Maria Alberghetti, Pete King Chorale, pianists Ferrante and Teicher, Morris Stoloff's Orchestra and The Ciebanoff Strings will be heard on "The Best in Hi-Fi Music" program at 8 tonight on WBEN-FM. Also to be heard are Mishel Piastro and his Concert Orchestra in "Danube Waves" and "Die Schonbrunner" Waltz.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 7 1961

Live Telecast

Tanglewood on TV Thursday Over NBC's 'Today' Program

LENOX — The National Broadcasting Company's Today show will come to Tanglewood Thursday. The program will be televised live from 7 to 9 a.m. from the Boston Symphony Orchestra's 210-acre estate here to a nationwide audience estimated at 6 million viewers.

John Chancellor, who succeeded Dave Garroway as host on the program, and his associates, including Frank Blair, Anita Colby and Betty Clooney, will interview Mrs. Serge Koussevitzky, Aaron Copland, and Arthur Fiedler, among others, and the Boston Fine Arts Quartet, made up of members of the Boston Symphony Orchestra, will perform.

Ballet Performance

Also scheduled for the nationwide TV show from Tanglewood will be a performance by the Royal Danish Ballet, which will open a two-week engagement tomorrow at Jacob's Pillow Dance Festival. Featured with the ballet company on TV will be the prima ballerina Inga Sand and Jorn Madson.

In order to transmit portions of its program from Tanglewood rather than from its normal base of operations in a New York City studio, NBC will move a 35-foot trailer to Tanglewood to serve as a television control and operations center. From Tanglewood the Today show will be transmitted to Albany, N.Y., via microwave relay. From Albany it will be transmitted to New York on the network's leased telephone lines and sent across the nation from New York City.

50 Staffers Coming

Fifty members of the Today show staff will be at Tanglewood. The first group arrived in Lenox today to prepare the script. Tomorrow 20 technicians will survey the Tanglewood grounds to determine television locations, and on Wednesday they will be joined by other members of the technical and administrative staffs.

At 12:01 a.m. Thursday morning the technical staff will begin final preparations for the 7 a.m. telecast; the administrative staff will begin its final preparations at 4 a.m.; and Mr. Chancellor, his personal staff and the Tanglewood participants will begin their final preparations at approximately 6 a.m.

'Today' Show Features Tanglewood Artists

The National Broadcasting Company's "Today Show" comes to Tanglewood today. The program will be televised "live" from 7:00 a.m. to 9:00 a.m. (EDT) from the Boston Symphony Orchestra's 210-

Continued on Page Three

Continued from Page One

acre estate in Lenox, Mass. to a nationwide audience estimated at 6,000,000 viewers.

John Chancellor, who succeeded Dave Garroway as host on the program, and his associates including Frank Blair, Anita Colby and Betty Clooney, will interview Mrs. Serge Koussevitzky, Aaron Copland, and Arthur Fiedler, among others, and the Boston Fine Arts Quartet (members of the Boston Symphony Orchestra) will perform.

In order to transmit portions of its program from Tanglewood rather than from its normal base of operations in a New York City studio, NBC will move a 35-foot trailer to Tanglewood to serve as a television control and operations center for transmission of the program. From Tanglewood the "Today Show" will be transmitted to Albany, New York, via micro-wave relay. From Albany it will be transmitted to New York on the network's leased telephone lines and sent across the nation from New York City.

Fifty members of the TODAY staff will be at Tanglewood. The first group arrived in Lenox on Monday (August 7) to prepare the script. On Tuesday (August 8) twenty technicians will survey the Tanglewood grounds to determine television locations, and on Wednesday they will be joined by other members of the technical and administrative staffs.

At 12:01 a.m. Thursday morning (August 10) the technical staff will begin final preparations for the 7:00 a.m. telecast, the administrative saff will begin its final preparations at 4:00 a.m., and Mr. Chancellor, his personal staff and the Tanglewood participants will begin their final preparations at approximately 6:00 a.m.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK SERVICE

INDEPENDENT
August 10, 1961

Front Row Center

by Frank Strauss

ELLA: We spent the summer's best evening Saturday at the Forest Hills Music Festival listening to a one-woman concert by Ella Fitzgerald. Without even trying (although we know she always does), this is one girl who can make all other popular as well as jazz stylists look second rate. She lampooned the rock and roll singers delightfully in her version of "Blue Moon" and amazed the audience with her knack of putting words to songs on the spur of the moment. Backed by a well disciplined Lou Levy Quartet, Ella easily proved why those who know refer to her simply as "the greatest." She truly is.

This Saturday, that lovable Dane Victor Borge visits the festival and should bring along with him stories to delight young and old alike. Borge has toured every state in the Union, Australia, South Africa, Sweden, Denmark, Ireland and Great Britain since he held court for nearly three years on Broadway. He is currently on another tour of Europe testing new material which he will unveil for the first time in America Saturday.

SCHEDULE CHANGE: Bergen Mall producer Robert Ludlum this week announced a change in plays at the nearby Jersey house. Beginning Monday, Bert Lahr will star in "Harvey," the Pulitzer Prize winning family comedy by Mary Chase. Lahr had been scheduled to do a pre-Broadway version of the French play "The Ostrich and His Egg," but delays in the American adaptation caused the Playhouse management to prefer "Harvey." Lahr's interpretation of the role of Elwood P. Dowd has been considered by many as one of the highlights of his career.

TV AT TANGLEWOOD: The NBC "Today" show visits Tanglewood this morning with a live two-hour program emanating from the Boston Symphony Orchestra's 210-acre estate in Lenox, Mass. John Chancellor and his associates will interview Mrs. Serge Koussevitzky, Aaron Copeland and Arthur Fiedler.

This weekend at the Berkshire Festival, three concerts have been scheduled in tribute to the memory of Serge Koussevitzky who died June 4, 1951. In addition, the concerts will also mark the 26th anniversary of the first Tanglewood concert in the Berkshires.

Richard Burgin and Leonard Bernstein, both friends and colleagues of Koussevitzky will conduct Friday and Saturday evening respectively and Charles Munch, who succeeded Koussevitzky as the BSO's music director in 1949, will conduct Sunday afternoon.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 9 1961

Music Inn Features Added To TV Show at Tanglewood

TANGLEWOOD — Two script writers started preparing copy this morning for the National Broadcasting Company's "Today" television show which will originate here tomorrow morning from 7 to 9. John Lord and Barbara Walters spent the morning interviewing persons identified with the Boston Symphony Orchestra and the Berkshire Music Center, as well as Music Barn and the Jacob's Pillow Dance Festival.

NBC announced this morning an additional feature to the "Today" program tomorrow will be the appearance on the live TV show of the Kai Winding Sextet and the Grandison Singers, who will be heard in pick-ups from Music Inn.

Winding is a former lead trombonist with Stan Kenton's Orchestra and former partner with J. J. Johnson in the J. J. and Kai Quintet. The Grandison Singers are a group of Negro gospel singers who perform the same music in nightspots and in church.

The Gerry Mulligan Quintet and the Williams College Dixieland Jazz Band, originally scheduled for the program, will not appear.

Copland on Program

Aaron Copland, assistant director of the Music Center, has been added to the list of guests to be interviewed on the Today show. John Chancellor, host of the Today program, who arrived here this afternoon will interview Mr. Copland. Other guests will include Arthur Fiedler, conductor of the Boston Pops and Mrs. Serge Koussevitzy, widow of the late BSO conductor and founder of the Music Center. The program also will include music by the Boston Fine Arts Quartet and a performance by the 10 Young Danes of the Royal Danish Ballet, who opened a two-week engagement last night at the Jacob's Pillow Dance Festival.

Public Barred

The public will not be admitted to the Tanglewood grounds during the Today show.

This evening the Columbia Broadcasting System and the National Education Television System will tape a program here which will be made available to the CBS nationwide network Friday, Aug. 18 from 9 to 10 p.m., except for New York City which will run the shown on Aug. 19 from 10 to 11 p.m.

The subject has been changed from "The Future of Symphony Orchestras in America," to "The Direction of Music in America." Participating will be Leonard Bernstein, conductor of the New York Philharmonic, Richard Burgin, concertmaster of the BSO, Aaron Copland, Arthur Fielder, Pianist Gary Graffman and Erich Leinsdorf, musical director of the Metropolitan Opera Company, who will succeed Charles Munch as BSO conductor in September, 1962.

RALEIGH, N.C.
NEWS & OBSERVER
D. 126,192
AUG 10 1961

Leading Events

TELEVISION

7 a.m.—From the Berkshire Music Festival at Tanglewood, Lenox, Mass., **TODAY** will present music by the Boston Fine Arts Quartet; a dance selection by the Royal Danish Ballet featuring primi ballerina Inge Sand; and interviews with Arthur Fieldler, conductor of the Boston Pops Orchestra, composer Aaron Copland and Mrs. Serge Koussevitsky, wife of the late conductor of the Boston Symphony. (WRAL-TV, WECT, WITN, WSOC-TV, WSJS-TV)

4:30 p.m.—Buster Keaton, appearing on **HERE'S HOLLYWOOD**, discusses comedy, his career and the toys he builds. Bob Denver tells about starting as a teacher, almost becoming an attorney and winding up an actor. (WRAL-TV, WITN, WSOC-TV, WSJS-TV)

7:30 p.m.—"Eddie Arcaro—Little Giant," a behind-the-scenes documentary of the career of one of the greatest jockeys of all time, will be presented on the **SUMMER SPORTS SPECTACULAR.** (WFMY-TV)

9 p.m.—"When Girls Encounter Puberty" is the topic of tonight's **PEOPLE ARE DIFFERENT** series. The female adolescent rituals employed by three different societies are analyzed as continuity is maintained by a descriptive narration against a background of especially composed music accompanied by vivid modern dance interpretations. (WUNC-TV)

9:30 p.m.—"Summer Rental" is the **GREAT GHOST TALE.** Details above. (WRAL-TV, WECT, WITN, WSOC-TV, WSJS-TV)

10 p.m.—The national chairmen of the Republican and Democratic parties make a **JOINT APPEARANCE.** Details above. (WFMY-TV, WBTV)

*11:15 p.m.—"Today" host John Chancellor and the musical team of Les Paul and Mary Ford will be the guests of **JACK PAAR.** (WRAL-TV, WECT, WSJS-TV; WITN, WSOC-TV at 11:30 p.m.)

*Color show.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 8 1961

In Brief . . .

It was a nice bipartisan gesture for President Kennedy to present Congressman Conte with one of the pens used in signing the bill to establish the Cape Cod National Seashore. And a fitting gesture, too, in view of the hard work which Conte did to help put the project across in the House . . . While the two-hour television presentation on the "Today" show Thursday morning probably represents the biggest burst of national publicity Tanglewood has ever received, many music lovers will be even more interested in the 50-minute panel discussion on music in America to be televised by CBS at the Music Center the night before. With Aaron Copland leading a lineup that will include Dr. Munch, Richard Burgin, Arthur Fiedler, Leonard Bernstein, and possibly Erich Leinsdorf and Eugene Ormandy as well, it can hardly help being a fruitful discussion . . . Many persons attending the Shaker auction at Darrow School last Saturday were shocked to see the crumbling state of the Sisters' Workshop in the North Family group of buildings owned by the Crusade for Christ. An irreplaceable building should not be permitted to stay in such disrepair . . .

It seemed like old times yesterday with two such political grand-daddies as Dan Casey and Art Milne talking about hitting the come-back trail in a quest for seats on the City Council and in the state Senate, respectively . . . Though the reason for it is apparently nothing more mysterious than a high proportion of crowd-pleasing programs, the folks at Jacob's Pillow should find considerable comfort in the fact that their attendance is heading for an all-time record at a time when the cash registers at most other cultural events in the county are jingling rather less merrily than a year ago.

The Berkshire Eagle, Wednesday, Aug. 9, 1961—17

Music Inn Features Added To TV Show at Tanglewood

TANGLEWOOD — Two script writers started preparing copy this morning for the National Broadcasting Company's "Today" television show which will originate here tomorrow morning from 7 to 9. John Lord and Barbara Walters spent the morning interviewing persons identified with the Boston Symphony Orchestra and the Berkshire Music Center, as well as Music Barn and the Jacob's Pillow Dance Festival.

NBC announced this morning an additional feature to the "Today" program tomorrow will be the appearance on the live TV show of the Kai Winding Sextet and the Grandison Singers, who will be heard in pick-ups from Music Inn.

Winding is a former lead trombonist with Stan Kenton's Orchestra and former partner with J. J. Johnson in the J. J. and Kai Quintet. The Grandison Singers are a group of Negro gospel singers who perform the same music in nightspots and in church.

The Gerry Mulligan Quintet and the Williams College Dixieland Jazz Band, originally scheduled for the program, will not appear.

Copland on Program

Aaron Copland, assistant director of the Music Center, has been added to the list of guests to be interviewed on the Today show. John Chancellor, host of the Today program, who arrived here this afternoon will interview Mr. Copland. Other guests will include Arthur Fiedler, conductor of the Boston Pops and Mrs. Serge Koussevitzy, widow of the late BSO conductor and founder of the Music Center. The program also will include music by the Boston Fine Arts Quartet and a performance by the 10 Young Danes of the Royal Danish Ballet, who opened a two-week engagement last night at the Jacob's Pillow Dance Festival.

Public Barred

The public will not be admitted to the Tanglewood grounds during the Today show.

This evening the Columbia Broadcasting System and the National Education Television System will tape a program here which will be made available to the CBS nationwide network Friday, Aug. 18 from 9 to 10 p.m., except for New York City which will run the shown on Aug. 19 from 10 to 11 p.m.

The subject has been changed from "The Future of Symphony Orchestras in America," to "The Direction of Music in America." Participating will be Leonard Bernstein, conductor of the New York Philharmonic, Richard Burgin, concertmaster of the BSO, Aaron Copland, Arthur Fielder, Pianist Gary Graffman and Erich Leinsdorf, musical director of the Metropolitan Opera Company, who will succeed Charles Munch as BSO conductor in September, 1962.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
D: 28,931
AUG 10 1961

BURRELLE'S Page One CERTIFIED

All U.S. Sees Tanglewood In Early Morning TV Show

By JOHN G. W. MAHANNA

Tanglewood drew its largest audience in history this morning—an estimated six million persons who saw the National Broadcasting Co.'s "Today" television show originate at the summer home of the Boston Symphony Orchestra.

"Today" will be in Lenox again tomorrow for its full two hours, shifting its setting to Music Inn, where a jazz sextet and the Grandison Singers will be featured between 7 a.m. and 9 a.m.

With miles of cable strung all over the spacious Tanglewood lawns, mounted mobile cameras moving in every direction, crews hurrying about the grounds, it appeared before the show went on at 7 that chaos would break out any time. However, when Betty Clooney opened the program in a two-way conversation with John Chancellor in the New York NBC studios, describing the area, the show went on smoothly without a hitch in the two-hour production.

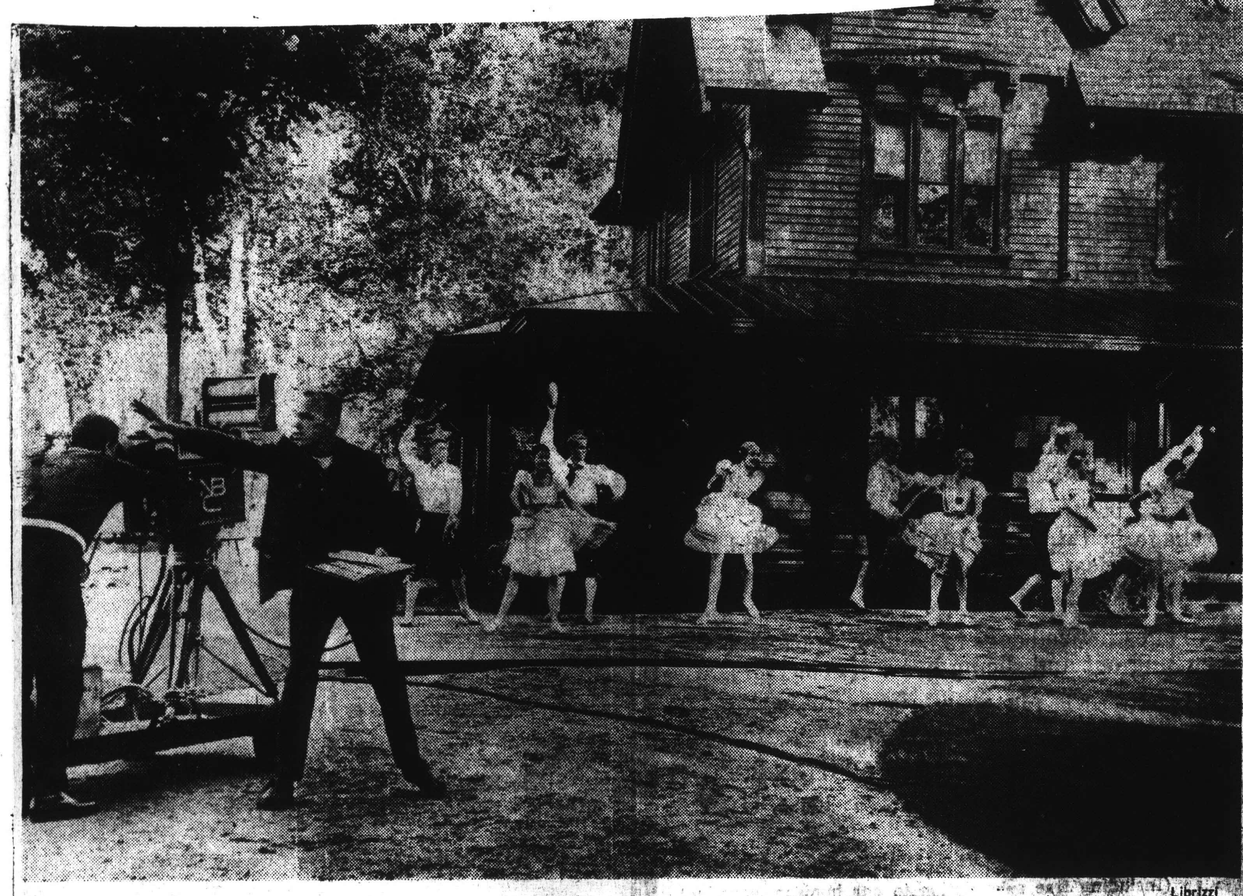
When the NBC staff started arriving at Tanglewood shortly before 4 a.m., a heavy fog hung over the grounds, blocking the view to the south of Stockbridge Bowl, and almost hid the huge Music Shed from view. When the sun broke through, shortly before 6, the cameramen began feeling a little more enthusiastic about the work cut out for them in helping to catch panoramic scenes for the benefit of the television audience.

Large Platform Moved

An hour before the show began, the 20-by-40-foot plywood platform, built by Tanglewood Superintendent James Kiley and his crew, was ordered moved about 60 feet from the south terrace to a spot in front of the administration building. This unexpected move brought into service about 50 men who lifted the one-piece platform to the roadway where the Ten Young Danes of the Royal Danish Ballet, now appearing at Jacob's Pillow, performed with the Tappan house serving as the background.

Mr. Chancellor, who succeeded Dave Garroway as host of the "Today" program was with newsman Ed Newman in the New York NBC studios for the entire show, carrying on two-way conversations with the other headliners on the

Tanglewood on TV
Continued on Page 5



Librizzi

TEN YOUNG DANES from the Royal Danish Ballet, who are currently appearing in Jacob's Pillow Dance Festival, this morning gave a performance in this setting in front of the main house at Tanglewood for the NBC live television program, "Today," which was carried on a nationwide network. Here the program's floor manager cues one of the principals in the show to pick up the next part of the show as the dancers complete their performance.

New England Newsclip Agency, Inc.
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Banner (e)
BENNINGTON, Vt.
Circ. 4,856
AUG 7 1961

'Today' Coming to Tanglewood For Live Broadcast Thursday

LENOX, Mass. — The National Broadcasting Company's "Today" show will come to Tanglewood Thursday, Aug. 10. The program will be televised "live from 7 to 9 a.m. from the Boston Symphony Orchestra's 210-acre estate in Lenox to a nationwide audience estimated at 6,000,000 viewers.

John Chancellor, who succeeded Dave Garroway as host on the program, and his associates including Frank Blair, Anita Colby and Betty Clooney, will interview Mrs. Serge Koussevitzky, Aaron Copland, and Arthur Fiedler, among others, and the Boston Fine Arts Quartet (members of the Boston Symphony Orchestra) will perform.

In order to transmit portions of its program from Tanglewood rather than from its normal base of operations in a New York City studio, NBC will move a 35-foot trailer to Tanglewood to serve as a television control and operations center for transmission of the program.

From Tanglewood the "Today" show will be transmitted to Albany, N.Y. via micro-wave relay. From Albany, it will be transmitted to New York on the network's leased telephone lines and sent across the nation from New York City.

Fifty members of the "Today" staff will be at Tanglewood. The first group will arrive in Lenox on Monday to prepare the script. On Tuesday 20 technicians will survey the Tanglewood grounds to determine television locations, and on Wednesday they will be joined by other members of the technical and administrative staffs.

At 12:01 a.m. Thursday morning, Aug. 10, the technical staff will begin final preparations for the 7 a.m. telecast, the administrative staff will begin its final preparations at 4 a.m. and Chancellor, his personal staff and the Tanglewood participants will begin their final preparations at approximately 6 a.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
AUG 8 1961

Special Program At Tanglewood

Charles Munch, Richard Burgin, Arthur Fiedler, Leonard Bernstein, Aaron Copland, Erich Leinsdorf, and Eugene Ormandy have been invited to discuss "The Future of the Symphony Orchestra in America" in a special 50-minute program to be recorded at Tanglewood Wednesday by the Columbia Broadcasting System and for National Educational Television. Messrs. Munch, Burgin, Fiedler, Bernstein, and Copland (who will be moderator) have accepted the invitation to participate; Messrs. Leinsdorf and Ormandy have previous engagements for this date but they are attempting to change their schedules to allow them to join their colleagues on this program.

The program will be available to approximately 200 CBS stations in the United States for use beginning Aug. 11 or 12. It will be available to National Educational Television stations in the fall.

Tanglewood on TV

Continued From First Page

program, Frank Blair, Miss Clooney and Anita Colby, at Tanglewood.

Three chairs were set on the lawn for Miss Clooney and Mr. Blair for their interview with Rosario Mazzeo, bass clarinetist with the BSO, who explained the operation of the Berkshire Music Center. Close by for another setting, overlooking the Bowl, were Mrs. Serge Koussevitzky, widow of the founder of the BMC and for 25 years conductor of the BSO, and Miss Colby, who conducted the interview.

Between these presentations, the Boston Fine Arts Quartet gave a performance of a composition by Haydn, and Mr. Blair interviewed the Boston Pops conductor, Arthur Fieldler, in front of the fountain in the formal Tanglewood gardens.

One of the Best

Robert Northshield, "Today's" producer, and Craig Allen, director, said they were "overwhelmed with joy," with the Tanglewood setting and everyone who had a part in the production. They agreed it was one of the top outdoor shows ever produced on "Today."

Following this morning's performance, the "Today" staff returned to their quarters at Music Inn to start preparations for tomorrow morning's show, which will open with shots near the inn's pool. The staff members and artists appearing on the show are being housed in five mobilehomes parked on the lawn near the Potting Shed.

Tomorrow they will be up again at 3:30 a.m., and will report around 4 to run through the script and adjust themselves to the new setting. John Walters and Barbara Walters, "Today's" scriptwriters, have been in the area most of the week, gathering Berkshire material for the program, which tomorrow may take note of the triple bicentennial anniversaries of Berkshire County, the city of Pittsfield and the town of Great Barrington.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 11 1961

Today Show Filled With Jazz Ends in Splash at Music Inn

By JOHN G. W. MAHANNA

The National Broadcasting Company's "Today" program was jumping with jazz orchestras and Negro singers at Music Inn this morning, and ended with a big splash when the producer was tossed into the pool.

Before winding up a two-day stay in the Berkshires, Frank Blair and Betty Clooney, headliners on the "Today" program from this area, tipped over at the edge of the pool a chair, occupied by Robert Northshield, the producer, dumping him into the water in full view of the estimated 6 million viewers across the country.

Mist Greets Cameramen

A typical heavy Berkshire mist greeted the TV cameramen again this morning on the grounds of Music Inn. Before going off the air at 9, however, the sun broke through the overcast, much to the delight of NBC staff members, who became so impressed with the Berkshires that a few decided to remain for the weekend.

Don Soviero, owner of Music Inn and Music Barn, opened today's show with Betty Clooney, describing in an interview the many attractions at the jazz center in Lenox as well as his winter ski development at Bousquet's in Pittsfield.

Turning from the poolside interview, the cameras switch to a nearby field, where the Grandison Singers gave a lively performance.

The program, like yesterday's show from Tanglewood, switched back to the NBC studios in New York at times to pick up the host of the "Today" program, John Chancellor, and Ed Newman who handled the news bulletins.

Blairs Tour County

Following yesterday's show, Mr. Blair, his wife and two of their eight children toured part of the Berkshires, visiting the studio of the late sculptor, Daniel Chester French, at Chesterwood in Stockbridge, Herman Melville's home on Holmes Road in Pittsfield, Shadowbrook, the Jesuit novitiate, Norman Rockwell's studio in Stockbridge and many historical landmarks in the county.

As a result of his visit with Mr. Rockwell, Mr. Blair invited the noted illustrator to appear on this morning's program. After he noted Mr. Blair was a devotee of pipe-smoking like himself, the Stockbridge artist accepted the invitation, provided both could smoke their pipes during the interview. They did.

Impressed also with the historical background of the area, its cultural attractions, industries, cities and towns, Mr. Blair also invited John G. W. Mahanna, county editor of The Eagle, to appear with him for an interview. They discussed the 200th anniversary of the county and showed to the nation on TV the cover of the bicentennial book, drawn by Mr. Rockwell.

Woman Conductor

A previously unscheduled interview was led on the program today by Anita Colby, who learned yesterday of the presence at the Berkshire Music Center of the only woman conductor enrolled in the BSO summer school, Beatrice Mueller of Hamburg, Germany. They discussed the years of study required to become a conductor and the challenge for a woman to become successful in that field with men dominating the profession.

Featured during the two-hour show at various spots during the morning were the Kai Winding Sextet, who gave a jazz concert at the pool and played later in a setting near the Music Barn, site of the jazz concerts throughout the summer. Walt Lehman's group of Williamstown also were screened in two spots filmed near Music Barn.

Librizzi

MUSIC INN HOST Don Soviero and Betty Clooney, seated on beach chairs around the pool, opened the TV show at 7 this morning. A heavy fog hung over the area but lifted before the program ended at 9, permitting the NBC cameraman to include in the production scenes of the Music Inn, Music Barn, the Potting Shed and other resort features.

ARTIST Norman Rockwell of Stockbridge and Frank Blair carried on a witty conversation during an interview on the "Today" program this morning at this rail fence on the Music Inn grounds. Mr. Blair visited the noted artist's studio yesteday afternoon, resulting in an invitation to have Mr. Rockwell to appear on the early morning program.

Librizzi

BICENTENNIAL of Berkshire County was discussed this morning on the nationwide "Today" program televised at Music Inn. Frank Blair, right, shows Norman Rockwell's cover of the bicentennial book to viewers of the early morning show, while discussing the Berkshires with John G. Mahanna, county editor of The Eagle, in front of the inn pool.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

UTICA PRESS
Monday, August 7, 1961

Today Television Show Will Visit Tanglewood

Lenox, Mass. — The National Broadcasting Company's Today Show will come to Tanglewood Thursday. The program will be televised "live" from 7 to 9 a. m. from the Boston Symphony Orchestra's 210-acre estate here.

John Chancellor, who succeeded Dave Garroway as host on the program, and his associates including Frank Blair, Anita Colby and Betty Clooney, will interview Mrs. Serge Koussevitzky, Aaron Copland, and Arthur Fiedler, among others, and the Boston Fine Arts Quartet will perform.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
AUG 9 1961

TANGLEWOOD PROGRAMS TO BE TELEVISED

Programs on Tanglewood will be televised at Lenox Thursday and Friday by the National Broadcasting Co.'s "Today" show. Mrs. Serge Koussevitzky, Aaron Copland and Arthur Fiedler will be among those to be interviewed Thursday by the program's host, John Chancellor, and his associates, Anita Colby, Frank Blair and Betty Clooney. The Boston Fine Arts Quartet, members of the Boston Symphony Orchestra, will also perform.

That program and the Friday morning program featuring the Kai Winding sextet and the Grandison singers, both from the Music Inn, will be viewable on the local NBC channel.

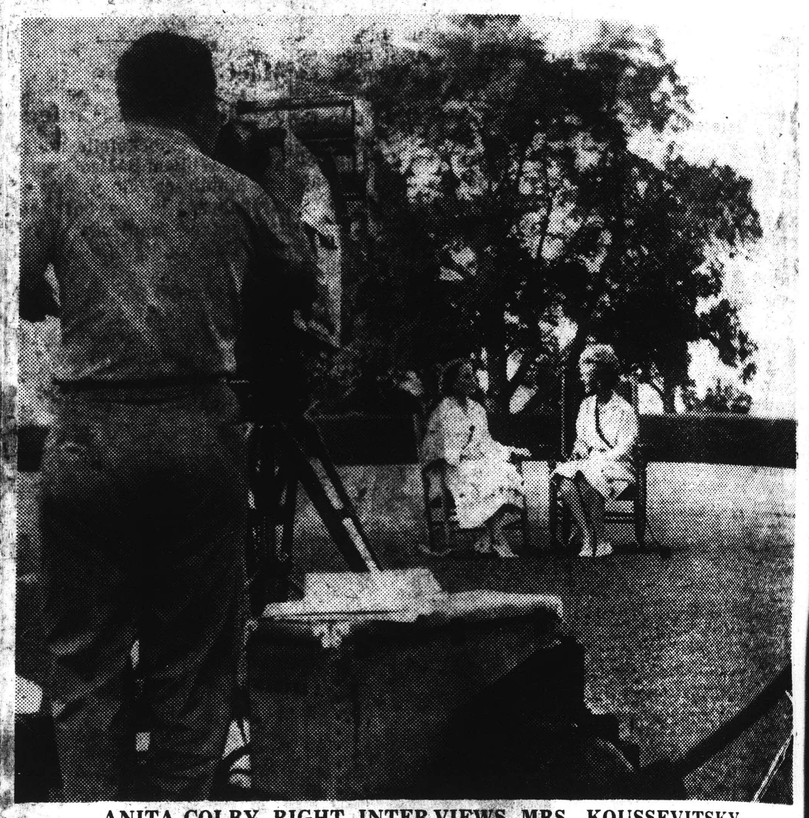
A 50-minute special program will be recorded today at Tanglewood by the Columbia Broadcasting System for use by National Educational Television in the fall. "The future of the symphony orchestra in America" will be discussed by Charles Munch, Leonard Bernstein, Eugene Ormandy, Fiedler, Copland and others.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,353
AUG 11 1961

209

Tanglewood Setting Steals Glory on TV Show

'TODAY' CAMERA FOCUSES ON YOUNG DANES' BALLET



ANITA COLBY, RIGHT, INTERVIEWS MRS. KOUSSEVITSKY

By WALTER HAWVER
The Knickerbocker News
Radio-TV Editor

It was 7:10 a.m., seven minutes to airtime, and Bob Northshield paced nervously across the lawn. "Would somebody strike that fog, please?" he asked in feigned jest. But disappointment was evident in his voice.

Northshield is producer of NBC's wake-up television show, Today, and he had brought a crew of 50 and a mountain of equipment from New York to Tanglewood for two days of live broadcasting from the famed Massachusetts music center.

The program carried along its own personalities, Frank Blair, Betty Clooney and Anita Colby. And Tanglewood had cooperated by making available some fine talent and interesting guests. But the star of this show, as everyone on the scene was acutely aware, was the setting—the lovely, verdant lawns and gardens of Tanglewood and the beautiful background of the Berkshires.

A seasonal, early-morning mist had hung stubbornly over the area since the first rays of light peeked through shortly after 5:30 a.m. As technicians blocked out camera angles for commercials and dragged a plywood platform over across the grass, the talk seldom got far away from the weather.

There was levity, of course. This Today crew is accustomed to free-wheeling a show, to taking things as they come.

★ ★ ★

SOMEBODY ASKED Don Silverman, the program manager, about the oversized buttons all the NBC personnel wore with the single word "HERO" emblazoned in bold type. "On the back, it says, 'Kennedy Will Win,'" he joked. Northshield with a "Hero No. 1" on his button butted in. "We were going to have them read 'Keep Cool With Coolidge,' in honor of our coming to New England. But we didn't have time."

Rosario Mazzeo, personnel manager for the Boston Symphony and a bass clarinetist, huddled apprehensively with Thomas Perry, the orchestra's manager and NBC representatives. He had been asked at the last minute to replace Aaron Copland, in an interview early in the show, and the network people were having trouble with his name.

"It's 'Matteo'," one insisted. "No, it isn't. It's 'Mazio', said another.

Mazzeo was amused by it all. "I'm just the small brass," he said smiling to Perry.

ALTHOUGH they'd been preparing for the moment for more than two hours, there was a hush of anticipation as the floor manager cued Betty Clooney and asked for silence from an assembly of 50 or more reporters, cameramen and Tanglewood personnel.

The show's host, John Chancellor, airconditioned-comfortable back in New York, gave Miss Clooney the signal and the cameras went on. So did the Teleprompter as Betty read: "Good morning, John, and everybody. It's a country morning here. . . "

And it was, as the mist clung to the countryside, obscuring the mountains. Producer Northshield had an hour or more before he decided to change the previously-agreed on schedule. Instead of closing the show, the visiting Young Danes of the Royal Danish Ballet, currently at nearby Jacob's Pillow, would open it.

★ ★ ★

EVERYBODY watching had his fingers crossed. The dancers' stage was 16 sheets of 4x8-foot plywood, painted green and nailed together. The dew-stained platform had been sprinkled with resin, but was still treacherously slippery in spots. If this bothered prima ballerina Inge Sand and the other 10 performers, it didn't show in their eight-minute number. They performed beautifully and without incident.

It was a good omen. Suddenly the sun broke through. Slowly the mist began to fade and the natural beauty of the area bloomed before the cameras.

As Blair talked to Mazzeo about the Boston Symphony's accomplishments and Miss Colby chatted with Mrs. Serge Koussevitsky about her late husband's pioneer work at Tanglewood ("the spirit of the father is here"), director Craig Allen panned his cameras up through the trees, out across the lawns and the mountains. Even

(Continued on Page 3-B.)

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Tuesday, August 8, 1961

TV Music Show Set

Live coverage of the Berkshire Festival and the Berkshire Music Center in Tanglewood, Mass. will be featured Thursday on the NBC-TV "Today" show from 7 to 9 a. m., carried locally over WRGB, Channel 6.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,105
AUG 9 1961

Tanglewood Host For Radio and TV

Charles Munch, Richard Burgin, Arthur Fiedler, Leonard Bernstein, Aaron Copland, Erich Leinsdorf, and Eugene Ormandy have been invited to discuss "The Future of the Symphony Orchestra in America" in a special 50-minute program to be recorded at Tanglewood today by the Columbia Broadcasting System and for National Educational Television.

The National Broadcasting Company's Today Show will come to Tanglewood tomorrow. The program will be televised "live" from 7:00 a.m. to 9:00 a.m. (EDT) from the Boston Symphony Orchestra's 210-acre estate in Lenox to a nationwide audience estimated at 6,000,000 viewers.

* * *

NBC, CBS Broadcasting Shows at Tanglewood

The National Broadcasting Co.'s "Today" show will originate at Tanglewood Thursday. The program will be televised from 7 to 9 a. m. from the Boston Symphony Orchestra's 210-acre estate in Lenox.

John Chancellor, who succeeded Dave Garroway as host on the program, and his associates, including Frank Blair, Anita Colby and Betty Clooney,

210. -1

Tanglewood Setting - -

(Continued from Page 1-B)

on the fuzzy monitoring set it was impressive.

★ ★ ★

EVERTHING went so smoothly from then on that something had to happen. It did—just after Blair finished interviewing Arthur Fiedler, conductor of the Boston Pops Orchestra, in the formal gardens.

A crew was wheeling a camera into place for a commercial, when the tripod broke loose from its moorings and the camera fell to the ground. The calm was remarkable. There were only three cameras available. The loss of one would seriously crimp the operation. But no one got excited. The crew righted the camera and got it back in place and a quick check showed nothing had been broken.

Smiles of relief were evident all around. But no one was more amused than a member of the Boston Fine Arts Quartet, who spotted a sign on a table three feet from the accident. The words had been printed for Miss Clooney to read in the next commercial, but they had an oh-so ironic ring:

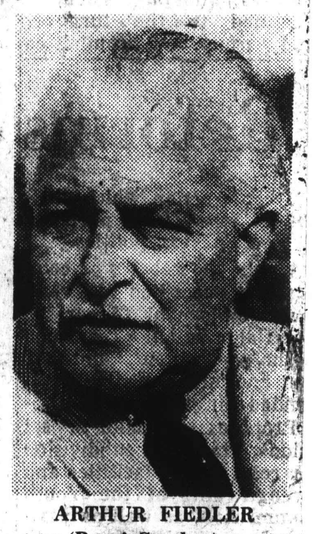
"Even in Tanglewood, things break and have to be mended."

★ ★ ★

THE CLOSING portion was perhaps the most magnificent of the two hours. The Fine Arts Quartet was nested in a hedge-ridged section of the Formal Gardens playing the Minuet from Mozart's Hunt Quartet. It was 8:50 a.m. and the sun had chased all but a few clouds away. While one camera concentrated on the musicians, the others poked inquisitively about, picking up a kaleidoscope of picture postcard scenes.

With one show behind him—there was a second this morning from the Berkshire Music Inn at Lenox, Mass. — Northshield relaxed and talked about the project.

No, he didn't agree with those who insist that the Today show should travel. "If it does, it is because that place is the show of



ARTHUR FIEDLER
'Pops' Conductor

today. To come to Tanglewood for two days is to say that it is the most important thing happening in the world. And that is not possible. The news break today on the plane hijackings proves it."

★ ★ ★

YES, IT WAS a costly operation getting a signal out over the mountains, but not as costly as it might have been. The telephone company had been "cooperative."

No, he didn't think it was a difficult origination despite Tanglewood's remote location and there hadn't been any technical difficulties. "Lots of producers get upset when there's a major flaw. We've outgrown that. There shouldn't be technical flaws any more."

Yes, there was one thing he would have liked. "We wanted the Boston Symphony Orchestra, the entire orchestra. But we couldn't have it because of the tremendous cost. And the reason is our contract with the musicians' union calls for us to pay every musician who appears on the show. Even at scale, that would be more than $12,000. There are 103 orchestra members. Scale is $94.83 each, plus commission, plus tax.

"Some people offered to raise the money, but there wasn't time. Maybe next year.

BLANK PAGE

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212 -1

Post - Season

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 21 1961

Munch Returning

210,438 at Festival Set Seasonal Record

By JOHN G. W. MAHANNA

TANGLEWOOD—More people attended the 1961 Berkshire Festival concerts this summer than any season in its history, thanks to the extra week which pushed the attendance up 46,859 over last year.

Next year another week will be added when the season opens on July 6, closing late in August when the BSO conductor, Charles Munch, will retire as the orchestra's musical director.

A total of 210,438 persons attended the Festival this season. The final week attracted 34,679 to the Tanglewood events, including the 12,960 who turned out Saturday night when Pierre Monteux was guest conductor with Gary Graffman, piano soloist.

This season 175,759 persons took in the Festival events for the first six weeks, compared to 173,579 for the same period last year.

Sales Total $533,136

Ticket sales for the 1961 season amounted to $533,136, compared to $452,122.50 last year.

Despite poor weather during the first three weekends of the Bach-Mozart series, the attendance this season for that series, the 12 major concerts by the full BSO and the chamber music concerts, was 25,163 ahead of last year.

The 12 major concerts in the Music Shed drew fewer patrons this season for the comparative six-week season last year—102,704 in 1960 compared to 97,657 in 1961—but the extra weekend brought in 28,721 customers for a total of 126,378.

Attendance at the Bach concerts was up about 2,000 but was down about 3,000 at the Mozart series. The Wednesday evening chamber music events continued to prove their popularity, drawing 200 more to the theater concert hall than last year for the comparative six-week period and 1,691 more—for seven weeks—than in 1960.

26,675 at Rehearsals

The Saturday morning open rehearsals drew 26,675 persons to the Shed for the benefit of the BSO musicians' pension fund this year, compared to 19,092 last season. Coupled with the 6,300 persons who turned out for the special performance by Danny Kaye for the benefit of the pension fund, the orchestra benefits attracted a total of 32,975.

Two benefits were staged here this season to aid the Berkshire Music Center, the Boston Pops at Tanglewood and the "gala evening," which replaced the former Tanglewood on Parade program. These two events drew 14,429 this season, 1,187 less than last year.

Membership in the Friends of the Berkshire Music Center dropped slightly this year as did contributions. A total of 4,027 joined the organization this season, against 4,067 last year and contributions this season totaled $33,357, compared to $34,195 in 1960.

Dr. Munch left Tanglewood immediately following the concert and went to Albany where he boarded a plane for New York to make a flight connection for Paris, France. He will remain there until the Boston Symphony opens its 1961-62 season Sept. 29 at Symphony Hall in Boston.

Contrary to a belief held by many people, Dr. Munch did not end his duties as musical director of the BSO at the conclusion of the Festival season yesterday afternoon. His official retirement is effective in September, 1962, when the Berkshire Festival season ends. Several weeks ago, the BSO announced his retirement plans in 1962, but since that time many persons have been of the opinion that it was effective at the close of this season. He will be succeeded after next year's Festival by Eric Leinsdorf, musical director of the Metropolitan Opera Association.

Two Leaving BSO

When the season drew to a close yesterday afternoon, Dr. Munch called from their desks two of the BSO musicians who are leaving the orchestra after many years of service. One, Emil Kornsand, a first violin player, is retiring and the other, Theodore Brewster, a bassoon player, has not revealed his plans for the future. Both shared in the ovation given the conductor, the orchestra, chorus and soloists.

Mr. Kornsand joined the BSO in 1939 under Dr. Serge Koussevitzky. Educated in Berlin, Germany, he was for 13 years first violinist of the State Opera in Berlin and played first violin and viola in the Edwin Fisher Chamber Orchestra.

Mr. Brewster, a student at the Berkshire Music Center from 1947 to 1949 when he joined the orchestra, is a native of Cleveland Heights, Ohio. He was graduated from the New England Conservatory of Music, studying with Ernst Panenka and Raymond Allard of the BSO.

Festival
Continued on Page 15

Whitestone

CONGRATULATING CHORUS from the University of Montreal, following their appearance at Tanglewood with the Festival Chorus yesterday afternoon in a performance of Berlioz' "Romeo et Juliette Dramatic Symphony," is Dr. Charles Munch, center, conductor of the Boston Symphony Orchestra. Surrounded by the Montreal singers, Dr. Munch shakes hands with Fernand Graton, choral director at University of Montreal and former Berkshire Music Center student, who trained the Montreal group. Dr. Hugh Ross, head of choral department at BMC, right, looks on. Dr. Munch has left for his home in Paris.

CHICAGO, ILL.
TRIBUNE
D. 869,958 S. 1,186,625
SEP 10 1961

Tanglewood Festival Attended by 210,438

A grand total of 210,438 persons attended the 15 Boston Symphony orchestra concerts and related events at the 1961 Berkshire Music festival at Tanglewood, Lenox, Mass. A total of 126,378 attended the full orchestra concerts. The remainder were present at open rehearsals, 18 Bach, Mozart, and chamber music concerts, a benefit program by Danny Kaye, and a Boston "Pops" evening. Last year's total for six instead of seven weeks was 173,579. Ticket sales this year were $533,136.

The 21st season of the Berkshire Music center—the summer school of music at Tanglewood — attracted 284 students from 36 states and 10 foreign countries. Aaron Copland was chairman of faculty.

The 1962 festival will begin July 6, and will be extended to eight weeks. The school will be in session for the full festival period.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
AUG 23 1961

ATTENDANCE, SALES UP AT TANGLEWOOD

1961 Berkshire Festival Is Extended to Seven Weeks

LENOX—Both attendance and ticket sales increased during the 1961 Berkshire Festival at Tanglewood, compared with 1960 figures.

Total of 210,438

For a six-week period, 1961 attendance totaled 175,759, compared with 173,579 in 1960. The 1961 festival was extended one week and seventh-week attendance totaled 34,679.

Ticket sales for 1961 totaled $533,136, compared with $452,112,50 in 1960.

By extending the festival a week, the quantity of concerts by the full Boston Symphony Orchestra was increased from 12 to 15, the chamber music concerts from six to seven and the open rehearsals from six to seven.

15 by Full Orchestra

The full orchestra presented the 15 concerts on five week ends; a chamber orchestra of Boston symphony Orchestra players presented three concerts of music by Bach and three concerts of music by Mozart on the first two festival week ends. Charles Munch conducted the six Bach-Mozart concerts and a majority of the concerts with full orchestra. Among his guest conductors were Pierre Monteaux (three concerts), Aaron Copland, Eugene Ormandy, Richard Burgin and Leonard Bernstein; nine members of the orchestra were among the soloists invited to appear at festival concerts.

Composers represented at the 12 concerts by the full orchestra include Beethoven (seven), Brahms (three), Richard Strauss (three), Bartok (two), Copland (two), Liszt (two), Respighi (two), Schumann (two), Stravinsky (two), Tchaikovsky (two), and one composition each by Berlioz, DeFalla, Debussy, Franck, Hanson, Harris, Haydn, Honegger, Mahler, Mendelssohn, Piston, Poulenc, Prokofiev, Rachmanoff, Ravel, Roussel, Schuman, Shapero, Sibelius and Viotti.

Participants in the seven Wednesday evening chamber music concerts included the Curtis Quartet with Joseph dePasquale and Samuel Mayes, the Budapest Quartet and the Kroll Quartet, the Boston Fine Arts Quartet with Joseph dePasquale, the Beaux Arts Trio of New York, the New York Pro Musica, and Claudio Arrau in a Liszt sesquicentennial recital. In addition to the Liszt program and the New York Pro Musica's program of Early Renaissance music, composers represented at these concerts include Beethoven (three), Mozart (three), Schubert (two), Brahms, Diamond, Haydn, Milhaud, Roussel and Schumann.

Summer School of Music

In addition to the concerts of the Berkshire Festival, the orchestra maintains a summer school of music at Tanglewood—the Berkshire Music Center. This summer was the 21st since the founding of the school in 1940. Directed by Munch with Copland his chairman of faculty, the 1961 session attracted 284 students from 36 states and 10 foreign countries.

When the Boston Symphony Orchestra first visited the Berkshires in 1936, it gave three concerts in four days to audiences totaling 15,000.

The 1962 festival, which will begin on July 6, will be extended to eight weeks; the Berkshire Music Center will be in session for the full festival period.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

AUG 27 1961

Berkshire Festival Is at Crossroads

By ROBERT TAYLOR

When the Boston Symphony Orchestra first visited the Berkshires in 1936 it gave three concerts in four days to audiences totalling 15,000. The 1961 Festival was held for seven weeks and more than 200,000 heard its concerts. These are the statistics of the Festival and, like most statistics, they don't tell the complete story.

They are quantitative estimates. From this viewpoint, however, the Berkshire Festival is a towering success. Audience attendance has grown each year.

Actually the attendance for 12 concerts by the full orchestra was slightly below that of last year, on a six-week basis: 97,657 in 1961 against 102,704 in 1960. The seventh weekend this year brought the total to 126,721. But even on a six-week basis, the slight dip does not represent a true lapse.

During its opening concerts the 1961 Berkshire Festival was plagued by cold weather and rain to a degree not encountered last season. The chamber music concerts, where the same conditions played a lesser role, out-grossed 1960 8,285 (or 9,725 over seven weeks) to 8,034—not much of a perceptible increase, yet indicative of growth under the circumstances.

So far as the programs were concerned, Charles Munch conducted the six Bach-Mozart concerts as well as a majority of the concerts with full orchestra. Among his guest conductors were Pierre Monteux (three concerts), Aaron Copland, Eugene Ormandy, Richard Burgin and Leonard Bernstein. We may assume that prior commitments prevented the appearance of Erich Leinsdorf, the BSO's Conductor-Elect.

Seven works by Beethoven were featured at the Shed concerts; three by Brahms; three by Strauss; two by Bartok; two by Lizst; two by Respighi; two by Schumann; two by Stravinsky; to by Tchaikowsky; and one score each by Berlioz, De Falla, Debussy, Franck, Hanson, Harris, Haydn, Honegger, Mahler, Mendelssohn, Piston Pouleno Prokofiev, Rachmaninoff, Ravel, Roussel, Schuman, Shapero Sibelius and Viotti.

Which brings us back to the story not told by the statistics, the qualitative story.

You may recall at the opening of the season, the distinguished music critic of the New York "Times," Harold Schonberg, took exception to the program which he deemed inbred and stereotyped to an extraordinary degree. And Mr. Schonberg was right—from a professional viewpoint.

We looked askance at this view, for the Festival has developed into such a mass cultural center that it seemed to us the standards of a coterie audience of tastemakers could not be applied. Since then, a prominent musicologist in Berkshire residence has termed the Shed concerts "provincial." Criticism has been voiced in other quarters.

The Festival has sought to offset this through the chamber series and the admirable Fromm Foundation concerts. Still, the fact remains at the close of the 1961 series that the Tanglewood concerts confront the dilemma of mass culture in a democracy.

The dilemma, simply, is whether to be popular or to follow the path of stern artistic integrity. It is more complex than this, of course; but there is evidence in its program-making that Tanglewood would like to be both. More people heard Poulenc and Prokofiev than could possibly crowd into the winter auditoriums.

Were these people as sensitive to the values of the works, though, as the coterie audience? Can it be said their motives were musical—or were they along for something to do on a summer weekend? Certainly the visitor cannot escape the impression that a segment of the Tanglewood audience consists of rollicking vacationers, although the audience, by and large, is attentive and discreet.

But as the Festival extends its season to eight weeks, as the concerts mount in public favor, as the boxoffice shows that classical music pays its way, can the fete afford to maintain high standards? Is the Festival successful if it pleases the public, rather than the professionals of music? An assessment of its proper role is needed.

New England Newsclip Agency, Inc.
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American (e)
WATERBURY, Conn.
Circ. 40,709

AUG 21 1961

Tanglewood Attendance Hit 210,438

(Special to The American)

LENOX, MASS. — The Berkshire Symphonic Festival at Tanglewood with its added seventh week of concerts is now a thing of history but not before piling up a total attendance of 210,438, of which 34,679 were added during the final week of splendid concerts.

It was a week end that found Charles Munch conducting on Friday when Claudio Arrau repeated the triumphs of his Wednesday night concert during which he gave an all-Liszt program. Munch also conducted yesterday afternoon's final concert. Saturday night Pierre Monteux conducted Stravinsky, Rachmaninoff, and Tchaikovsky in what was his final concert with the Boston Symphony Orchestra. Now at 86-years of age Monteux instead of going into retirement has just taken a new position as chief conductor of the London Symphony Orchestra. We always said he conducted with a youthfulness that would be the envy of younger conductors. His new appointment in London bears this out. Gary Graffman was the splendid soloist in Rachmaninoff's "Piano Concerto No. 2 in C minor." There were 12,698 on hand for Monteux's final concert.

Berlioz' "Romeo and Juliet" received a fine performance from the Festival Chorus with the soloists, Kapleff, McCollum, and Gramm before a large and enthusiastic audience Sunday afternoon.

Concerts during the six weeks with the full orchestra totaled 126,378 in 1961 as against 102,704 last year. In addition there were 28,721 in the audiences of the added seventh week this year. Next year the festival will be for eight weeks. Attendance at the three Bach concerts was 13,129 this year as against 11,949 in 1960. For the Mozart concerts the 1961 total of 13,502 was lower than the 1960 total of 16,184. Chamber music concerts drew 9,725 including 1,440 for Arrau as against 8,034 in 1960 when one concert less was given. The pension fund open rehearsals on Saturday mornings brought 26,675 in 1961 as against 19,902 last year. The Danny Kaye benefit performance brought 6,300 and was limited to the capacity of the shed. The 1961 Gala performance brought 3,630 compared with 2,448 in 1960. The grand total for six weeks in 1960 was 173,579. This year it was 175,539. With the added seventh week the grand total was 210,438, a figure to indicate that the Berkshire Symphonic Festival at Tanglewood is one of the established facts of American musical history. S. M.

ALBANY, N.Y.
TIMES-UNION
D. 67,629 S. 118,093

AUG 9 1961

Around The Town

By EDGAR S. VAN OLINDA

Last call for Tanglewood and the outstanding musical festival in the world right in Albany's back yard. The 104-piece Boston Symphony Orchestra, under the direction of Charles Munch—and some guest conductors—are in the penultimate week, with the final series of three concerts drawing to a regretable close Sunday afternoon, August 20.

The total attendance through last Sunday afternoon, exclusive of the Danny Kaye special and that of the Boston Pops under Arthur Fiedler, adds up to just under 100,000 with another week to go. This record compares very favorably with the 1960 season in a year that, in many respects, in other lines of endeavor—horse racing, motels, restaurants etc. is below par, proving, conclusively that "Music hath charms to soothe the savage breast."

We mentioned the figure "104-piece Boston Symphony Orchestra" which boasts three members of the distaff side—Doriot Anthony Dwyer, flutist; Winifred Winograd, member of the cello section and Olivia Luetcke, harpist. Actually, last Sunday afternoon, there were 105 members of the orchestra, augmented for the occasion by Danny Kaye, who occupied a seat in the box of Gertrude Robinson Smith, the founder of the Berkshire Musical Festival. Mr. Kaye is the only honorary member of the orchestra, having added some $26,500 to the Pension Fund with his hilarious appearance a couple of weeks ago. At the conclusion of "The Pines of Rome," Mr. Munch called Danny Kaye to the podium to acknowledge the ovation accorded both "conducters."

One of the most encouraging aspects of the Tanglewood concerts is the great number of young people who attend, fugitives from the "rock 'n' roll" set. Many of the youngsters are from the nearby Summer camps, chaperoned by their men and women counselors, models of propriety and decorum. One is surprised to see how many physically handicapped people attend the concerts; some in wheel chairs, others using crutches. One young lady was guided by her Seeing Eye Dog. Apparently he was not allergic to the "Three Bs" since he made no vocal protest during the concert.

During the Sunday afternoon concerts the wall to wall carpeting greensward is preempted by as many as 8,000 music lovers who bring their blankets, their basket lunches, and their scores of the music to be performed, listening sight unseen to the works of the masters, which, due to the new acoustical treatment of the shed can be enjoyed from any part of the spacious grounds. There is only one discordant note in this arrangement: the lack of a sign carrying the admonition: "Don't Be A Litterbug."

One of the most interesting intermission safaris is the opportunity to rub elbows with the elite of Boston and the Berkshires who occupy the boxes which bisect the great shed, built in the form of a gigantic piece of pie. Gertrude Robinson Smith's center box, and that of Mrs. Koussevitzky are always filled with celebrities, not only of the business world, but stars of the concert, stage, screen and television, sartorially correct, in direct contrast to the many Bermuda shorts and, on warm days, the kicking off of shoes and sandals by the hoi polloi. Here and there one may see attractive women from the Orient, dressed in their colorful saris and members of the seccretariat of the United Nations, a veritable melting pot which speaks volumes for the future peace of the world through the common language of music.

And so we suggest that if you have always planned to attend the Tanglewood concerts, but never got around to it, arrange to be among those present—you will see innumerable Albany friends and acquaintances during the weekends' series, Friday and Saturday nights and Sunday afternoon, or the concluding concerts, bringing to a close the 1961 festival, Sunday afternoon, Aug. 20.

165 Church Street

SCHENECTADY, N.Y.
GAZETTE
D. 47,136

SEP 5 1961

TANGLEWOOD and the Berkshire Music Festival ran this year for seven weeks and next year will be expanded to an eight-week season, due to the continued high interest shown by attendance figures.

The seventh week this year drew a total of 34,679 persons in addition to the 175,759 who had attended the first six weeks bringing the total to 210,438 for the season. Even on the six-week basis the attendance this year was up 2,180 over that of last year.

The summary of attendance this year also shows the increasing interest in the Saturday morning open rehearsals, which this year for the seven weeks drew 26,675 persons.

It has also been announced that next year the Berkshire Music Center will be in session for the full eight-week festival period.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
AUG 21 1961

Tanglewood Drew 210,438 In Seven Weeks

The 24th season of the Berkshire Music Festival ended Sunday afternoon.

The large audience upped the total attendance figure to 210,438 for the seven week period. Last year's figure for the six week event was 173,539.

The final program featured the "Romeo and Juliet" symphony by Berlioz, with Charles Munch conducting the Boston Symphony Orchestra.

165 Church

NEW YORK, N.Y.
TIMES
D. 644,175 S. 1,293,658

AUG 27 1961

LENGTHENING

This summer's extension of the Berkshire Music Festival from six to seven weeks meant a considerably larger total attendance for the festival. It was 163,034, as against the 135,571 attendance for last year.

As the season ended, Thomas D. Perry Jr., manager of the Boston Symphony, announced that next year the Berkshire Festival would run to eight weeks.

165 Church Street — New York

CHICAGO, ILL.
NEWS
D. 539,448 SAT. 524,840

AUG 26 1961

Attendance Up

Attendance for the seven-week summer season at the Berkshire Music Festival in Tanglewood, Lenox, Mass., was 210,438, the festival office reports, compared to 173,579 for last year's six-week season.

214 -1

165 Church Street

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY-CIRC. NOT AVAIL.

SEP 1961

Lenox, Mass.

Tanglewood Doldrums

Discriminating music lovers became somewhat dismayed at the Berkshire Festival programs this season. The choice of works offered little stimulation outside the standard repertory, the list of soloists suggested repetition, and the policy reflected the *status quo*, based of course on the sterling quality of the Boston Symphony performances.

The conservative series of concerts found the Festival in the doldrums. Gone was any thread of continuity, for even the idea of "Great Composer" weekends had been dropped. About a half-dozen contemporary works could be found among the 15 programs, once the Bach and Mozart weekends had been given. A musicological curiosity became the chief offering of the Berkshire Music Center's Opera Department. Fortunately the Fromm Music Foundation continued its presentation of contemporary chamber music. Unexpectedly, the Lenox Quartet, brought together three years ago as the string contingent of the Fromm Players, presented a contemporary program gratis. Passing recognition of the Liszt sesquicentennial occurred, but it was hardly more than a courteous gesture.

The pattern of special events included a Pension Fund concert featuring the inimitable Danny Kaye as guest conductor, the Boston Pops with Arthur Fiedler, the Gala Evening for the benefit of the Berkshire Music Center, and the tribute to Gertrude Robinson Smith, founder of the Berkshire Festival. At the concert of July 21, Henry B. Cabot, president of the Boston Symphony Orchestra Trustees presented her with a scroll, signed by him and Charles Munch, and a specially made recording of Poulenc's *Gloria*. The inscription on the scroll reads: "Gertrude Robinson Smith with admiration for her vital interest and energy that have initiated and built the Berkshire Festival and the Music Shed at Tanglewood. The Boston Symphony Orchestra offers this testament of gratitude on the occasion of her 80th birthday." The recording was that of the world premiere given in Boston last January.

This Poulenc work graced the first program with the full orchestra in the Music Shed. Conducted by Mr. Munch and sung by Adele Addison and the Festival Chorus, it confirmed the first impressions of a beautifully fashioned, warmly felt creation. The following night William Schuman's Seventh Symphony absorbed the attention of a large audience and won the composer, present for the occasion, prolonged applause. It remains a challenging work, sufficiently controversial to classify listeners pro and con, yet powerful enough to survive the arguments. It demands further hearings, each of which should prove more rewarding, for undoubtedly this symphony marks a milestone in Schuman's career.

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—Miles Kastendieck

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Conn. Jewish Ledger
HARTFORD, Conn.
Weekly Jewish
Circ. 23,310

AUG 10 1961

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564

AUG 24 1961

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Box 2078, Boston 6 • RIchmond 2-4200

New Englander
BOSTON, Mass.
Circ. 12,558

AUG 1961

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165 Church Street
MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY-CIRC. NOT AVAIL.
SEP 1961

Lenox, Mass.

Tanglewood Doldrums

Discriminating music lovers became somewhat dismayed at the Berkshire Festival programs this season. The choice of works offered little stimulation outside the standard repertory, the list of soloists suggested repetition, and the policy reflected the *status quo*, based of course on the sterling quality of the Boston Symphony performances.

The conservative series of concerts found the Festival in the doldrums. Gone was any thread of continuity, for even the idea of "Great Composer" weekends had been dropped. About a half-dozen contemporary works could be found among the 15 programs, once the Bach and Mozart weekends had been given. A musicological curiosity became the chief offering of the Berkshire Music Center's Opera Department. Fortunately the Fromm Music Foundation continued its presentation of contemporary chamber music. Unexpectedly, the Lenox Quartet, brought together three years ago as the string contingent of the Fromm Players, presented a contemporary program gratis. Passing recognition of the Liszt sesquicentennial occurred, but it was hardly more than a courteous gesture.

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
AUG 24 1961

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Conn. Jewish Ledger
HARTFORD, Conn.
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AUG 10 1961

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Box 2078, Boston 6 • RIchmond 2-4200
New Englander
BOSTON, Mass.
Circ. 12,558
AUG 1961

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215

SCHENECTADY, N.Y.
GAZETTE
D. 47,136
AUG 23 1961

1961 Berkshire Festival Drew 210,438 in 7 Weeks

The 1961 Berkshire Festival at Tanglewood, which concluded last Sunday, drew a total audience of 210,438 during its seven-week season with total ticket sales amounting to $533,136.

* * *

LAST SUMMER, when the festival ran for six weeks, the total attendance was 173,579 and tickets sales amounted to $452,112.50.

The 1961 season marked the 26th year since the Boston Symphony Orchestra first participated in the festival and the 21st anniversary of the founding of the Berkshire Music Center.

The Boston Symphony Orchestra presented 15 concerts on five weekends this year; and a chamber orchestra of Boston Symphony players presented a total of six concerts of music by Bach and Mozart on the first two Festival weekends. Charles Munch conducted the six Bach-Mozart concerts and a majority of the concerts with full orchestra. Among his guest conducters were Pierre Monteux (three concerts), Aaron Copland, Eugene Ormandy, Richard Burgin and Leonard Bernstein. Nine members of the orchestra were among the soloists invited to appear at the festival concerts.

Seven Wednesday evening chamber music concerts were presented this summer.

* * *

IN ADDITION to the concerts of the Berkshire Festival the orchestra maintains a summer school of music at Tanglewood—the Berkshire Music Center. The school, directed by Charles Munch and Aaron Copland as chairman of the faculty, attracted 284 students from 36 states and 10 foreign countries this summer.

The 1962 festival, which will begin next July 6, will be extended to eight weeks and the Berkshire Music Center will be in session for the full festival period.

ASBURY PARK, N.J.
PRESS
D. 35,771 S. 34,732
AUG 27 1961

Music Festival Attracts 210,438

LENOX, Mass. — The 1961 Berkshire Music Festival just concluded attracted 210,438 persons to its concerts, which produced a ticket revenue of $533,136.

This compares with 173,579 persons and $452,112.50 last year. A part of the increase was due to extending the concert season from six to seven weeks.

In addition to the concerts the Berkshire Music Center, a summer music school conducted by the Boston Symphony Orchestra, attracted 284 music students from 36 states and 10 foreign countries. It was directed by Charles Munch, with Aaron Copeland as chairman of the faculty.

The 1962 festival will begin on July 6 and will run for the full eight weeks of the summer, as will the music school. When the festival first started in 1936, the orchestra gave three concerts in four days to audiences totaling 15,000.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879
AUG 21 1961

Festival Winds Up With 40,000 More Than Previous Year

The Berkshire Festival at Tanglewood ended yesterday afternoon with an audience of 8,860 on hand to hear Charles Munch and the Boston Symphony Orchestra in the final concert of the season.

The Saturday evening concert drew 12,698 persons to hear Pierre Monteux conduct the orchestra in his final appearance as guest director of the 1961 season. Mr. Monteux has assumed principal direction of the London Sympnony Orchestra.

The weekend crowd brought the season's total attendence to a record 210,438, which is 40,000 more than last year, although the total during the extra seventh week which was added this year was 33,239.

Ticket sales for the season were $533,000, almost $80,000 more than in 1960.

GREENVILLE, N.Y.
LOCAL
W. 535
SEP 6 1961

A Summary of the Berkshire Festival

A summary of the 1961 Berkshire Festival at Tanglewood in Lenox shows that this was the 26th year since the Boston Symphony Orchestra first participated; the 11th, and penultimate, season of Charles Munch's Festival direction; and the 21st anniversary of the founding of the Berkshire Music Center.

The full Orchestra presented 15 concerts on 5 weekends; a chamber orchestra of Boston Symphony Orchestra players presented 3 concerts of music by Bach and 3 concerts of music by Mozart on the first two Festival weekends.

In addition to the concerts of the Berkshire Festival the Orchestra maintains a summer school of music at Tanglewood — the Berkshire Music Center. This summer was the 21st since the founding of the school in 1940. Directed by Charles Munch with Aaron Copland his chairman of faculty, the 1961 session attracted 284 students from 36 states and ten foreign countries.

When the Boston Symphony Orchestra first visited the Berkshires in 1936 it gave three concerts in four days to audiences totalling 15,000. The 1961 Festival was held for seven weeks and more than 200,000 heard its concerts. The 1962 Festival, which will begin on July 6, 1962, will be extended to eight weeks; the Berkshire Music Center will be in session for the full Festival period.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
AUG 19 1961

1962 TANGLEWOOD MUSIC FESTIVAL TO RUN 8 WEEKS THIS SEASON ENDS SUNDAY

The Boston Symphony Orchestra's seven-week Berkshire Festival closes Sunday at Tanglewood, Nenox.

For the final concert of the 1961 Festival Charles Munch will conduct a performance of "Romeo and Juliet" by Hector Berlioz. His guests in this performance will be Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, bass, plus the Festival Chorus which will be augmented by the University of Montreal Chorus.

The 1962 Berkshire Festival at Tanglewood will be extended from seven to eight weeks. It will open July 6 for 24 weekend concerts by the Boston Sympony Orchestra plus a chamber music series Wednesday evenings and events by students of the Berkshire Music Center, the Orchestra's summer school of music at Tanglewood.

AMSTERDAM, N.Y.
RECORDER AND DEMOCRAT
D: 13,783
AUG 18 1961

1962 Tanglewood Season Extended

Coinciding with the three final concerts of the Berkshire Festival at Lenox, Mass., during the coming weekend, trustees of the Boston Symphony have announced that the 1962 Tanglewood season will begin on July 6 and will extend through eight weeks instead of seven.

Tonight's concert will be conducted by Munch and the guest soloist will be Claudio Arrau, pianist. Pierre Monteaux will conduct Saturday night and the final concert will be at 2:30 Sunday when Berlioz' "Romeo et Juliette" will be given with three soloists and the festival chorus.

As in former years, the Tanglewood concerts have been attended by many music lovers of the lower Mohawk Valley, most of whom use the Berkshire section of the Thruway and the Massachusetts Turnpike in traveling to the festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
SEP 9 1961

Sunshine Over Tanglewood

By Louis Chapin
Lenox, Mass.

This Tanglewood season, the 26th since the Boston Symphony first participated, began under a summer cloud of controversy concerning the freshness of its programs, and ended with a slight increase over last year's total attendance—even without counting this year's additional week. The cloud, for the moment, seems to have drifted away.

The season had its impressive occasions and its routine ones. It also had one of unique light-heartedness, during Danny Kaye's romp as guest conductor, having "the best time of (his) life" on behalf of the orchestra's Pension Fund. Richard Burgin's failure, at one point, to predict the virtually unpredictable produced a solo squeak from the concertmaster's violin. Mr. Kaye's temperamental rampage was finally capped by a magnificent Kaye-Burgin bear-hug, and the performance went on.

As to the programs, the summer began with Bach and ended with Berlioz (Romeo and Juliet), which must have surprised no one acquainted with Charles Munch and the Tanglewood tradition. Bach's Magnificat, however, was joyously fresh, due in considerable part to two of its soloists — Adele Addison and Charles Bressler. That performance, for me, was a big break in the cloud.

Another notable weekend was the next to last, which was dedicated to the memory of the Berkshire Music Center's founder, Serge Koussevitzky. It brought to its audiences three conductors, each with his own kind of tribute: Mr. Burgin, as a colleague of Koussevitzky, showed above all his warmth of heart; Leonard Bernstein, as his pupil, showed brilliance; Dr. Munch, as his successor, showed his own particular wisdom.

Koussevitzky Weekend

(It should be mentioned that other conductors, on other weekends, also made distinctive contributions, including Pierre Monteux, Aaron Copland, and Eugene Ormandy.)

The major work of the Koussevitzky memorial was Mahler's "Resurrection" Symphony (No. 2 in C minor). Its full consequences came into view as Mr. Burgin spread it before us, with the vocal parts of the last two movements. Here Eunice Alberts, Nancy Carr, and the Tanglewood Chorus (trained by Alfred Nash Patterson) sang with transcendent sensitivity and devotion reflecting surely on their conductor's interpretive convictions.

The conclusion was one of sublime unanimity, with every element responding to Mr. Burgin's exhilarated direction and to the poet Klopstock's vision:

You will rise again, yes, rise again, my heart, in a moment.
Though stricken, borne aloft —to God!

Mr. Bernstein, present conductor of the New York Philharmonic and former Tanglewood student and faculty member, drew an audience of more than 13,000. His program was divided between a lyrical and deftly orchestrated Adagietto by Harold Shapero, Stravinsky's "Symphonie de Psaumes," done so as to show its Mussorgskyesque energies, and Tchaikovsky's Fifth Symphony.

The latter work, a particular Bernstein tour de force, was undoubtedly what attracted much of the huge crowd, and the conductor did not send them away hungry. His performance—fulminating, lamenting, grunting, exulting—might almost have been a satire on a Danny Kaye satire on Bernstein. Yet it was undeniably brilliant, and whipped the last movement lengths into a dizzy whirr of almost unbearable brightness.

Hanson's Elegy

Dr. Munch then offered the most specific musical tribute in Howard Hanson's Elegy to the Memory of Serge Koussevitzky, written for the orchestra's 75th anniversary. Its tonal depths and melodic contours had every reason to be at home here, and Dr. Munch recognized them with his own wisdom and dignity.

Following Honegger's First Symphony—Gallic, vital, and elegiac in its closing—the last word was given to Beethoven. For all of countless previous hearings of the "Eroica" Symphony, a notable feature of the composer's picture of heroism was freshly underlined. The slow hymn-variation of the last movement was allowed, in Dr. Munch's uncrowded performance, to be the definitive statement on the subject. Beethoven and Napoleon had never seemed so far apart.

And the Boston Symphony, we couldn't help feeling, has been blessed during recent times with two quite different but quite splendid conductors.

216 -!

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66 353
AUG 10 1961

Tanglewood Aide Welcomes Proposal for Concerts at Spa

Boston Symphony in Harmony With N. Y. Philharmonic Move

THOMAS D. PERRY JR.

By TED STRONGIN
Knickerbocker News Staff Writer

COMPETITION? It doesn't worry Thomas D. Perry Jr. at all. The manager of the Boston Symphony Orchestra, which summers at Tanglewood, would welcome the New York Philharmonic as a summer neighbor at Saratoga Springs.

"If there's a thriving, flourishing and good summer home for the New York Philharmonic at Saratoga Springs, we will gain, too," Mr. Perry said.

Saratoga Springs has formed a group to see what the chances are of enticing both the Philharmonic and the New York City Ballet into a new summer home at the Spa.

The state is already renovating and enlarging the recreation facilities at the Spa. Harold G. Wilm, state conservation commissioner, has expressed interest in the Philharmonic idea.

★ ★ ★

MR. PERRY, who has been through the mill, offered nothing but friendly words of advice when informed of the Saratoga plans. The Bostonians took over Tanglewood, their beautiful estate in Lenox, Mass., in 1934. Twenty-seven years later, Tanglewood is a spectacular success, one of the tourist wonders of the world.

"If you want summer concerts," Mr. Perry said, "it is essential to have an artistic direction."

"Somebody or it could be a town—must want to present something artistically good. Then the by-products fall into line."

On a typical summer weekend, upwards of 20,000 avid music lovers stream into the Tanglewood concert shed and decorate the surrounding lawn, too. Many more come for a peek during the day, without waiting for the music.

These are the by-products, a tremendous financial boost to Berkshire County, where Tanglewood is located.

★ ★ ★

"YOU MUST forget the profit impulse as a prime motive," Mr. Perry warned. "You've got to have enough courage to invite and then leave alone."

"If the Chamber of Commerce (or whoever gets the thing going) feels that it has an everlasting interest in directing it, it's likely to go wrong. It's better to leave the whole thing to the Philharmonic," he said.

What about help from local or state government?

"That gets into the whole question of subsidy," the Boston manager said, not willing to get into it just then.

★ ★ ★

WHAT ABOUT the state providing a building or other physical facilities?

"Fine," he said.

The City of Boston gives Mr. Perry's Symphony a place to play an annual series on the Charles River. The city polices and maintains the property. "We furnish the orchestra," Mr. Perry said.

It took a few years to iron out whose responsibility was what, he said, with some resulting fuss.

"They allow us to collect contributions," the manager said. The ticklish question in subsidy is usually whether admission can be charged to a publicly supported event. Tanglewood is privately supported.

"It's just plain too expensive if the Philharmonic didn't sell tickets," said Mr. Perry.

★ ★ ★

"IT PROBABLY would be difficult to start halfway with the Philharmonic," he added. "The day of the barn circuit is over. One shouldn't think halfway."

★ ★ ★

"To interest them, there has to be a good building, adequate facilities, good acoustics, comfortable. Unless there's a shelter, you may or may not get an audience. After all, it does rain."

The Tanglewood shed seats 6,000 under cover.

Mr. Perry was much less sure about the ballet idea.

"You'd better get an extra $2 million," he commented. An orchestra can do with just a big room. Ballet needs a stage, dressing rooms, lighting equipment, storage space for sceneray, etc., he pointed out.

★ ★ ★

HOWEVER, Mr. Perry went for the idea of summer opera, which also needs stage paraphernalia. People like opera, he said, but in the summer can't find it adequately staged and housed.

There is another ingredient needed, the most important of all, Mr. Perry said.

"Mostly you need a man of grim determination and wild integrity, rock solid on all counts," the Boston manager said. This man must be dominated by his vision of the new summer home and the artistic treasures that could spread from it.

The Boston Symphony had such a man, Mr. Perry said, the late great Serge Koussevitzky, who made Tanglewood happen.

There's enough potential audience for the Philharmonic, if it located at the Spa, according to those trying to get it there.

And Saratoga Springs has the setting, too, the state reservation.

Certainly the Philharmonic has the artistic integrity and institutional know-how Mr. Perry considers essential.

Wanted: The man of vision and grim determination.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Circ. 20,636
AUG 25 1961

Boston Symphony Announces 1962 8-Week Season

The Boston Symphony Orchestra's 1962 Berkshire Festival will be extended to eight weeks, it was announced following the closing concert of its 1961 seven-week festival last Sunday at Tanglewood in Lenox, Mass.

Next season's festival will open on July 6 and will consist of 24 weekend concerts by the Boston Symphony Orchestra plus a chamber music series on Wednesday evenings and events by students of the Berkshire Music Center, the orchestra's summer school of music, also at Tanglewood.

HACKENSACK, N.J.
RECORD
D. 96,806
AUG 26 1961

Festival Lists $533,136 Sales

The Berkshire Music Festival at Tanglewood, Lenox, Mass., did $533,136 in ticket sales this season, according to a summary released by the sponsors. Last year's 6-week season, a week shorter, did $452,112 in business.

Attendance for 6 weeks was 175,759, which was 2,000 more than 1960. The 7-week attendance was 210,438.

The Boston Symphony played 15 concerts to a total of 126,378.

In 1962, the Berkshire Festival will be extended to 8 weeks, and the Berkshire Music Center will be in session for the full Festival period. This year the Music Center school drew 284 students from 36 states and 10 foreign countries.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
AUG 19 1961

Long Tanglewood Season May Top Attendance Record

The extended 1961 Tanglewood season may top attendance records, although crowds at individual concerts have been slightly smaller than last year.

Last night 7,163 heard the Boston Symphony Orchestra under the direction of Charles Munch in a program of Debussy and Beethoven featuring piano soloist Claudio Arrau.

Despite the throng at the first concert in the extra week, the local room placement bureau reports one of the poorest nights of the season with relatively few requests for accommodations in private homes.

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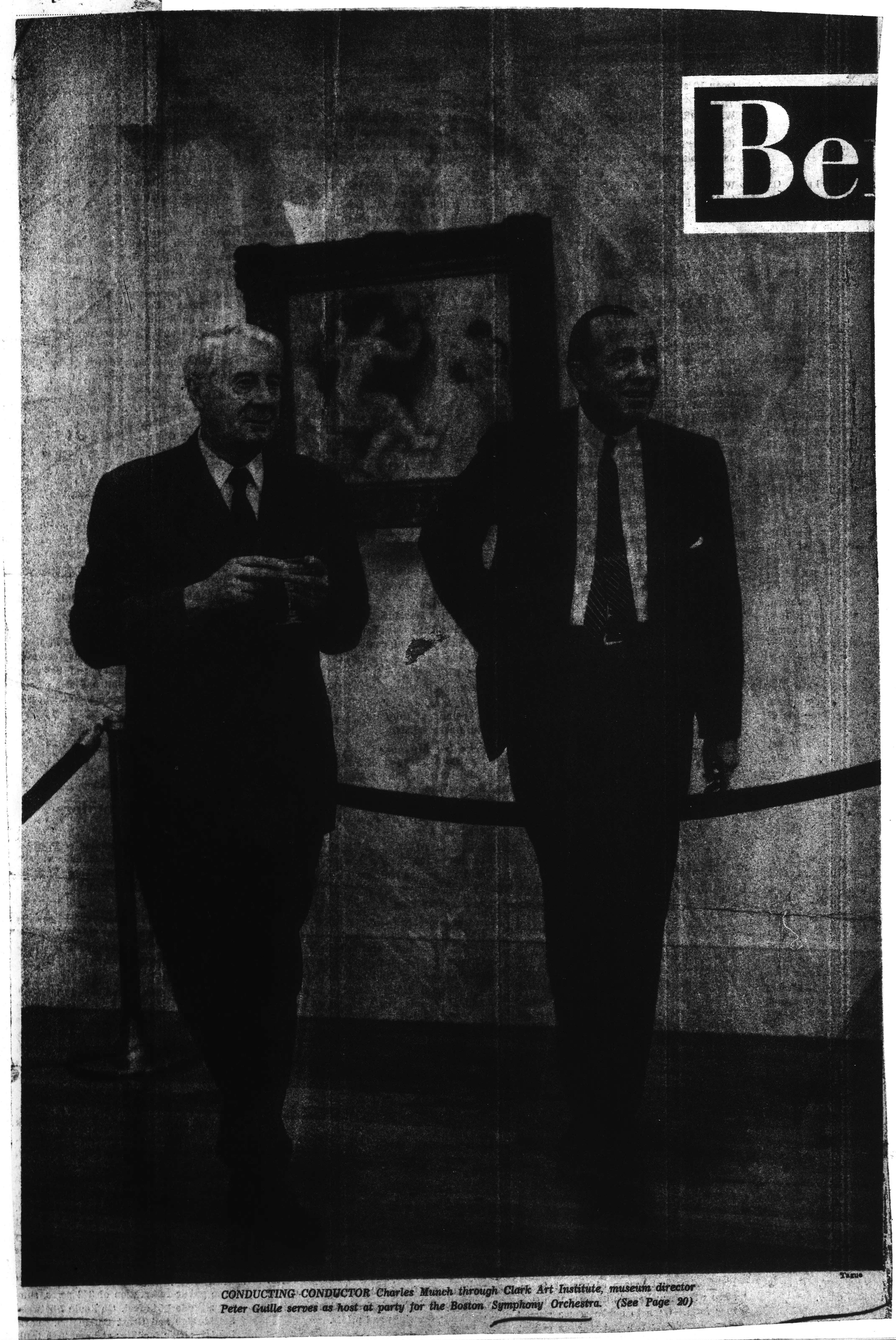
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 29 1961

218 -1

Clark Institute Party



CONDUCTING CONDUCTOR Charles Munch through Clark Art Institute, museum director Peter Guille serves as host at party for the Boston Symphony Orchestra. *(See Page 20)*

STUDYING painting by William Bougereau titled "Nude," Dr. Munch is joined by Miss Sally Hemple, secretary to orchestra manager Thomas D. Perry Jr. The party was attended by more than 150.

ENJOYING himself in the air-conditioned museum is Einar Hansen, veteran member of the Boston Symphony violin section.

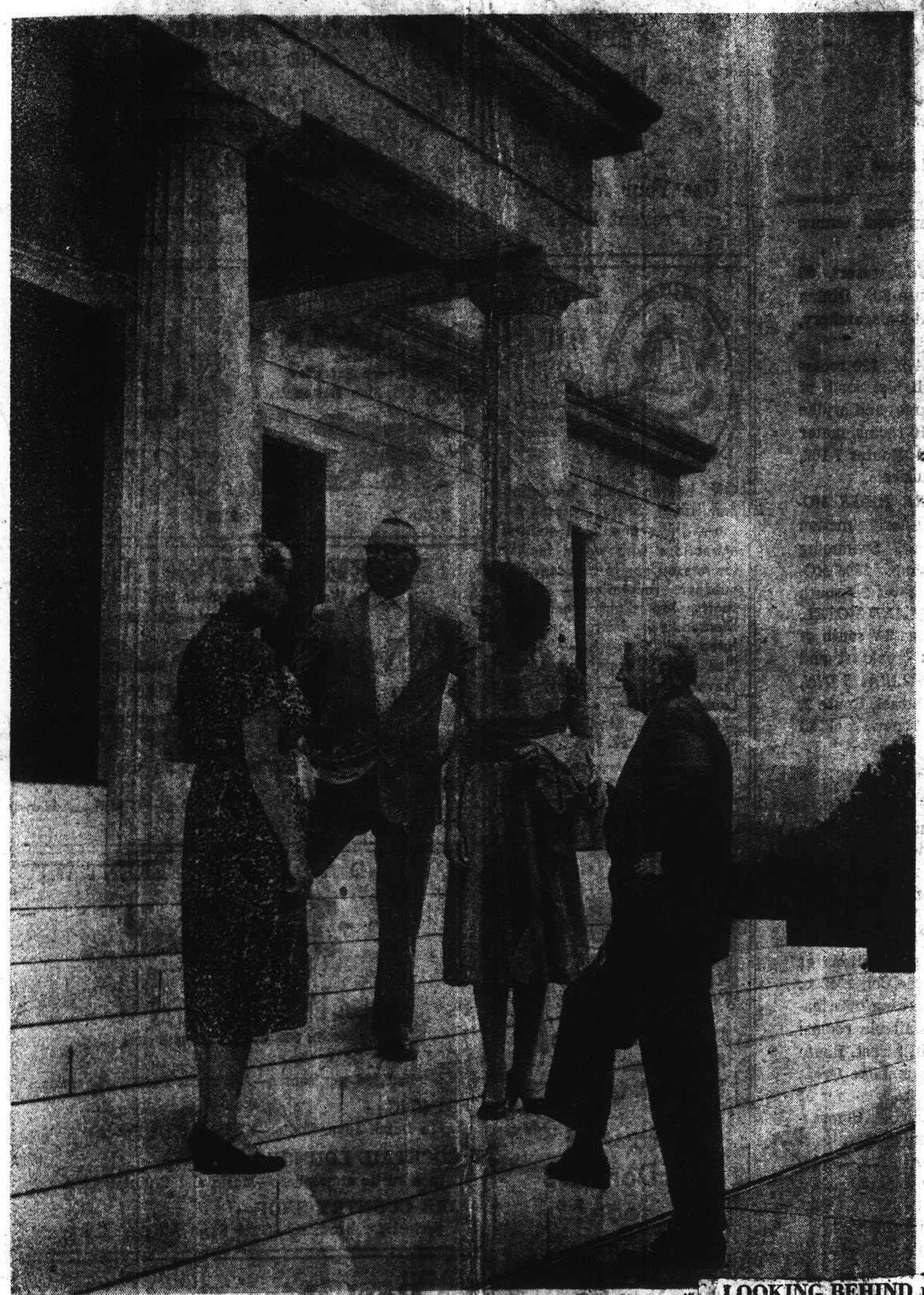
APPRECIATING a painting titled "Slave Market," by Jean-Leon Gerome, a BSO member relaxes to concentrate better.

COMPOSER SCORES with humorous conversation. Wolfgang Fortner, Tanglewood composer-in-residence, is talking to Peter Guille and Thomas D. Perry Jr., with great gusto.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 29 1961

220 -



GREETING guests as they arrived for party given by the Clark Art Institute for the Boston Symphony Orchestra was George Ketteridge, assistant director of the marble museum in Williamstown. From the left are Mrs. William H. Roberts Jr. of Moorestown, N.J.; Mr. Ketteridge; Mrs. Thomas D. Perry Jr., wife of the BSO manager; and Conductor Charles Munch. Mrs. Roberts is the mother of Mrs. Perry.

LOOKING BEHIND painting, Conductor Munch checks for identifying inscription or other data of interest to art collectors like himself.

SOLID SILVER punchbowl valued at "under five figures," was used at the party, its contents being a highly refreshing mixture of champagne and cognac.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 25 1961

RECEPTION for members of the Boston Symphony Orchestra at the Robert Sterling and Francine Clark Art Institute in Williamstown yesterday brought out more than 150 musicians and their wives. William Waterhouse, a violinist, holding daughter, Caitlin, visits with Thomas D. Perry Jr., BSO manager, left, as Mr. Waterhouse's son and wife look on.

Photos by Tague

COMPOSER in residence at the Berkshire Music Center at Tanglewood this summer, Wolfgang Fortner, left, learns of some of the art treasures at the Clark Institute from Mrs. Peter Guille, wife of the director and hostess for the party.

VIOLINIST Einar Hansen, second from left, enjoys a break in the tour of the art galleries with his wife, left, Florence Dunn of Williamstown, assistant to G. Wallace Woodworth in the department of listening and analysis at the Berkshire Music Center, and Norman S. Shirk, assistant manager of the Boston Symphony. Dr. Charles Munch was also present.

2221

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700
JUL 27 1961

DR. CHARLES MUNCH, right, director of the Boston Symphony Orchestra led a delegation of orchestra members, wives, husbands and members of the Berkshire Music Center faculty on a visit to the Sterling and Francine Clark Art Institute on Monday. Honored at a reception hosted by institute director Peter Guille and Mrs. Guille, the guests toured the museum. In the photo above taken in the Silver Room, Guille, on the left, is explaining the changes in silver styling through the years to his noted guest.

"Rigoletto"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,127
JUL 22 1961

Boston Symphony To Be Honored At Clark Institute

The full Boston Symphony Orchestra, led by conductor Charles Munch and accompanied by wives, husbands and members of the Berkshire Music Center faculty, will be honored at a reception at the Sterling and Francine Clark Art Institute on Monday afternoon.

Institute director Peter Guille and Mrs. Guille will be hosts at the party, which will be a private affair.

All the galleries in the museum will be open for the reception and the guests will be able to see the Winslow Homer exhibition plus the special show of Italian art which opened in March.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
JUL 24 1961

Clark Art Institute Is Host For Munch, BSO at Reception

WILLIAMSTOWN — The full Boston Symphony Orchestra, led by Conductor Charles Munch and accompanied by wives, husbands and members of the Berkshire Music Center faculty, was honored by the Sterling and Francine Clark Art Institute here at a reception today.

Altogether, the Institute sent 235 invitations for the event, the second of its kind for musicians who perform and teach each summer in the Berkshires at Tanglewood in Lenox. As at the first reception, four years ago, the affair was a private party with refreshments and food specially chosen to maintain the art institute's tradition of hospitality.

Institute Director Peter Guille and Mrs. Guille were hosts at the afternoon reception.

All galleries in the museum were kept open for the reception. Now on view are a Winslow Homer exhibition, including 10 oil paintings and 11 water colors, along with drawings, etchings, lithographs and wood engravings, and a special show of Italian art opened in March.

The Italian show, commemorating the centennial celebration of the birth of modern Italy and exhibiting 25 paintings and drawings, is highlighted by a full-size simulation of a late 15th century Sienese altar with panels painted by Luca Signorelli. One of the original panels is in the Clark Institute collection. The five others, in widely separated museums, are represented by actual-size photo-murals.

2221

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700
JUL 27 1961

DR. CHARLES MUNCH, right, director of the Boston Symphony Orchestra led a delegation of orchestra members, wives, husbands and members of the Berkshire Music Center faculty on a visit to the Sterling and Francine Clark Art Institute on Monday. Honored at a reception hosted by institute director Peter Guille and Mrs. Guille, the guests toured the museum. In the photo above taken in the Silver Room, Guille, on the left, is explaining the changes in silver styling through the years to his noted guest.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
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Circ. 13,127
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
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Negro Dispute

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 5 1961

South Berkshire Weekly

Man Is More Than Skin Deep

By Frank V. McCarthy

LENOX.

A SMALL BUT manifest sample of the sort of tension which can develop around a demonstration of the race issue was in evidence here Tuesday as 21 students from Tanglewood filed through the center of town and picketed Tom's Barber Shop on Church Street for 19 minutes.

There were no catcalls, no jostling — no trouble at all. Nevertheless, there was a tension that could have led quickly to trouble under different circumstances. It became easy to understand how similar affairs in other parts of the nation have gotten quickly out of hand to become national calamities.

Like a small flame in dry grass, one troublemaker can easily start a lot of damage when a number of people gather unpoliced to participate or watch one of these affairs.

Fortunately, there was no evidence that anyone at the demonstration in Lenox Tuesday was bent on causing trouble. Secondly it was apparent that the police on hand were prepared to dispose of any trouble that might start — and dispose of it swiftly, before it got out of control.

* * *

WHAT OCCURRED took place quietly, including the expressions of opinions of those on hand. Some of these opinions were that the barber shop in question was wrong in turning away a Negro customer. Others felt a small businessman should be free to conduct his business as he sees fit.

Some expressed the opinion that if Tom didn't want the Negro customer's business, he should simply have given him a poor haircut instead of taking a definite, and one must admit, more courageous stand by refusing.

This last suggestion, that the issue be dodged but still subscribed to, seems more in line with the quiet, unwritten policies of "social apartheid" *The Eagle's* editorial writers have been referring to. Unfortunately, these policies are not uncommon in South Berkshire.

* * *

IT IS NOW AGAINST the law to show racial discrimination in business in this state. The reason this is against the law is perhaps that most people in this state recognize that it is evil to hurt a man simply because he is what he was born.

To discriminate against a whole race usually leads somewhere along the line to hurting, or trying *not* to hurt, but doing it anyway, one individual man. Then the evil becomes more apparent.

If anyone thinks it doesn't hurt to be discriminated against, he is lucky he has never had the experience. The chances are that somewhere along the line, his grandparents did.

Let him think what it must be like to wonder every time he walks into a restaurant, hotel or barbershop — to wonder whether someone is going to come over to him, or call from across the room, telling him he's not wanted in this public place simply because he is what he is.

You might say that if this sort of thing hurts him, he should stay in his "place." But where would all the rest of us be if we or our antecedents stayed where others thought was our "place"?

Be that as it may, many people are unsure who among their friends, neighbors or customers agrees that discrimination is evil and therefore there is a tendency to avoid giving public evidence that one is for or against it. That's safer and, heaven knows, everyone is playing it safe these days.

* * *

THERE WAS AN *Associated Press* story published in *The Eagle* Monday which quoted a psychologist from the University of Virginia to the effect that racial differences in mental ability are innate and genetic and not the results of different environments. The story indicated he would like the opportunity to prove, or perhaps disprove, that Negroes are inferior to whites.

The psychologist should certainly be given the opportunity to try to prove the point if he wishes to without the danger of being called a racist, which he claimed the social scientists were doing. After all, no one will ever be able to say for sure that the moon isn't made of green cheese until someone gets there and bites it.

The point is that if this psychologist at the University of Virginia is trying to prove scientifically that Negroes are inferior to whites, or vice versa, it must be that no one else has ever succeeded in doing so, the beliefs of segregationists to the contrary.

* * *

IN THIS COUNTRY, just about every race, creed and color has been considered inferior at one time or another as various nationalities poured in from Europe and elsewhere with nothing but the baggage they carried on their backs or in their hands.

Perhaps the only immigrants who weren't considered inferior when they landed were those who got here first. And even among the earliest were a few jailbirds released from European prisons to populate the New World and, no doubt, be discriminated against.

With this discrimination against these various peoples has gone the feeling that they must have been somehow inferior. The discrimination was not based on any fact that they actually were inferior, because obviously they weren't. Among their descendants are many of the top people in the nation today.

So the reason that those who are discriminated against are considered inferior must be that this makes it easier to justify the discrimination.

The only difference between the Negro and these other peoples who used to be considered inferior but aren't anymore is that the Negro is a different color. Certainly, the Negro's color alone doesn't make him inferior.

* * *

PEOPLE IN GENERAL, no matter what color they are, seem to come in all shapes and sizes, friendly and unfriendly, trustworthy and untrustworthy, smart and stupid, couth and uncouth.

It is hard to tell which of these characteristics, and the many others, make up the man until you've known him a while. A man who attempts to judge another on the basis of the color of his skin is not judging him but simply comparing the shade of the other man's skin with his own. The chances are that his conclusions, favorable or unfavorable, are equally as shallow.

There are some who claim they can size a man up quickly by how he looks and what he says. Their criteria are a good deal more complicated than simply the shade of the man's skin, but even people who can make these quick judgments with success admit they are sometimes fooled.

* * *

EVERYBODY discriminates between individuals. They discriminate between those they like and those they're indifferent to, those they respect and those they don't, those they would trust and those they would fear. To discriminate between individuals is not only right but frequently necessary, assuming it doesn't reach the point of snobbishness.

But to discriminate against a man because of his race is simple foolishness. A man is too much more complicated than the color of his skin.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 82,263
AUG 2 1961

...RES., WEDNESDAY, AUGUST 2, 1961

Students Picket Lenox Shop in Reported Bias

LENOX (AP) — More than 20 students from the Berkshire Music Center at Tanglewood Tuesday picketed a barbershop in protest against alleged refusal of the proprietor to cut the hair of Negro students.

The shop was closed during the picketing. Police stood by in case of trouble.

Some demonstrators carried placards referring to the Little Rock school outbreaks, "The spirit of 1776" and identifying the group as Tanglewood students.

The Lenox shop was one of two accused of refusing to give haircuts to Negro students. The other is in Great Barrington.

James Tranks, 25, of Philadelphia filed a complaint against both shops accusing proprietors of refusing to cut his hair.

Neither barber could be reached for comment.

The Massachusetts Commission Against Discrimination is investigating the accusations.

Tranks said the Great Barrington barber finally agreed to cut his hair but when he entered the shop there was a sign saying: "Difficult haircuts, $3."

Tranks said the barber told him he would have to pay the $3. He walked out and sought a policeman. He said the policeman said he couldn't do anything about it.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,564
AUG 10 1961

THREE CHARGED WITH DISCRIMINATION

Two Lenox and One Local Shop Are Listed

A local barber shop, one of three in the county, has been charged with alleged discrimination against Negroes, according to the Massachusetts Commission Against Discrimination.

The local shop is operated by Kenneth TenBroeck and is located on Railroad Street. Mr. TenBroeck said yesterday that he understood he is to be called to Boston Monday to discuss the complaints with the CAD.

Along with the local barber the others involved are Thomas J. Mullen of Tom's Barber Shop in Lenox, and Anthony Bartini, proprietor of Tony's Barber Shop, also in Lenox.

The action stems from charges of discrimination brought against the three shops by James Tranks, 25, a student at the Berkshire Music Center at Tanglewood, Lenox. He alleges that the three shops refused to give him a haircut at standard prices.

Upon investigation yesterday among local barbers it was found that Tranks had visited other shops in town, and he reported no discrimination, although he did not stop to get a haircut.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
AUG 2 1961

Holyoke (Mass.) Transcript-Telegram, Wednesday, Aug. 2, 1961

State Anti-Bias Group Probes Berkshire Barbershop Incident

LENOX, Mass. (UPI) — The Massachusetts Commission Against Discrimination today investigated complaints that barber shops in Lenox and Great Barrington had refused to cut the hair of Negro students.

A commission spokesman expressed hope that the case could be settled without a formal hearing. He said only about 1 per cent of complaints handled by the commission required such a hearing.

More than 20 students from the Berkshire Music Center at Tanglewood, some of them Negroes, picketed the Lenox barbershop involved in the case Tuesday.

The complainant, James Tranks, 25, of Philadelphia, charged that he was refused a haircut at Tom' Barber Shop here and at Ken's Barber Shop in Great Barrington. Tranks said he finally was given an appointment for a haircut at Tom's Barber Shop but that when he arrived he was told he would have to pay $3 instead of $1.50 because his hair was "different."

Neither barber would comment.

225

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 5 1961

move along faster than the average Joe?"

Berkshire Week in Review

Bigotry in B Minor

THE HALF-HIDDEN racial discrimination practiced in the Berkshires was dragged out into full view this week when two young students at the Berkshire Music Center at Tanglewood made a public issue of the difficulties experienced by a Negro in trying to get his hair cut at a local barbershop.

The gentlemen's disagreement was started by James Tranks, 25, of Philadelphia, a Negro, and F. James Levinson, 19, of Pittsburgh. They claim that Tom's Barber Shop in Lenox and Ken's Barber Shop in Great Barrington refused to cut Mr. Tranks' hair.

Mr. Tranks thereupon filed complaints with the Massachusetts Commission Against Discrimination (CAD) against Thomas Mullen, operator of the Lenox shop, and Kenneth Ten-Broeck, operator of the Great Barrington shop. Mr. Levinson is witness to both charges.

After the CAD sent an investigator to speak to Mr. Mullen, Mr. Tranks returned to the Lenox barbershop, only to find that he would be charged $3 for a so-called "difficult" haircut. He left the shop in protest.

With the situation temporarily at a standstill, 21 students at Tanglewood threw up a picket line in front of Tom's Barber Shop. After 19 minutes of peaceful picketing with signboards, the students marched off and disbanded. The services of 11 state and local police posted at the scene were not needed to maintain order.

It is expected that the CAD will make a decision on the two cases within the next week. The organization usually tries to settle disputes by persuasion but may go to court to seek legal enforcement of its rulings.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Banner (e)
BENNINGTON, Vt.
Circ. 4,856
AUG 1 1961

Negro Charges Lenox Barbers Refused Service

LENOX, Mass. (AP)—A Philadelphia Negro studying at the Tanglewood Music Center says barbers in Lenox and Great Barrington refused to cut his hair.

He has filed complaints against two barbers with the Massachusetts Commission Against Discrimination.

Oswald Jordan, acting executive secretary of the commission, disclosed the compaints yesterday. He identified the complainant as James Tranks, 25, but did not name the barbers. Jordan said F. James Levinson, 19, of Pittsburgh, a Harvard sophomore taking courses at Tanglewood, is a witness to both charges.

Levinson said one of the barbers finally agreed to cut Tranks' hair but when he went back to the shop there was a sign "Difficult haircuts, $3." Tranks walked out and sought a policeman, Levinson said, but quoted the policeman as saying he couldn't do anything about it.

The commission assigned an aide to investigate the complaint.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 10 1961

Lenox Kiwanis Bars Bias in Listed Rooms

LENOX—The board of directors of the Lenox Kiwanis Club has issued a policy statement on discrimination for the Tourist Information Center that the club operates at the Community Center.

"The Kiwanis Club," the statement reads, "shall go on record that knowingly, through out information center, no persons shall be discriminated against according to race, color or creed in placing them in rooms for overnight accommodations."

Action Last Night

A second motion made and passed at last night's meeting of the directors reads as follows: "People listing rooms shall be contacted to be sure they are in agreement with our policy of no discrimination for renting rooms, and if they are not in agreement we will refund upon request the registration fee at the rate of 50 cents per room per weekend by check for the remainder of the Tanglewood season."

The action by the Kiwanis board of directors follows reports that in isolated cases guest houses had been rejecting Negro transients referred to the guest houses by the information center.

After Barbershop Case

It comes on the heels also of complaints by a Berkshire Music Center student, a Negro, that he had been discriminated against in seeking a haircut in two Lenox barbershops and one Great Barrington barbershop. The complaints are scheduled for a Boston hearing Monday before the state Commission Against Discrimination.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 61,175
AUG 2 1961

Tanglewood Students Picket Barbers Over Color Bar

Lenox, Mass. — (AP) — More than 20 students from the Berkshire Music Center at Tanglewood yesterday picketed a barber shop in protest against alleged refusal of the proprietor to cut the hair of Negro students.

The shop was closed during the picketing. Police stood by in case of trouble.

Some demonstrators carried placards referring to the Little Rock school outbreaks, "The Spirit of 1776" and identifying the group as Tanglewood students.

The Lenox shop was one of two accused of refusing to give haircuts to Negro students. The other is in Great Barrington.

James Tranks, 25, of Philadelphia filed a complaint against both shops accusing proprietors of refusing to cut his hair.

Neither barber could be reached for comment.

The Massachusetts Commission Against Discrimination is investigating the accusations.

Mr. Tranks said the Great Barrington barber finally agreed to cut his hair but when he entered the shop there was a sign saying: "Difficult Haircuts, $3."

Mr. Tranks said the barber told him he would have to pay the $3. He walked out and sought a policeman. He said the policeman said he couldn't do anything about it.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sentinel (e)
KEENE, N. H.
Circ. 7,168
AUG 2 1961

Negro Claims Mass. Barbers Discriminate

LENOX, Mass. (AP)—A Philadelphia Negro studying at the Tanglewood Music Center says barbers in Lenox and Great Barrington refused to cut his hair.

He has filed complaints against two barbers with the Massachusetts Commission Against Discrimination.

Oswald Jordan, acting executive secretary of the commission, diclosed the complaints this week. He identified the complainant as James Tranks, 25, but did not name the barbers. Jordan said F. James Levinson, 19, of Pittsburgh, a Harvard sophomore taking courses at Tanglewood, is a witness to both charges.

Levinson said one of the barbers finally agreed to cut Tranks' hair but when he went back to the shop there was a sign "Difficult haircuts, $3." Tranks walked out and sought a policeman, Levinson said, but quoted the policeman as saying he couldn't do anything about it.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Thursday, August 3, 1961

TWO NEGRO STUDENTS AT THE Berkshire Music Center at Tanglewood have complained to Massachusetts discrimination authorities that they were first refused haircuts in a Lenox barbershop, and later when one was told he would be given service, he faced a sign reading "Difficult Haircuts $3." One is a regular term student at Juilliard and the other at Harvard.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955
AUG 1 1961

Race Bias Charged To Lenox, Great Barrington Barbers

LENOX, Mass. (AP)—A Philadelphia Negro studying at the Tanglewood Music Center says barbers in Lenox and Great Barrington refused to cut his hair.

He has filed complaints against two barbers with the Massachusetts Commission Against Discrimination.

Oswald Jordan, acting executive secretary of the commission, disclosed the compaints yesterday. He identified the complainant as James Tranks, 25, but did not name the barbers. Jordan said F. James Levinson, 19, of Pittsburgh, a Harvard sophomore taking courses at Tanglewood, is a witness to both charges.

Levinson said one of the barbers finally agreed to cut Tranks' hair but when he went back to the shop there was a sign "Difficult haircuts, $3." Tranks walked out and sought a policeman, Levinson said, but quoted the policeman as saying he couldn't do anything about it.

The commission assigned an aide to investigate the complaint.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,879

AUG 1 1961

Haircut Trouble At Tanglewood?

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 12 1961

Other Headlines

THE CULTURAL ASSETS of Berkshire County were placed on display for some six million TV viewers this week when the popular "Today" program paid a two-day visit to Lenox, broadcasting from Tanglewood Thursday morning and the Music Inn yesterday. In terms of the size of the audience, it was probably the biggest publicity boost the area has ever received.

* * *

The three Berkshire barbers (two in Lenox and one in Great Barrington) who have been charged with discriminating against Negroes are scheduled to meet in Boston Monday with the state Commission Against Discrimination, which has a policy of trying to settle such cases by persuasion rather than resorting directly to court action. Meanwhile an ex-president of the Pittsfield area local of the Barbers' Union, Otto P. Face, took public issue with Charles R. Mole, the local's incumbent business agent, who recently defended higher prices for Negro customers on the grounds that their hair is harder to cut. Mr. Face disputed this claim and added that "if I have to lose some of my trade because I serve colored people, then that's too bad."

* * *

New England Newsclip Agency, Inc.
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Sun (e)
WESTERLY, R. I.
Circ. 8,236

AUG 1 1961

Negro Student Says He Was Refused Service

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The commission assigned an aid to investigate the complaint.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 169,783

AUG 15 1961

State Raps $10 Haircuts For Negroes

The State Commission against Discrimination accused three Berkshire County barbershops today of charging Negroes up to $10 for haircuts.

The commission ordered the barbers "to cease and desist from further violating the Commonwealth's public accommodation law."

PATRONAGE DISCOURAGED 047

The commission found that the barbershops tried to discourage Negro patronage by charging anywhere from $3 to $10 for a haircut that costs whites only $1.75.

The case was brought to the Commission's attention by students at the Berkshire Music Center.

HAIRCUTS

The barbershops were ordered to remove signs reading "Difficult Hair—$3," and to put up Commission signs advising customers that service is available to all without discrimination.

Commr. Walter C. Carrington warned the shops that further violations would result in a request to the board of registration of barbers for a review of their fitness to hold a license.

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Box 2078, Boston 6 • RIchmond 2-4200

Call (e)
WOONSOCKET, R. I.
Circ. 25,742

AUG 1 1961

Negro Accuses 2 Mass. Barbers Of Discrimination

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Miscellaneous

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Sunday Telegram
WORCESTER, Mass.
Circ. 101,456

AUG 13 1961

MUSIC

Munch Will Leave Rich Legacy

By RAYMOND MORIN
Telegram Music Critic

When Charles Munch retires as conductor of the Boston Symphony, after the 1962 Berkshire Festival at Tanglewood, he will have conducted the orchestra for 13 seasons.

It will be the longest tenure of any conductor in the orchestra's 80-year-old history except for Serge Koussevitzky who retired in 1949 at the end of his 25th season.

There is already much discussion about the many honors Munch has brought to the Boston Symphony. Five New York Music Critics Circle Awards have been given to compositions which were introduced by him to New York: Martinu's Symphony No. 6; Piston's Viola Concerto; Leo Smit's Symphony No. 1; Poulenc's Gloria and the Haieff Piano Concerto.

Munch received the National Academy of Recording Arts and Sciences Award for his recording with the Boston Symphony of Debussy's "Images." During his tenure the orchestra has received nine Grand Prix du Disques and the medal of the Vienna Mozartgemeinde.

3 Foreign Tours

During his first ten years, Munch presented works by 31 American composers, 77 first Boston performances, 48 U.S. premieres and 32 world premieres.

In addition to extensive concert series in this country, Munch has taken the orchestra on three foreign tours: to Europe in 1952 and 1956 (on the second tour, the Boston Symphony was the first Western orchestra to be heard in the Soviet Union); and an eight-week tour of the Far East, Australia and New Zealand in 1960.

Munch will be succeeded by Erich Leinsdorf who conducted the Cleveland Orchestra on Worcester Civic Music in 1946, and the Rochester Philharmonic on the same series in 1950. He also conducted the Rochester Orchestra in a Southbridge concert in 1948.

In September 1962, Munch will be 71-years-old; Leinsdorf will be 50 when he joins the Boston Symphony.

More About Conductors

Josef Krips apparently had spectacular successes with the Beethoven and Brahms Festivals which he recently conducted at New York's Lewisohn Stadium.

He appeared here most recently in January of this year, conducting the Buffalo Philharmonic on Civic Music at the Auditorium. Krips received high praise at Tanglewood the other night from a leading New York critic following Eugene Ormandy's performance of Brahms' Second Symphony.

Said he: "If I hadn't heard Krips so recently, I'd have so many more good things to say about Ormandy."

Who said, "comparisons are odious?"

Pierre Monteux, at 86, says nothing about retiring. He's scheduled to guest-conduct the National Symphony, Jan. 9-10, and it's extremely likely that he will assist Munch at Tanglewood next summer. Also appearing with the National Symphony next season will be Aram Khachaturian, famed Armenian composer, and Russian pianist Emil Gilels.

We overhead the other night from a reliable New York critic that the New York Philharmonic is "getting fed up" with Leonard Bernstein over his absences from the orchestra. It appears that he was away from the New York Philharmonic for eight weeks, on "other assignments."

From Here and There

Ted Shawn, boss at Jacob's Pillow Dance Festival (at Lee) is going into the travel guide business. He announces a special tour of Europe, featuring 24 days in Spain, Greece, Turkey and Egypt. It will begin Oct. 15 in New York. You don't have to be a dancer to go, but you do need $1,375.

Best wishes go to Danny Kaye who is being considered to receive a rare Gold Medal, the highest civilian award offered by the government. It would be the fourth to go to a member of show business. Two were awarded to George M. Cohan and Irving Berlin. Bob Hope is awaiting Senate approval of a bill to award him the Congressional Medal (for Merit).

Some of the big musical news of next season will be made by "Rumanian Rhapsody" on its first North American tour. It's a 50-member group featuring the Bucharest Dance Ensemble and Barbu Lautaru Folk Orchestra. The 20 musicians appear as soloists and in concert, playing Romanian folk instruments such as the cymbalum, peasant pipe and pipes of Pan, in additional to traditional Western instruments.

CUE
NEW YORK, N.Y.
W. 173,090

JUL 22 1961

the enterprising new haven railroad, its current fiscal troubles notwithstanding, goes ahead with its schedule of summer package tours—and more power to it! Music lovers wanting to go up to the Berkshires' Tanglewood concerts, for instance, may take advantage of the New Haven's "Music Sunday" excursions every Sunday through August 20. $8.75 buys a round trip ticket to Lenox, Massachusetts, and a general admission ticket to the outdoor concert at Tanglewood, plus bus transportation from the station to the park. Excursionists leave Grand Central in the morning and return shortly after 10 p.m. The total tab for youngsters between 5 and 12 is $6.45. Pierre Monteux is guest conductor of the Boston Symphony this Sunday, the 23rd, with Charles Munch returning for the next four Sundays. Tickets go on sale each Monday for the next weekend—at Grand Central, 125th Street and Stamford, Connecticut ticket offices, and passengers must buy them before getting on the train. Saturday and Sunday excursions tours to Mystic Seaport and the Shakespeare Festival at Stratford in Connecticut, Old Sturbridge Village in Massachusetts, and Block Island, Rhode Island can also be arranged. For details on all, call the railroad's Travel Bureau, MU 6-0773.

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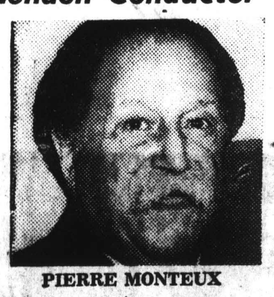
Traveler (e)
BOSTON, Mass.
Circ. 169,783

AUG 16 1961

Monteuk To Be London Conductor



PIERRE MONTEUX

Pierre Monteux, who has been conducting the Boston Symphony off and on for more than 40 years, will become the principal conductor of the London Symphony Orchestra. He is 86. Monteux conducted the Boston Symphony from 1919 to 1924 and is one of the world's leading conductors. He is a voting citizen of Hancock, Me.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

JUL 27 1961

Leaves Next Yea

Munch's Retirement Is Noted In Congress by U.S. Rep. Conte

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Dr. Munch will retire as musical director of the BSO at the conclusion of the 1962 Berkshire Festival at Tanglewood.

Conte's Remarks

The congressman's remarks in the House, as entered in the Congressional Record, follow:

Mr. Speaker, it is with true sorrow and wonderful memories that I bring to the attention of the House the coming retirement of one of the greatest artists of the musical world. Dr. Charles Munch has been the conductor of the Boston Symphony Orchestra—one of the finest orchestras in existence—for 12 years. With the end of the 1962 season, at the age of 70, he will leave Boston. It will be the end of an era, for conductors of the quality of Dr. Munch are individuals who bring their interpretations to music, just as literature produces genius of approach to a theme. The Boston Symphony is known for conductors of this quality; they are essential to its greatness.

To rehearse the history of his career at this point would be total understatement, but it is appropriate to mention the honors he has received in Boston. Since he joined the Boston Symphony in 1950, it has won five New York Critics Circle Awards for new music introduced, nine Grand Prix du Disques, and the Medal of the Vienna Mozartgemeinde. He instituted the orchestra's open rehearsals and took it twice to Europe and once to Russia. It has toured in the Far East and Australia as well

Miscellaneous

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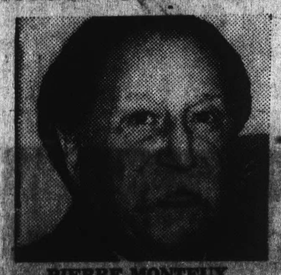

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Sunday Telegram
WORCESTER, Mass.
Circ. 101,456

SEP 3 1961

Mrs. Koussevitzky Asks for $200,000

By RAYMOND MORIN
Telegram Music Critic

LENOX — A nation -wide campaign is being considered to raise some $200,000 for a special project of the Koussevitzky Music Foundation.

The campaign, as yet unannounced, will be proposed at a meeting of the Foundation's directors — Mrs. Serge Koussevitzky, president; Aaron Copland, vice presiednt; Leonard Bernstein, Richard Burgin, Howard Hanson, Gregor Piatigorsky, and William Schuman.

Details were disclosed by Mrs. Koussevitzky at Seranak, the estate at Lenox named after Serge and Natalie Koussevitzky.

To date, 118 works have been commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress, founde in 1950, and the Koussevitzky in 1942.

The two foundations perpetuate the efforts of the late conductor of the Boston Symphony Orchestra to encourage contemporary composers and to provide them with opportunities to create new works.

Mrs. Olga Koussevitzky, the conductor's second wife and niece of Natalie, is seeking funds to guarantee her late husband's wish that students at the Berkshire Music Center always will have the instruction, inspiration and influnce of world famed composers during their summer study at Tanglewood.

Dr. Koussevitzky founded the Berkshire Music Center. During his regime the compsition department had such names as Darius Milhaud, Olivier Messiaen, Jacques Ibert and Luigi Dallapiccola.

"Dr. Koussevitzky used to insist that the Boston Symphony pay the transportation cost of these composers," says Mrs. Koussevitzky, "when they said he couldn't afford it."

For the past two summers, this expense has been absorbed by the Ford Foundation, but the total summer cost for a foreign, visiting composer is about $3,-00. Mrs. Koussevitzky hopes permanent financing of this project

MRS. OLGA KOUSSEVITZKY
Opens Campaign

will be guaranteed by the special fund of the Foundation.

She also wishes money to erect "one or two studios" on the 182 acre grounds at Seranak and a fireproof building to house Dr. Koussevitzky's valuable mementoes gathered during his career including 25 years as conductor of the Boston Symphony.

The urgency of this fund is emphasized by a recent report from the MacDowell Colony in Peterboro, N.H.

"Aaron Copland tells me," says Mrs. Koussevitzky, "that they need $350,000 to keep going." Copland is a director of the MacDowell Colony.

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Telegram (m)
WORCESTER, Mass.
Circ. 57,783

AUG 7 1961

MUSIC CRITIC INTERVIEWS CONDUCTOR'S WIDOW
Raymond Morin and Mrs. Serge Koussevitzky in front of painting of her husband

Mecca for all the Arts

Koussevitzky Dream Still Sought

By Telegram Music Critic

LENOX — If Mr. Serge Koussevitzky had her way, her late husband's dream would be fulfilled and Tanglewood would become an internationally famous mecca for all the arts.

In an exclusive interview shortly before his death, Dr. Koussevitzky told us of his hopes and plans to greatly expand Tanglewood, even to the construction of a huge amphitheater where Greek drama could be presented in its original form.

The interview caused a lot of discussion among interested individuals and in the press. The big question was, Where was the money coming from to do all this?

Perhaps some of Dr. Koussevitzky's hopes will be recalled next weekend when the three Berkshire Festiva lconcerts are dedicated to his memory.

Boston Symphony

The Boston Symphony will be conducted by three of his closest associates: Friday night, Richard Burgin, Koussevitzky's concertmaster and associate conductor for 25 years. Saturday night, Leonard Bernstein, his protege. Sunday afternoon, Charles Munch, his successor, who will retire after the 1962 Berkshire Festival.

Olga Naoumoff Koussevitzky was his secretary for many years and a niece of his first wife, Natalie, who died in 1942. Mrs. Koussevitzky spends her summers at Seranak in Lenox. The magnificent estate of 180 acres and large, stately house were named after Serge and Natalie Koussevitzky—Seranak.

Her consuming interest is the Serge Koussevitzky Music Foundation, established in 1942, 10 years before the conductor's death. To date it has commissioned 118 works.

Mrs. Koussevitzky speaks calmly and eloquently of her late husband's career — his abandoning a future as bass viol virtuoso to establish his own orchestra and publishing house in Russia — the early days when he followed the Boston Symphony's regular season with festivals "of one composer's music, then American composers."

As Mrs. Koussevitzky expresses it, all of this "flowered at Tanglewood."

The generating force was Koussevitzky's tremendous interest in the young musician, particularly the composer. It is this same incentive that impels Mrs. Koussevitzky to leave Seranak frequently and attend programs at the Berkshire Music Center, the Boston Symphony's summer music school.

She feels that one of the most important advantages the Center offers its students is the opportunity to participate in new works, choral or orchestral.

Her interest in all contemporary music is based on sound judgement:

"Unless you are really interested in contemporary music and keep your ear attuned to it, you cannot keep abreast of musical life," she says.

She includes the "serialists" and experimenters in "electronic sound." She became interested in Edgar Varese because of his personality.

"He believes in his idiom," she explains, "and the core of truth is faith."

Departments

The Berkshire Music Center of Mrs. Koussevitzky's creation would have departments of drama and dance — "not to compete with anything that already exists in the Berkshires, but to coordinate all of the arts in one locale."

She has already begun to transform Seranak into a haven for composers. This summer her guest is Roberto Gerhard, composer from Cambridge, England. He and his wife have their own quarters with a private porch.

The Gerhards go for long walks. "I believe he is creating music," says Mrs. Koussevitzky, "but I wouldn't presume to ask."

As we walked along the terrace, she pointed to a spot below.

To Build A Studio

"There is where I hope to build a studio," she stated. "And there will be many more. This will not be a colony but a refuge for composers to work in solitude."

Included will be a fireproofed building in which to house Dr. Koussevitzky's mementoes. At present they are in the large living room. Mrs. Koussevitzky is in constant dread of fire.

Among them, under a glass dome, is a beautiful white sculptured reproduction of Koussevitzky's left hand. It is a conductor's hand in action, and it also embodies the great man's ideals, of which the present Tanglewood is an incomplete symbol.

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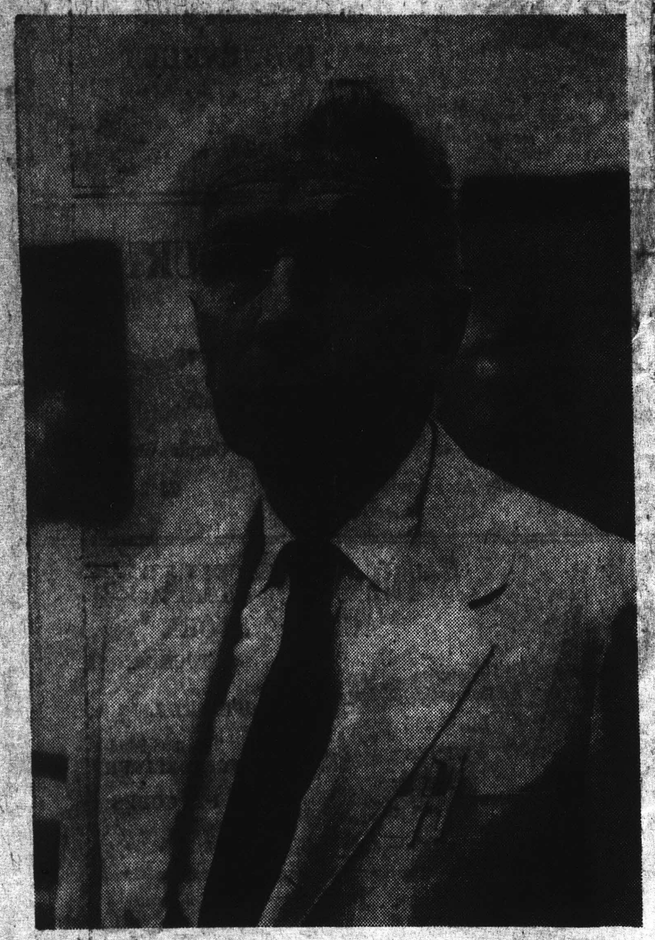
AUG 5 1961

The Man Behind the Notes In Tanglewood's Programs

To an average music lover such as ourself, the notes that appear in the programs at Tanglewood describing the selections to be played, and telling about the composer, are taken for granted, like some natural phenomena — perhaps an outgrowth or overtone produced by the music itself.

Of course, they are nothing of the sort. They are, and have been for 27 years, the work of John N. Burk, whose title is program annotator of the Boston Symphony Orchestra. He is a quiet, scholarly man whose mood varied during our talk with him, from careful concentration to easy good humor. When we arrived at his office in the Main House at Tanglewood it was late afternoon, and he had just completed a program dummy to be mailed to the Boston printers.



Taque

John N. Burk, program annotator of the BSO

He carried it with him as we repaired to the cooler, open refreshment tents, where we sat on benches and talked. Besides writing the notes, he also lays out each program, or "book" as he calls it, much as an editor makes up a page of a magazine or newspaper. So much space for the ads, so much for the listing of the numbers to be played, and so much for his notes on the music and composers.

* * *

"I guess it's a lot like your business," he observed with a slow, knowing smile. "The ads are quite important." We nodded without hesitation.

The program dummy, which he held carefully during the talk, must be in the printer's hands the middle of the week before the program they cover. That means Wednesday for the weekend concerts opening a week from the next day. Nor is it any small printing order. Each book covers three concerts, and 25,000 copies are printed.

Under conductor Charles Munch, meeting the deadline is no great problem. He makes up his program well ahead, and makes no changes at the last minute, barring unavoidable accidents or circumstances. When this happens, a loose sheet is printed covering the change, and inserted in the book.

* * *

"We don't like to do this," said Mr. Burk, reasonably. "The sheets are a nuisance to the customers, fall out of the book, and aren't at all satisfactory. Fortunately, we haven't had to do this in more than two years."

It wasn't always thus. Under the mercurial Serge Koussevitzky, last-minute changes were more frequent. "Quite often he couldn't make up his mind at picking one or another number for his concerts," said Mr. Burk in faint disapproval. "Sometimes we had to put on a little pressure," he added with a trace of a smile.

Mr. Burk has been interested in music as long as he can remember, and studied the subject at Harvard. After graduation, he was second-string music critic for the Boston Transcript, and in 1919 joined the BSO publicity department. In 1934 he succeeded Philip Hale, annotator, who died.

During his regime, Mr. Burk has acquired a large library of books on music and musicians, much of which is brought to Tanglewood in summer for use of the Music Center students. He has had published a number of books on composers, the most recent two years ago on Mozart. For current use, he has a file on composers, to which he adds continuously as new facts come to light.

* * *

He attends all concerts of the BSO, both at Tanglewood and Boston, and his love of music never has flagged. Though not "a performing" musician, he plays the piano, which helps him in writing program notes for new music not previously performed. In this way, he can hear it before writing a descriptive piece about it. For others, he relies on recordings to refresh his memory.

During his long service, he finds that audiences for good music have increased, and so, too, has their intelligent interest in the subject. Nor is it unusual for him to receive fan letters from readers of his notes, which includes pleasant communication from living composers whom he has mentioned. When possible, he solicits direct quotations from these composers for his annotations, feeling, rightly, that their words have both current and historical value.

* * *

Presenting new music, he says, is a serious problem for an orchestra director. "New composers can't write in the manner of those 150 years ago," he pointed out. "But audiences don't like music that isn't what they expected to hear. Some of the greatest works of the past which were new to the listeners were hissed."

Unlike most authors, it pains Mr. Burk to see people reading his pieces under certain circumstances, such as when the piece he describes is being played.

"You must give music your undivided attention," he explained. "It moves much faster than printed words, and while you are reading about it, the music has left you behind."

But aside from this, Mr. Burk is little different from other writers. He loves to have people read his work.

—Richard Happel

Sketch made at Tanglewood by Richard Librizzi of Pittsfield

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New England Newsclip Agency, Inc.
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Sunday Herald
BRIDGEPORT, Conn.
Circ. 71,838

AUG 13 1961

Connecticut 'Tanglewood' Planned; to Cost 8 Million

Connecticut will have its own great big culture festival in the style of Tanglewood, which is the pride of Massachusetts.

It will be built around the Oakdale Theater in Wallingford at an estimated cost of $8,000,000. Improving on the Lenox, Mass. Summer event, this is to be open all year.

Ben Segal, who is father of the project, told The Herald yesterday "the idea has been my compulsive dream for the past four years." It has just begun to roll.

With his partner Robert Hall (former director of athletics at Yale) Segal has just accepted the layout as designed by the architect, John MacL. Johansen of Stamford.

* * *

THIS CALLS for purchase of more land than involved in the original plans. But according to Segal and Hall, Johansen's picture on paper is too attractive to resist by one acre.

So the plan is to acquire more land from the Bradstreets, of Land o' Lakes butter. The original owner was Frank Wallace of Wallace Silver, who imported many of the trees still adorning the spot, from Europe and Asia.

All who have been to Tanglewood will recall that much of its grandeur is the lanes of tall pine trees. The point is mentioned because local plans call for natural beauty to compare with Tanglewood's. The land is sloping and it includes a pond and a waterfall.

* * *

THE PRESENT 2,300-seat theater in the round is to be extended to 3,000. Plans also call for a 2,500 seat proscenium theater and a 750-seat theater for movies and special events, and the climax, a 4,000-seat theater for symphony, opera and ballet by American and European talent.

The Herald's Ethel Beckwith has been invited to help with the new project.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931

AUG 7 1961

Weekend Tourist Report

Hotels, Motels Doing Better Than Private Guest Houses

Commercial tourist establishments in Berkshire County did a near-capacity business over the weekend, but the demand for rooms in private guest houses continued below previous years, according to spot checks made today by The Eagle.

Robert Michael, manager of the Hotel Wendell-Sherwood in Pittsfield, said the hotel's 300 rooms were completely sold out Saturday and were almost filled Friday. As usual, the traffic tapered off yesterday and the hotel was only about 50 per cent filled last night.

"We don't have quite the jam on Saturdays this year that we have had in recent years," Mr. Michael said.

Motels Expanded

Several area tourist operators expressed the opinion today that the drop in demand for rooms in private guest houses stems in part from the fact that several motels have expanded their capacity. The demand for rooms in private houses has reached a peak in past years only after the commercial establishments have been filled.

Employes at the Berkshire Hills Conference room placement bureau in Pittsfield said the demand for rooms in private houses over the weekend was considerably less than previous years.

As usual, facilities in the Lenox area near Tanglewood were filled Friday and Saturday. However, a spokesmn at the tourist information booth in Lee said there were many private rooms still available.

One reason for the decrease in demand in Lee may be that the state has erected a sign on Route 20 in East Lee directing Tanglewood traffic down Route 102 to Stockbridge and Interlaken. The sign apparently was put up to reduce traffic congestion in the Lee area. This new route bypasses the Lee information booth.

Motel, inn and resort owners in the Great Barrington area said the weekend business was the best of the season. All motels in this area were displaying "No Vacancy" signs Friday and Saturday.

Box Office Report

The box office business for Berkshire theaters and other summer cultural attractions is generally off slightly from 1960. The major exception is at Jacob's Pillow.

The Pillow drew 4,000 paying customers last week, an increase of 400 over the same week last year. Total attendance during the first five weeks of the nine-week summer dance season has been 17,000, up approximately 3,300 over the 1960 season.

"We should have the best season in our 29-year history. Our two biggest weeks are coming up," a Pillow spokesman said.

At Tanglewood, the Boston Symphony Orchestra drew 27,539 paying customers over the weekend—7,246 Friday, 3,359 for Saturday morning rehearsal, 8,446 Saturday evening and 8,488 last night.

The Tanglewood weekend attendance was 735 less than the same weekend a year ago. Attendance during the first five weeks of the seven-week Tanglewood season is approximately 1,500 behind last year.

Copland

DALLAS, TEXAS
TIMES-HERALD
D. 185,107 S. 195,963
JUL 2 1961

On Records: Copland And His Compatriots

By EUGENE LEWIS

It is by the sheerest coincidence that we turn our attention this Fourth of July weekend to the American composer.

Aaron Copland, "dean of American composers," was 60 last November, and throughout the land there were observances. Among other things, he conducted the Dallas Symphony Orchestra in a program of his works last year.

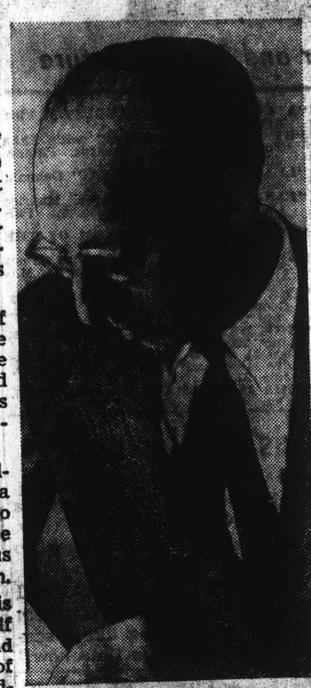
The record companies, of course, were quick to seize the promotional opportunities of the anniversary. Besides, Copland also enjoys a popularity that is rare among serious contemporary American composers.

Copland, Brooklyn-born, studied in Paris with Nadia Boulanger. His earliest works to attract attention explored the possibilities of jazz as a serious medium for musical expression.

Though that exploration is still going on, Copland himself soon abandoned this tack and embarked upon a new period of exploration of advanced "modern" harmonies, counterpoint, and rhythm, which appealed largely to modern music coteries but found no large public response.

COPLAND then turned to a musical idiom which was deliberately reduced to "the simplest possible terms," that is, a simplicity of technique and a directness of speech. Some of it was "functional" music, some for the movies, some for the theater. (Among his soundtracks: "Of Mice and Men," "Our Town," "The Heiress," "The Red Pony."

For the ballet, he wrote "Billy the Kid," "Rodeo," and "Appalachian Spring," drawing from American folk music. Though the Third Symphony did not draw consciously or directly from folk material, he had absorbed the flavor of that music into a distinctly direct and personal expression. A real American composer had arrived who could be placed beside his contemporaries anywhere.



AARON COPLAND
... Conducts on New Discs

ON NEW RECORDS, Copland himself conducts his works.

For RCA Victor, he leads the Boston Symphony in a performance of "Appalachian Spring" and "The Tender Land." Copland's only major opera was not a success. The present recording of a suite drawn from it is a disc debut. Though in Copeland's "folksy" idiom, it is not so straightforward, lively, and colorfully textured as the ballet suite on the other side. "Appalachian Spring" is vital and stylish in this performance.

The Third Symphony is regarded by many as the best American essay in the form. We mention, somewhat belatedly, the Everest recording of the work, for which Copland conducts the London Symphony. That the composer is conducting bespeaks the value of the reading, the London Symphony is playing better and better these days, and the Everest stereo leaves nothing to be desired in sound.

Leonard Bernstein, who also composes, has been conducting the music of Copland for a long time and is considered something of an expert himself. "Rodeo" and "Billy the Kid" are performed by Bernstein's New York Philharmonic under his direction for a new Columbia recording. Mr. B's approach is lucid and dynamic, hitting all the excitements but missing somewhat the other qualities.

AARON COPLAND'S efforts on behalf of other American composers, as performer, administrator and propagandist, are numerous. The honors justly accorded him are, in a sense, a tribute to his compatriots.

The American composer who has not fared as well as he should in the concert hall, has at least had a hearing on records.

American composers on recent records:

Howard Hanson, in two Mercury albums called "The Composer and His Music," conducts the Eastman-Rochester Orchestra in his "Merry Mount Suite" (Vol. 1) and his "Mosaics" (Vol. 2). Both discs, brightly recorded, included narration by the composer.

On an earlier Mercury disc, belatedly noted, Hanson conducts the same orchestra and the Eastman School of Music Chorus in his Symphony No. 2, "Romantic."

Also on Mercury, Mr. Hanson conducts the same orchestra in the music of two of his American contemporaries, Walter Piston's "The Incredible Flutist" and Douglas Moore's "The Pageant of P. T. Barnum."

Mr. Hanson and the E-R also perform Samuel Barber's "Medea" and his "Capricorn Concerto" for Flute, Oboe, Trumpet, and Strings, on Mercury. And, on another disc for the same company, they give William Grant Still's "Sahdji," along with Camargo Guarnieri's Three Dances for Orchestra and Ginastera's Overture to the Creole "Faust." Mr. Still is an American Negro, Guarnieri, a descendant of the violin-makers, is Brazilian, and Ginastera is Argentine.

George Antheil, the American who used to be the "Bad Boy" of international music, gets a record debut for his Symphony No. 4 (1942). Sir Eugene Goossens conducts the London Symphony on the Everest disc. Ginastera's "Estancia" Ballet Suite is on the other side.

AMERICAN CHAMBER music, the Second Quartet of Elliott Carter and the Quartet No. 3 of William S. Schuman, is played by the Juilliard String Quartet on a new RCA Victor disc.

Easley Blackwood's Symphony No. 1 and Alexei Haieff's Symphony No. 2 were the first two contemporary compositions recommended by the jury for commercial recording under the Recording Guarantee Project of the American International Music Fund, founded by the late Serge Koussevitzky to aid living composers. Mr. Blackwood is Indianapolis-born. Mr. Haieff, born in Siberia, has lived in this country for 25 years. Appropriately, Koussevitzky's orchestra, the Boston Symphony, is conducted by Charles Munch for the recording.

MORTON GOULD's "West Point" Symphony; Julian Work's "Autumn Walk," Clifton Williams' Fanfare and Allegro, and Robert Russell Bennett's Symphonic Songs for Band, all for wind ensemble, are played by Frederick Fennell and the Eastman Wind Ensemble on Mercury.

Three Americans are represented on a new Epic disc, "Music for a Golden Flute." They are Charles Griffes (1884-1920), Arthur Foote (1853-1837), and Mr. Hanson. The compositions are Griffes' Poem for Flute and Orchestra, Foote's A Night Piece, and Hanson's Serenade for Fluite, Harp and Strings. Arthur Honegger's Concerto di Camera for Flute, English Horn and Strings is included. The flutist is Maurice Sharp, and Louis Lane conducts the Cleveland Sinfonietta.

DALLAS SCENE—This view of the familiar landmark, the dome of the First Presbyterian Church, is part of a collection of watercolors of Dallas scenes by Julia Thompson Kirkpatrick, currently on view at the Nye Galleries, 3309 Hood. The galleries will be open the Fourth of July, but will close thereafter for the summer.—Staff Photo.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 618,802 S. 812,836
JUL 30 1961

Symphony Isn't Dead

BY MILES KASTENDIECK

"THE TIMES WE LIVE in are terribly exciting musically," says William Schuman. "I don't think that composing is any different today from what it ever was. Bach was just as scientific as anyone composing today.

"Science in the field of composition means craft ... it seems to me that the use of the word science means experimentation, which has always gone on. There is no difference in the experimental techniques of today than in the romantic meanderings of Robert Schumann in his day."

The scene was the Seminar in Contemporary Music at Tanglewood on Friday, July 21. The interlocutor was Aaron Copland. Schuman was present because a program of his works had been offered in the series, and his Seventh Symphony was being played by Charles Munch and the Boston Symphony the following evening.

●

SCHUMAN BELIEVES that those who say that the symphony is dead are talking "hogwash." He is a symphonic composer because the orchestra fascinates him more than anything else.

He compares symphonic writing with architecture; that is, building in large blocks. He is attracted by large structures just as the architect is.

Since he believes that "the job of the composer is to state in sound that which he feels, that music makes sense if it engages the heart and the mind of the listener," his Seventh Symphony should remain provocative for some time.

●

IN THE SENSE that this work represents an American type of music, he pointed out "I have never been self-conscious as an American composer. If they live here, it is perfectly natural for composers to be 'American' in greater or lesser degree.

"My concern today is that too many composers are afraid to look at home—they go exploring in other parts of the world. I am not suggesting provincialism by this, however, merely that a certain snobbishness has arisen.

"For instance, certain areas of the country will not even consider having an American as conductor, like the Midwest. This is chauvinism in reverse."

●

THAT THE Seventh Symphony challenges the listener and starts controversy there is no doubt. It is as difficult a work to grasp as it is to play.

On the threshold of the 'Sixties it should stimulate all Americans at least to ponder what this fellow American has to say naturally.

There is no want of self-assertion in the Seventh: it is powerful music.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,353
JUL 15 1961

U. S. Composers Change Their Tune

By TED STRONGIN
Knickerbocker News Staff Writer

AMERICAN - flavored music is a dead issue today to young composers, according to Aaron Copland who is probably the best known American - flavored composer at home and abroad.

Mr. Copland should know what he's talking about. He has been teaching the young at Tanglewood since 1940, when the Berkshire Music Center first began.

At Tanglewood early this week, Mr. Copland reflected for a spell on the past and present musical scene.

Fight Won in 30's

"American music was a fight of ours in the 20's," said the composer of "Billy the Kid," "Rodeo" and "Appalachian Spring."

The fight was won in the 30's "and then nobody was interested any more," said Mr. Copeland. He did not seem in the least disturbed by the state of affairs.

Nowadays, he said, the up-and-coming composer wants to know about all the new things from Europe: 12-tone music, electronic music, other new approaches.

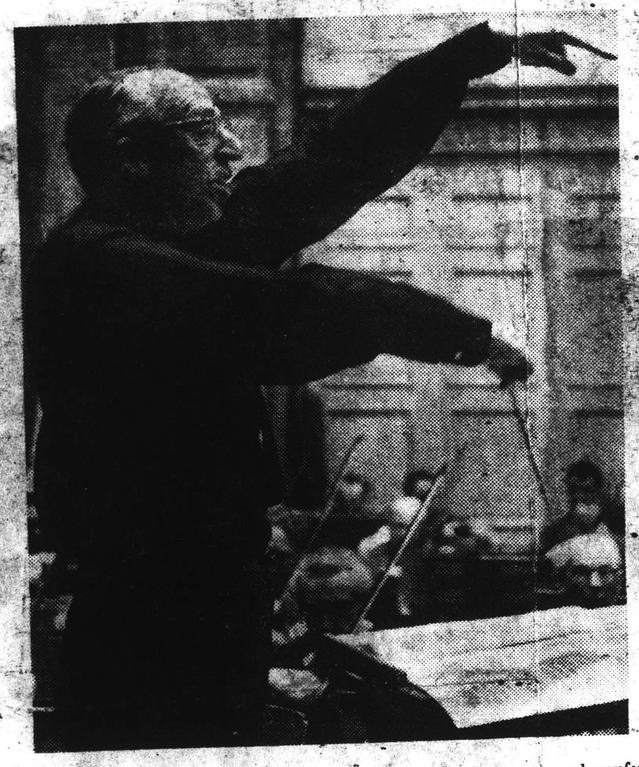
To Mr. Copland, summers at Tanglewood are a golden opportunity to keep in touch with the changing interests of the young. "Some of the best come here," he said.

Changing Interests

Over the years, the field of interest has changed, Mr. Copland has observed. The nature hasn't.

"The young composer always wants to know the latest systematic way of composing so he's not lost in a sea of notes," Mr. Copland said. He and his colleagues at the school oblige with help.

This year's staff for example, includes Wolfgang Fortner and Roberto Gerhard, both Europeans, both schooled in the 12 - tone system originated by Arnold Schoenberg. Another year, Milton Babbitt came up from Princeton to be on the Tanglewood faculty. Mr. Babbitt is an electronic music expert.



AARON COPLAND: Composers are not looking back.

Man on the Move

Most of the time, of course Mr. Copland is not at Tanglewood, which only operates summers. Neither is he at his home near Peekskill - very much.

He gets around. "I've done a lot of conducting in the last five years," Mr. Copland said. He's been to the Soviet Union, Japan, Austria, all under State Department auspices.

Right now, his major project is a movie score. His last one 12 years ago, was "The Heiress," He won an Academy Award for it.

The current project stars Carroll Baker and is called "Something Wild."

Mr. Copland describes it as "wide open...very little dialogue, always a cheerful thing for a composer."

In writing film music, Mr. Copland is aware of his tremendous audience, much greater than the audience that hears his concert works such as the Nonet for Solo Strings, played last Monday at Tanglewood.

His film music, he says, has a tendency to be simpler. But in dramatic moments, he can be as intense and complex as he wishes. Usually, his impressions of a scene or a character are his guides, for instance, "I wouldn't surround a simple girl with abstruse music," he said.

"Something Wild" is complete except for Mr. Copland's score. In an unprecedented move in the industry, the moviemakers agreed to wait four months for Mr. Copland's score. It was the only way he could accept the project.

"When you free lance," he said, "it's hard to get the right picture, the right fee and the right time, all at the same instant."

Sometimes Conductor

At Tanglewood, Mr. Copland's offical title is chairman of the faculty and head of the composition department of the Berkshire Music Center.

He also conducts from time to time. He will be heard leading the Boston Symphony in "Appalachian Spring., and "Preamble" on July 28, at Tanglewood.

Mr. Copland's sector of operation is removed from the recent public controversy about whether Tanglewood programs are too standardized.

"We in the composing department are deeply concerned with contemporary activity," Mr. Copland said. Which means not too standardized.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545
JUL 29 1961

Trigger-Happy Composers

By Louis Chapin
Lenox, Mass.

When two composer-educators as experienced and as conversationally trigger-happy as Aaron Copland and William Schuman arrive on the same lecture platform, almost anything can happen—and it's not likely to be a lecture.

The particular platform for this encounter was that of the Chamber Music Hall at Tanglewood, and the occasion was the third of seven weekly lecture-concerts, each of which spotlights a composer and some of his chamber music. The composer speaks, students perform his music, and the whole affair is given to the public by the Fromm Music Foundation.

Mr. Schuman's coming as the composer of the day concurred with the playing of his Seventh Symphony at the following evening's concert of the Boston Symphony Orchestra; some of his remarks threw light toward that impressive event as well as toward the chamber music we had just heard—his Fourth Quartet and several short choral pieces.

Mr. Copland, as dean of the Berkshire Music Center, welcomed Mr. Schuman (who is the president of Juilliard), and announced that the order of the day would switch the usual opening lecture with the later interview. When his probing and wary questions, after the music, were met with his guest's ebullient urbanity, the mental footwork was in keeping with each composer's nimblest style.

Here is an approximation of the give and take (the impression of brusqueness in some of Mr. Schuman's words was largely offset by his good-natured appearance):

Copland: I know that as a composer you are reluctant to make pronouncements, but I'm going to invite one anyway. What would you say is wrong with the composer's world?

Schuman [quickly]: Nothing. I feel comfortable, happy, and well. What's your next question?

Simply This. . .

Copland: My next question is —why?

Schuman: Well, actually, you're right; I don't believe in pronouncements. And the last thing the 20th century needs is one more analysis. But I do believe in expressing conviction. It's the job of the composer to state in sound that which he feels. That *is* his world—he must reach the mind and engage the heart.

Copland: One of our earlier lecturers, Roberto Gerhard, made the statement that "science seems to have entered the field of composition." Do you agree?

Schuman: As far as I can see there's been no change in that regard over the long stretch. Look at Brahms—we're hearing his First Symphony tonight; we all know he wrote the introduction after he had finished the rest of the first movement, to anticipate the main themes more scientifically. And Bach's "48"—what incredible music he wrote! — with their scientific framework; he was able to be conscious of techniques and formulas, and yet to surpass them. I'm excited about the whole foment: science, to me, means craft, and craft means awareness. [Pause] You don't like it —well, *you* answer it.

Copland: It seems to me something *has* changed; 20th-century science is looming larger and larger, and it's brought about a new way of thinking.

Schuman: But experiment has always gone on. . . .

More or Less

Copland: Has it consistently within the last 50 years?

Schuman: No; I'll agree that there's more now than 50 years ago. This time is heading toward change. But my interest has to be in quality; techniques in themselves—twelve-tone or any other—couldn't help me less.

Copland [half to himself]: I think I'll take your hint. What would you *like* me to ask?

Schuman [looking pleased]: Oh, it doesn't matter. [to audience] You know, I like an interview. If it's successful, it's because I've answered well. If not, it's because the questions are so poor.

Copland [still smiling]: There seems to be one criterion that has waned in the judging of new compositions, and that is the question of Americanism. Do you think that's good or bad?

Schuman: I have never been so conscious of myself as an American composer, though I've never written directly in such styles as the blues. But what I regret is that because of the impressive stream of American writing—including Roy Harris's and your own—during the past few decades, young composers today seem afraid to explore for oil in their own back yard. The problem is a kind of chauvinism in reverse, which produces a terrible insecurity.

Copland: Do you regret the fact that you haven't done much studying abroad?

Schuman: Only in that I love languages and I can't speak them. You know, it's possible to travel and be a dullard; and it's possible to stay on Walden Pond and be quite fantastic.

Any Changes?

Copland: If you were to have your education over again, what would you change?

Schuman: Not one thing. I would have no desire to change its bourgeois values. But for someone else—my son, for instance—it should very likely be set up differently. He's getting much more exacting training than I ever got.

Copland: Why have you written so many symphonies? Why hasn't it been seven operas instead?

Schuman: I'm a symphonic composer. The orchestra fascinates me, and I think a composer should be governed by the medium that draws him. I like the structural process of the symphony, too—if I were a writer I'd be a novelist. I hope I live to write seven more. Some people say the symphony is dead; that's hogwash.

Other Forms?

Copland: How about your other forms?

Schuman: I like them for various reasons. The quartet, for instance, is tonally much more limited, but for those four strings I can write pure music. I enjoy writing choral works, simply because I love to hear all the kids sing them. Actually I've got good tunes in the symphonies, too, but the audiences don't give me that particular satisfaction.

Copland: Do you think you might be tempted to write a choral symphony?

Schuman [sincerely]: That's a brilliant question. But this gets into a different kind of writing. If I want to do it, I'll write cantatas.

Copland [looking at his watch]: Do you have some closing statement?

Schuman [still cool on this warm afternoon]: Good-by, and thank you very much.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 17 1961

Aaron Copland Will Receive MacDowell Award

Composer Aaron Copland of the Berkshire Music Center will be honored ~~Saturday afternoon~~ when he is presented the 1961 MacDowell Award at the MacDowell Colony in Peterborough, N.H.

Groups throughout the world are honoring Mr. Copland this year in celebration of his 60th birthday. The MacDowell Award is especially significant in that it marks the centennial year of Edward MacDowell's birth. He formed the colony to give young artists quarters and maintenance while they worked on their projects. Last year's award went to Thornton Wilder.

Among those expected to be present at the ceremony is Fay Barnaby Kent of Berkeley Heights, N.J., a frequent summer visitor to the Berkshires. Mrs. Kent has been a supporter of the Mac Dowell Colony since 1910, when as national vice president of the Alpha Chi Omega sorority, she persuaded the group to raise runds for the project, and is national chairman of the MacDowell Committee. In addition to this, she has done much on her own to encourage the work of of young artists.

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CHARLOTTE, N.C.
OBSERVER
D. 161,914 S. 179,913

JUL 30 1961

SIGHTS AND SOUNDS

Night Poetic For Copland

The Charlotte Observer
MUSIC AND ART
Sunday, July 30, 1961

By DICK BANKS
Observer Arts Editor

"I tend to write music after dinner. Music is a romantic art. And night time seems to me the romantic time. Music and the evening seem to go together."

It was exciting interviewing American composer-author Aaron Copland.

His ballet, "Appalachian Spring," serene, warm, gentle, is known around the world.

In the difficult task of relating music to ideas associated with the spoken word he has written such works as "Music and Imagination" (1952).

Copeland won a Hollywood Oscar for his score of the film, "The Heiress," a decade ago.

★ ★ ★

"RIGHT NOW," he continued, "I'm busy with the score of another movie, 'Something Wild,' starring Carroll Baker. That's what I ought to be working on instead of giving this interview."

Copeland's office at Tanglewood, Massachusetts, is remarkably bare. He may like it that way for accoustical reasons.

It contained a piano, a small round table, one upholstered throne-like affair, a bench with the same tapestry-material, and assorted recital-hall-type chairs.

Copland talks fast, with an insistent let's-get-this-over-with forcefulness. You feel you're taking it once around with the Indianapolis Speedway champ.

★ ★ ★

COPLAND had a musical phase when he moved from a jazz idiom into way-out contemporary stuff. Then he decided he loved his fellow man (of this day) enough to write for him. His present style resulted.

There's a good rendition of the ballet, "Appalachian Spring" by Columbia Records, with the Philadelphia Orchestra conducted by Eugene Ormandy.

It deals with a pioneer marriage in the Pennsylvania hills, with a bride's dream of coming motherhood, hints of a square dance and country fiddlers and a Shaker tune introduced by a clarinet.

AARON COPLAND

Copland got the Pulitzer prize for "Appalachian Spring" in 1945. His ballet suite, "Billy the Kid," takes the quick-shooting badman right up to his death with an added waltz. In both Copland makes vivid use of the wood winds. There's a strong contemporary feeling in his percussion and his use of the bass.

★ ★ ★

Copland was born in Brooklyn, Nov. 14, 1900. He studied in Fontainbleau and in Paris. In 1925-26 he held a Guggenheim Fellowship.

He's a tall man. At least he appears to be, with a prominent, curving nose, and a very high forehead (this means he has lost the front and middle half of his greying hair). His lower lip protrudes slightly. He has a delightfully human, almost childlike grin.

"A normal day in the life of a composer?

"I take care of affairs during the morning hours. The life of a composer who has been at it a good many years involves lots besides putting notes on paper.

"You have to keep up with the latest developments. You have to keep up with music you find stimulating.

"Always there is correspondence, for instance with young conductors who want to know how to play a certain portion of one of my works. And there are so many young composers!

"You have to make time to compose or you're likely to be swamped with other things.

"Relaxation? I have a place up the Hudson River valley. I putter around the garden. I like the theater and movies. I read magazines and newspapers for relaxation."

★ ★ ★

COPLAND SAID his latest book, published in November is "a collection of articles I have written over the years — 'Copeland On Music.' "

Copland is head of the composition department at Tanglewood, where Charles Munch holds forth in the summer with the Boston Symphony Orchestra.

"How do you go about assessing the ability of a young composer?

"You guess at it. I think it takes an instinct to detect the potential composer in what his hesitant gropings show.

"Hundreds ask for help. When you find one developing well it is a great satisfaction.

"This seems to me not the day of one musical genius. I have thought of myself as one of a whole school of American composers. A country the size of ours brings forth a number of people who together write the significant music of America.

"As for the young composers here at this summer school, all we can do is stimulate them, give them some understanding of their abilities and their difficulties. Yes, help them to help themselves."

Haieff Award

HOLYOKE TRANSCRIPT

Alexei Haieff Wins Boston Symphony Prize

July 8

The Boston Symphony Orchestra's 1961 Horblit Award of $1,000 has been made to the American composer. Alexei Haieff.

Established by Bostonian Mark M. Horblit in 1947, the purpose of the award is "to foster and promote the writing of symphonic compositions by composers resident in the United States by providing for awards to be conferred in recognition of meritorious work in that field, and thus to enlarge and enrich the fund of good music suitable for rendition by symphony orchestra." The Boston Symphony Orchestra has performed three compositions by Mr. Haieff: the Divertimento (ballet, 1944), his Piano Concerto which won the New York Music Critics Circle Award in 1952, and his Symphony No. 2 which won the first American International Music Fund award. Charles Munch and the orchestra have recorded the Symphony No. 2 for RCA Victor.

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Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 124,088

JUL 22 1961

Boston Symphony Composer's Award To Alexei Haieff

THE Boston Symphony Orchestra's 1961 Horblitt Award of $1,000 has been made to the American composer Alexei Haieff.

The award was established by Bostonian Mark M. Horblitt in 1947, to promote symphonic writing by composers resident in the United States and thus to enrich the fund of good music for symphony orchestras.

The Boston has performed three compositions by Mr. Haieff: the Divertimento (ballet, 1944), his Piano Concerto which won the New York Music Critics Circle Award in 1952, and his Symphony No. 2 which won the first American International Music Fund Award.

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

JUL 9 1961

Horblit Award

The Boston Symphony Orchestra's ~~1961 Horblit~~ Award of $1,000 has been made to the American composer, Alexei Haieff.

Established by Bostonian Mark M. Horblit in 1947, the purpose of the award is "to foster and promote the writing of symphonic compositions by composers resident in the United States by providing for awards to be conferred in recognition of meritorious work in that field, and thus to enlarge and enrich the fund of good music suitable for rendition by symphony orchestras." The Boston Symphony Orchestra has performed three compositions by Mr. Haieff.

The award committee, consisting of the conductor of the Boston Symphony Orchestra, the president of the Orchestra's trustees, and the head of the department of music at Harvard, has previously granted the Horblit Award to Aaron Copland, Walter Piston, Leonard Bernstein, Lukas Foss, Lec Smit, Andrew Imbrie, Rose Lee Finney and Easley Blackwood.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,955

JUL 10 1961

Composer Haieff Wins Boston Symphony Award

LENOX, Mass. (UPI)— American composer Alexei Haieff has won the 1961 Horblit Award of $1,000 given by the Boston Symphony Orchestra.

Three of Haieff's compositions have been played by the orchestra. One of them, Symphony No. 2, had been recorded by Charles Munch and the orchestra. The others are his Piano Concerto, which won the New York Music Critics Circle Award in 1952, and the Idvertimento, a 1944 ballet.

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Register (e)
NEW HAVEN, Conn.
Circ. 100,394

JUL 30 1961

HORBLIT AWARD TO COMPOSER HAIEFF

In passing there is a recent announcement from Tanglewood of particular interest to patrons of the New Haven Symphony's concerts. The Boston Symphony's 1961 Horblit Award of $1,000 has been made to composer Alexei Haieff. Haieff's Symphony No. 3, commissioned by the New Haven Symphony under a grant from the William Inglis Morse Trust for Music, was successfully premiered in the orchestra's final Woolsey Hall concert last season.

The Boston Symphony has performed three of Haieff's works, one of which was his Symphony No. 2 which the orchestra has recorded for RCA Victor. This work incidentally won the first American International Music Fund Award. The other two works are the Divertimento (ballet, 1944) and the Piano Concerto which received the New York Music Critics Circle Award in 1952.

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Esplanade

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Sun (e)
LOWELL, Mass.
Circ. 43,185

JUN 29 1961

Piano Marvel

Lowell Youngster To Share Spotlight With Boston Pops

By Alfred Burke

LOWELL—Haydn's piano "Concerto in D major" is no ordinary undertaking for a girl 11 years old.

However, we are certain that on the morning of July 12, at the Hatch memorial shell on the Esplanade, members of the Boston Pops orchestra will be certain that City Councilor and Mrs. William Moriarty's daughter Deborah, has proven equal to the task.

This will be a big affair to the lovely little miss who attends the Oaklands school and causes her playmates on Wentworth avenue to open their eyes real wide whenever she sits down at the piano. But Deborah doesn't just sit there.

With the careful guidance and coaching of her teacher, Miss Anna Scannell, she has absorbed and learned the secret of making the three B's and several immortal composers come to life. She has a tremendous repertoire. And the writings of the already named composers plus Bach, Mozart as well as the giants of the Italian and French schools are her constant companions.

This little lady however has one weakness. She startles everyone when she gets so completely wrapped up in the keyboard that she refuses to take time out for refreshments such as ice cream sodas and other goodies that turn the head of those from eight to 80.

Deborah Moriarty

FOR HER benefit the pauses come often, but she is soon "aboard" her piano bench and whirling her way through a world of sonatas and pieces familiar to the period of early composition. The Beethoven pieces are her favorites, and she refuses to accept the master as a grouchy and gruff person as described in history books.

Bach intrigues her, and it is truly amazing as to how she has captured the styling of his work. She moves her way along in a steady and smoothly styled rhythm, and she makes his work just what it should be—wonderful but not overdone.

Two years ago we sat through an informal program which Debbie played. How delightful to hear Beethoven created in true character, Mozart done in light and clearly executed passages, and Debussy moving in an effective picture.

Those who know piano marvel at her ability to approach a Bach "invention." This is no ordinary feat, especially when she does it with understanding and a musicanship that belies her tender years. This little item drew warm praise from Miss Rose Raymond the noted New York teacher who served as judge at the recently conducted National Piano Guild sectional auditions which were held at Lowell State college.

PLAYING a full program of required pieces Deborah auditioned in a special class, a group created for the student of outstanding talent. She also has achieved standing in a class that covers the entire international scene.

She was selected to appear with the Pops in the weekly children's concert series following an audition with Harry Ellis Dickson a member of the Boston Symphony orchestra, and associate conductor of the Boston Pops. Debbie delighted the veteran musician, and his enthusiasm was such that he took time out to invite Maestro Arthur Fiedler to "sit in" on the remainder of the program.

In the program on July 12, Deborah will share the solo spotlight with a boy who shows promise, and will be heard in the opening movement of the Haydn. Deborah will play the final two movements and if her musical life follows the usual pattern she will be completing only the early part of a career as soloist with orchestra.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 427,983

JUL 2 1961

Fiedler Begins Concerts On Esplanade Tonight

Arthur Fiedler will begin tonight at 8:30, in the Hatch Memorial Shell on the Charles River Esplanade, the 33d season of free, open-air Esplanade Concerts.

They will be performed by an orchestra of Boston Symphony men the next two weeks, with the exception of next Saturday night and Thursday, July 13. A second series will be given Aug. 21 through the 26th. Children's programs will be presented at 10:15 to 11:15 the Wednesday mornings of July 5 and 12, and Aug. 23.

The Hatch Memorial Shell is located near the foot of Mt. Vernon st. Programs for this week:

Tonight at 8:30. Little Fugue in G minor, Bach; Symphony No. 2, in D major, Beethoven; The Star Spangled Banner; Piano Concerto No. 3, in C minor, Op. 37, Beethoven, Soloist: Ralph Votapek.

Monday, at 8:30 p.m. Eine kleine Nachtmusik, K. 525, Mozart; Symphony No. 41, in C major, "Jupiter," K. 551, Mozart; The Star Spangled Banner; Irish Suite, Anderson; American Salute, Gould; American Patrol, Meacham.

Tuesday, at 8:30. March "1776" (Chester), Longenden; Symphony in B minor ("Unfinished"), Schubert; Suite from "Gayne," Khachaturian; America; Star Spangled Banner; Rhapsody in Blue, Gershwin, Soloist; Leo Litwin; Battle Hymn of the Republic, Steffe-Gould; Salute to the Armed Forces, Bodge; Stars and Stripes Forever, Sousa.

Wednesday at 10:15 a.m., first Children's Concert. March of the Toys, from "Babes in Toyland", Herbert; "Overture to "William Tell", Rossini; Solo Violoncello: Martin Honerman; Schwanda Polka, Weinberger; First Movement, Piano Concerto in D major, Haydn, soloist: Stephen Steinberg; "The Sorcerer's Apprentice," Dukes; Pops Round-Up; The Star-Spangled Banner.

Wednesday at 8:30 p.m., Symphony No. 1, in C minor, Op. 68, Brahms; The Star-Spangled Banner; The Animals' Carnival, Grand Zoological Fantasia, Saint-Saens; Soloists: Leo Litwin and Samuel Lipman; French Military March, from "Algerian Suite", Saint-Saens.

Thursday at 8:30 p.m.: Overture, Fingal's Cave, Mendelssohn; Symphony No. 4, in A major, Op. 90 ("Italian"), Mendelssohn; The Star-Spangled Banner; Rhapsody on a Theme of Paganini, for Piano and Orchestra, Rachmaninoff, soloist Joella Jones; Polovetsian Dances, from "Prince Igo," Borodin.

Friday at 8:30 p.m.: Prelude to Act III, from "Lohengrin," Wagner; A Seigfried Idyll, Wagner; Piano Concerto No. 2 in A major, Litszt, soloist Samuel Lipman; The Star-Spangled Banner; Prelude and Love-Death, from "Tristan and Isolde," Wagner; Overture to "Tannhauser," Wagner.

No concert Saturday.

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Boston Business
BOSTON, Mass.
Monthly Ch. of Com.
Circ. 5,000

JUN 1961

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American (e)
BOSTON, Mass.
Circ. 165,763

JUN 26 1961

Music on The Esplanade

The 33d season of the Esplanade Concerts will be opened by Arthur Fiedler, their founder and conducter, on Sunday evening, July 2 at 8:30 in the Edward Hatch Memorial Shell on Storrow drive, at the foot of Mt. Vernon st., Beacon Hill.

The Hatch Shell on Boston's Charles River Esplanade. The Boston Pops Orchestra provides free performances at the Shell in the summer.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 157,545

JUL 1 1961

On the E

New Season Opening Sunday

The 33rd season of the Esplanade Concerts will open Sunday night at the Hatch Memorial Shell under the direction of their founder Arthur Fiedler. He has announced five soloists for the week, all pianists.

Ralph Votapek will be heard in Beethoven Concerto No. 3 on opening night. On Tuesday Leo Litwin will again be featured in Gershwin's Rhapsody in Blue.

The first Children's Concert will be held Wednesday morning at 10:45. Harry Ellis Dickson will be the commentator, and Stephen Steinberg will play the first movement from Haydn's D Major Concerto.

The programs:

Sunday Evening, July 2

Little Fugue in G minor ..... Bach
Symphony No. 2, in D major ..... Beethoven
The Star-Spangled Banner
Piano Concerto No. 3, in C minor, Op. 37 ..... Beethoven
Soloist: Ralph Votapek
Arthur Fiedler, Conductor

Monday Evening, July 3

Eine kleine Nachtmusik, K. 525 ..... Mozart
Symphony No. 41, in C major, "Jupiter," K. 551 ..... Mozart
The Star-Spangled Banner
Irish Suite ..... Anderson
American Salute ..... Gould
American Patrol ..... Meacham
Arthur Fiedler, Conductor

Tuesday Evening, July 4

March, "1776" (Chester) ..... Langendoen
Symphony in B minor ("Unfinished") ..... Schubert
Suite from "Gayne" ..... Khachaturian
The Star-Spangled Banner
America
Rhapsody in Blue ..... Gershwin
Soloist: Leo Litwin
Battle Hymn of the Republic ..... Steffe-Gould
Salute to the Armed Forces ..... Bodge
Stars and Stripes Forever ..... Sousa
Arthur Fiedler, Conductor

First Children's Concert
Wednesday Morning, July 5
Time: 10:45

March of the Toys, from "Babes in Toyland" ..... Herbert
Overture to "William Tell" ..... Rossini
Solo Cello: Martin Hoherman
Schwanda Polka ..... Weinberger
First Movement, Piano Concerto in D Major ..... Haydn
Soloist: Stephen Steinberg
The Sorcerer's Apprentice ..... Dukas
Pops Round-Up ..... Arr. Hayman
The Star-Spangled Banner
Commentator: Harry Ellis Dickson
Arthur Fiedler, Conductor

Wednesday Evening, July 5

Symphony No. 1, in C minor, Op. 68 ..... Brahms
The Star-Spangled Banner
The Animals' Carnival ..... Saint-Saëns
Soloists:
Leo Litwin and Samuel Lipman
French Military March, from "Algerian Suite" ..... Saint-Saëns
Arthur Fiedler, Conductor

Thursday Evening, July 6

Overture, Fingal's Cave ..... Mendelssohn
Symphony No. 4 ("Italian") ..... Mendelssohn
The Star-Spangled Banner
Rhapsody on a Theme of Paganini, for Piano and Orch. ..... Rachmaninoff
Soloist: Joella Jones
Polovetsian Dances, from "Prince Igor" ..... Borodin
Arthur Fiedler, Conductor

Friday Evening, July 7

Prelude to Act III, from "Lohengrin" ..... Wagner
A Siegfried Idyll ..... Wagner
Piano Concerto No. 2, in A major ..... Liszt
Soloist: Samuel Lipman
The Star-Spangled Banner
Prelude and Love-Death, from "Tristan and Isolde" ..... Wagner
Overture to "Tannhäuser" ..... Wagner
Arthur Fiedler, Conductor

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 287,665

JUL 2 1961

Esplanade

Arthur Fiedler opens the 33rd season of Esplanade Concerts at the refurbished Hatch Shell by the Charles River tonight at 8:30. There will be a special concert July 4 with old and newer patriotic music included in the program. The first children's concert will be held Wednesday morning at 10:15 p.m. Mr. Fiedler will conduct all performances this week through Friday. There is no concert Saturday. All evening performances start at 8:30. There is no admission charge but chairs may be rented and programs are available.

The programs follow:

TODAY

Little Fugue in G minor ..... Bach
Symphony No. 2, in D major ..... Beethoven
The Star-Spangled Banner
Piano Concerto No. 3 ..... Beethoven
Soloist: Ralph Votapek

MONDAY

Eine kleine Nachtmusik, K. 525 ..... Mozart
Symphony No. 41 "Jupiter," K. 551 ..... Mozart
The Star-Spangled Banner
Irish Suite ..... Anderson
American Salute ..... Gould
American Patrol ..... Meaeham

TUESDAY

March, "1776" (Chester) ..... Langendoen
Symphony in B minor ("unfinished") ..... Schubert
Suite from "Gayne" ..... Khachaturian
America
The Star-Spangled Banner
Rhapsody in Blue ..... Gershwin
Soloist: Leo Litwin
Battle Hymn of the Republic ..... Steffe-Gould
Salute to the Armed Forces ..... Bodge
Stars and Stripes Forever ..... Sousa

WEDNESDAY MORNING

March of the Toys, from "Babes in Toyland" ..... Herbert
Overture to "William Tell" ..... Rossini
Solo Violoncello: Martin Hoherman
Schwanda Polka ..... Weinberger
First Movement, Piano Concerto in D major ..... Haydn
Soloist: Stephen Steinberg
The Sorcerer's Apprentice, Poem ..... Dukas
Pops Round-Up ..... arr. Hayman
The Star-Spangled Banner

WEDNESDAY EVENING

Symphony No. 1 ..... Brahms
The Star-Spangled Banner
The Animals' Carnival, Grand Zoological Fantasia ..... Saint-Saens
Soloists: Leo Litwin and Samuel Lipman
French Military March, from "Algerian Suite" ..... Saint-Saens

THURSDAY

Overture, Fingal's Cave ..... Mendelssohn
Symphony No. 4 ("Italian") ..... Mendelssohn
The Star-Spangled Banner
Rhapsody on a Theme of Paganini for Piano and Orchestra ..... Rashmeninoff
Soloist: Joella Jones
Polovetsian Dances, from "Prince Igor" ..... Borodin

FRIDAY

Prelude to Act III, from "Lohengrin" ..... Wagner
A Siegfried Idyll ..... Wagner
Piona Concerto No. 2, in A-major ..... Liszt
Soloist: Samuel Lipman
The Star-Spangled Banner
Prelude and Love-Death, from "Tristan and Isolde" ..... Wagner
Overture to "Tannhauser" ..... Wagner

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Sunday Globe
BOSTON, Mass.
Circ. 427,983

AUG 20 1961

Final Esplanade Concerts

The Esplanade concerts resume for the third and final week tomorrow evening. They will continue nightly at 8:30 through Aug. 26 at the Hatch Memorial Shell on Storrow Drive at the foot of Mt. Vernon st., Beacon Hill. There will be a children's concert on Wednesday evening, at 10:15 in addition to the usual evening concert.

The Boston Symphony Musicians, after playing two weeks on the Esplanade in July, have been performing in the Berkshire Music Festival which concludes Sunday afternoon, Aug. 20.

The programs of the week are as follows:

Monday, Aug. 21, at 8:30. Harry Ellis Dickson will conduct:

Academic Festival, Overture, Brahms; Symphony No. 100, in G major ("Military"), Haydn; Violin Concerto in E-minor, Op. 64, Mendelssohn, with soloist, Fredy Ostrovsky; Ballet Music from "Faust," Gounod.

Tuesday, Aug. 22, at 8:30. Dickson will conduct:

Overture to "Genoveva," Schumann; Variations on a Theme of Haydn, Op. 56a, Brahms; Overture to "Die Fliedermaus," Strauss; Concerto to D minor for Strings, Op. 3, No. 11, Vivaldi; Ave Maria, Schubert-Wilhelmj, with solo violin, Roland Tapley; Espana, Rhapsody, Chabrier.

Wednesday, Aug. 23, at 10:15. Children's Concert. Dickson will conduct:

The Thunderer, March, Sousa; Miller's Dance, from "The Three-Cornered Hat," Falla; Finale from Symphony No. 4, in A major, Op. 90, Mendelssohn; ("Italian"); First Movement from Violin Concerto in E minor, Mendelssohn, with soloist, Penny Ambrose; Irish Tune from County Derry, arr. Grainger; Farandole, from "L'Arlesienne" Suite No. 2, Bizet; Russian Sailor's Dance, from "The Red Poppy," Gliere; Hoe Down, from "Rodeo," Copland.

Wednesday, Aug. 23, at 8:30. Dickson will conduct:

"Don Juan," Tone Poem, Op. 20 (after Nikolaus Lanau), Strauss; Symphony No. 35, in D major ("Haffner") K. 385, Mozart; Trumpet Concerto in E major, Hummel, with soloist Armando Ghitalla; Minuet for Strings, Boccherini; Suite from "The Three-Cornered Hat," Falla.

Thursday, Aug. 24, at 8:30. Dickson will conduct:

Overture to "Coriolan" (after Collin), Op. 62, Beethoven; Symphony No. 36, in C major, ("Linz"), K. 425, Mozart; Serenade for Strings, Op. 48, Romeo and Juliet, Overture-Fantasia, Tchaikovsky.

Friday, Aug. 25, at 8:30. Arthur Fiedler will conduct:

Overture to "The Marriage of Figaro, Mozart; Violin Concerto in D major, Op. 61, Beethoven, with soloist George Zazofsky; Prelude to "Lohengrin," Wagner; Excerpts from "The Damnation of Faust," Berlioz.

Saturday, Aug. 25, at 8:30. Fiedler will conduct:

Polonaise from "Eugene Onegin," Violin Concerto, Op. 35, with soloist, Joseph Silverstein, Suite from "The Nutcracker." Finale from Symphony No. 4, Tchaikovsky.

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Herald (m)
BOSTON, Mass.
Circ. 175,076

JUL 3 1961

50 Wait in Vain In Esplanade Rain

Arthur Fiedler sent 50 drenched music-lovers home last night after a violent summer thundersquall threatened to wash the Boston Pops Orchestra from Hatch Memorial Shell.

The 50 dogged fans, shielded by umbrellas and ponchos, waited patiently as sheets of rain were whipped across the Charles River.

Fiedler announced that the opening performance of the Esplanade concerts would be tonight at 8:30 p. m.

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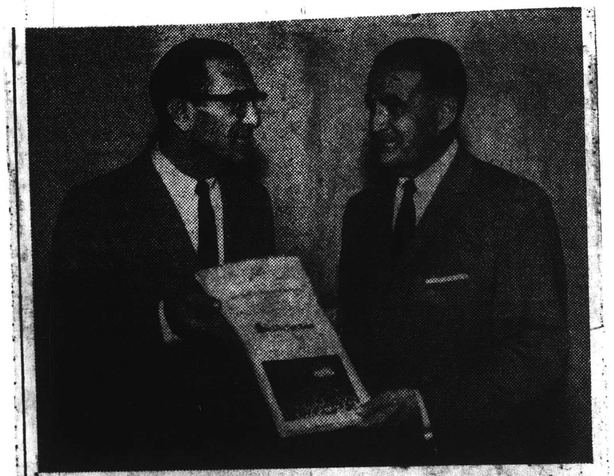
Dorchester Citizen
BOSTON, Mass.
Comb. Circ. 25,300

JUL 20 1961



APPRECIATION—The Esplanade Orchestra of Boston Symphony musicians under the direction of Harry Ellis Dickson, presented the first of the year's Children's concerts July 17 at the Hatch Memorial Shell. The program was sponsored by Stop & Shop, Inc. Dickson, left, presents Norman S. Rabb, Stop & Shop senior vice president, with a certificate of appreciation on behalf of the orchestra.

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Morning Globe
BOSTON, Mass.
Circ. 191,991

JUL 3 1961

Esplanade Concerts Opening Rained Out, Premiere Tonight

The 33d season of open-air Esplanade Concerts will have its premiere tonight. Last night's opening was rained out.

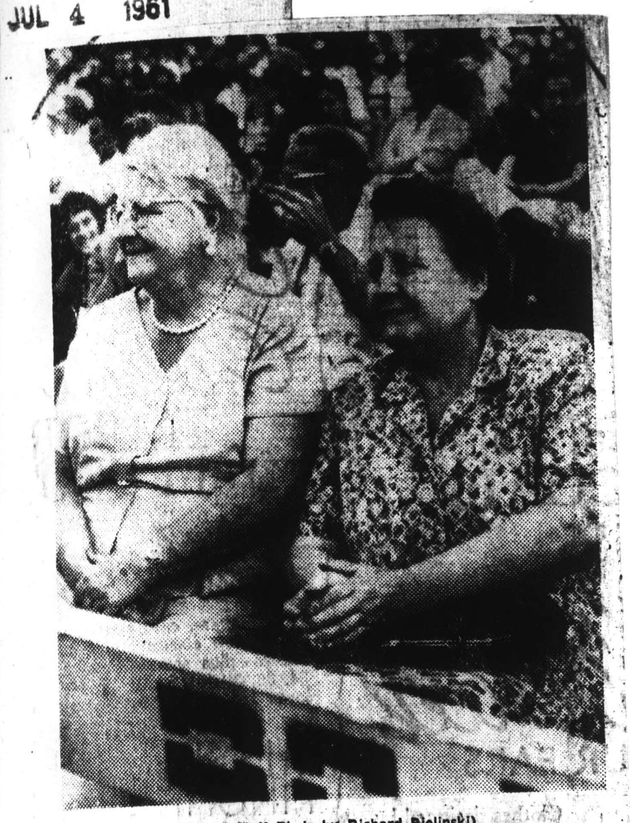
Arthur Fiedler will conduct an orchestra of Boston Symphony men in Hatch Memorial Shell on Charles River Esplanade starting at 8:30.

The free concerts will be presented nightly the next two weeks with the exception of this Saturday and Thursday, July 13.

Children's programs are presented Wednesday mornings from 10:15 to 11:15.

A second series will be given Aug. 21 through Aug. 26.

Herald (m)
BOSTON, Mass.
Circ. 177,105
JUL 4 1961



(Herald Staff Photo by Richard Bielinski)

THIRTY-THIRD OPENING—Mrs. Florence Dunlap of Westland avenue, left, and Betty Cooper of St. Stephens street attend opening night of Esplanade Concerts for 33d time. They arrived at 5 p.m. and sat through rain shower for front row seats.

Esplanade Concerts in 33d Season

Fiedler Artistry Enthralls 8000

By MICHAEL C. JENSEN

The grass was wet, the breeze cool, and the music red, white, and blue last night as the 33d season of Esplanade Concerts got off to a belated start with a special pre-Fourth of July program.

It rained bucketsful up to two hours before Maestro Arthur Fiedler lifted his baton and started the orchestral fireworks.

Sunday, for the third time in 33 years, the opening concert was canceled, but it took a tornado scare to do it.

Some 8,000 enthralled music lovers took to the grass at Edward Hatch Memorial Shell on the Charles River and soaked up an evening of music — Boston Symphony style.

"It makes me happy to be here," said Fiedler, "because the Esplanade Concerts are my baby."

The concerts were started by

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Morning Globe
BOSTON, Mass.
Circ. 191,991
JUL 4 1961

10,000 Jam Esplanade For Concert

Over 10,000 music lovers made their way to the Esplanade last night for the opening of the 33d season of the famed outdoor concerts, despite the fact that, for a while, it appeared "stormy weather" would be the only allusion to music.

The Sunday evening opening was cancelled because of the heavy winds and rain that lashed the area, leaving some 100 drenched fans of the Esplanade Concerts who heard not a single note of music.

CONCERT
Page Ten

t at 7:20 last night, the rain stopped, and the late-day sun flashed the signal for the arrival of the thankful crowd.

Another hitch almost canceled the opening. Necessary wiring for the lighting and sound amplification systems had not been done.

M.D.C. Comm. Robert F. Murphy speeded up the completion of job bids, and the work was finished in time.

Among the 10,000 present last night were large groups of elderly persons from the Marian Manor, South Boston, South End House, N. E. Deaconess Assn., Concord and Home for Aged Women.

Only three in the huge throng apparently did not feel the music of the Boston Pops was worthwhile. Three teenage girls turned on rock 'n roll music on their portable radio. After icy stares of nearby people they shut it off.

Fiedler Arrives

At 8:30 sharp, conductor Arthur Fiedler marched on stage, bowed to the audience and signalled his 75 musicians into the first selection.

Fiedler wore no jacket. But he wore a green necktie, particularly appropriate for Leroy Anderson's "Irish Suite", commissioned by the Eire Society of Boston.

In the middle of the concert, the assemblage looked skyward after hearing apparent rumbling of thunder.

But it was only the sound of fireworks on Cambridge Common, visible from the Esplanade.

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Sunday Herald
BOSTON, Mass.
Circ. 287,665
JUL 16 1961

Hatch Concerts Resume Aug. 23

Yesterday marked the final Esplanade concert of the two-week series at the Hatch Shell on the Charles Esplanade. The Boston Symphony musicians now rejoin their colleagues at Tanglewood for the concerts by the full orchestra.

At the close of the Berkshire Festival the Esplanade Concerts through 26 with a special children's program on Wednesday will resume from Aug. 23 morning of that week.

The concerts founded by Arthur Fiedler have retained their popularity with large audiences present at the free open-air programs throughouf the past two weeks.

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Sunday Herald
BOSTON, Mass.
Circ. 287,665
JUL 2 1961

Fiedler Directs At Castle Hill On Saturday

Arthur Fiedler and 30 members of the Boston Symphony Orchestra will highlight the next weekend at the Castle Hill concert services in Ipswitch.

Friday at 8:30 p.m., pianist Earl Wild will present a series of piano solos.

Mr. Fiedler will conduct an all-Mozart program on Saturday at 8:30 p.m. beginning with "Eine Kleine Nachtmusik," followed by the C Major Piano Concerto in which Mr. Wild will be the soloist, and Mozart's Symphony No. 41, "Jupiter."

Seats for the series are available at Filene's in Boston and at various North Shore agencies.

8000 Music Lovers Enjoy First Esplanade Concert

(Continued from First Page)

Fiedler in 1929 when he was a violinist with the Boston Symphony Orchestra.

"And this beautiful shell is certainly different from our first," he said. "The original used to sway in the breeze so we all thought it would tumble down on us."

Sitting under the soft lights of the shell were three musicians who, like Fiedler, were celebrating their 33d year at the Esplanade.

Minot Beale, a violinist from North Abington, shook his head in disbelief.

NOT CAT-COOL

"It doesn't seem possible," he said, "that I've been at this for 33 years."

"It's cool," he said, (Not cat-cool but shirt-sleeve-cool).

Another violinist, Samuel Diamond of Boston, marveled at the pleasure of playing outdoors, close to nature.

"It reminds me of our concerts in Australia," he said, "where we played in unheated concert halls wearing overcoats and earmuffs."

Oboeist Jean deVergie enthused over the newly renovated shell. "It's the best I've ever played in," he said. "And look at all the wonderful people who could never have a chance to see us without these concerts."

Sitting in the front row, just behind the police barricade, were Betty Cooper of St. Stephens Street and Mrs. Florence Dunlap of Westland Avenue.

They smoothed their damp dresses and settled back to enjoy the concert.

"Yes, we've been coming for 33 years," said Miss Cooper. Today we got here at 5 p.m. When the rain started guess where we headed?"

Into the shell, naturally.

OVATION CUT SHORT

At 8:32 Fiedler strode onto the stage. An ovation was cut short after 30 seconds when he lifted his baton and motioned the orchestra into action.

It was Mozart's Eine Kleine Nachtmusik.

In addition to the traditional post-intermission opener, The Star Spangled Banner, Fiedler led Gould's American Salute, and Meacham's American Patrol.

Other numbers included Mozart's Symphony No. 41, and the Irish Suite by Anderson.

The crowd of 8,000 was smaller by almost half than customary opening night audiences.

Police blamed a 7 p.m. rain squall and the sad experience of hundreds who were washed out of the scheduled opening Sunday.

Fiedler will conduct all this week. The concerts will continue through July 15, except July 8 and 13.

241

MIDLAND, MICH.
NEWS
D. 11,578
JUL 5 1961

Featurama

Detroit Masonic Auditorium Offers Varied Attractions

During the 1961 - 62 season the Detroit Masonic Auditorium, under the general managership of C. W. VanLopik, will again offer an exciting and distinguished array of symphony orchestras, artists and dance companies on the concert and symphony series.

The high light of both Series will be the first Detroit appearance of the internationally renowned New York City Ballet Company. This dance group, under the direction of George Balanchine, will be the initial attraction of the concert series on Friday, October 13.

Friday, October 20 will mark the premiere of the symphony series, celebrating its 16th year with the appearance of the Boston Symphony under the baton of Charles Munch. The highly acclaimed Berlin Symphony, conducted by Karl Boehm, will follow on Friday, November 10. Featured for the first time this year on this series will be the New York City Opera Company. Julius Rudel will lead the cast and orchestra on Friday, November 17 in a performance of Puccini's "Madame Butterfly." Walter Susskind will conduct the Toronto Symphony, on Wednesday January 3, and Eugene Ormandy with the Philadelphia Orchestra will close the Symphony series on Wednesday, May 2.

The Concert Series, celebrating its 29th year, will offer seven artists, orchestras and dance companies. Following the New York City Ballet will be Poland's Mazowsze Dance Company. Regarded as the Moiseyev of Poland, this company of more than one hundred will perform on Friday November 3.

Luboshutz and Nemenoff, the two - piano team, will return to the Masonic Auditorium on Friday, December 8. Zino Francescatti will appear on Friday, January 12.

On Friday, February 2, soprano Mary Costa, wil make her Masonic Auditorium debut. The Boston "Pops" Orchestra under Arthur Fiedler, which was absent from Detroit the past season, will be heard on Saturday, February 17. Concluding the Concert Series will be Arthur Rubinstein, on Friday March 23.

Additional information concerning the Concert and Symphony Series may be obtained by writing the Masonic Auditorium, 506 Temple, Detroit 1, Michigan.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Circ. 143,529

AUG 2 1961

Boston Pops Will Play in Newport

The Boston Pops Orchestra with Arthur Fiedler conducting will present a program at Newport Aug. 27 at 8:30 p.m. for the benefit of the Boys Clubs of Newport County.

The concert, which will be held in the Naval Station Drill Hall, is being sponsored for the second consecutive year by the Newport Music Festival, Inc. headed by Howard G. Cushing.

Mrs. Benjamin Ladd Cook of the committee in charge announced yesterday that the program would be lighter than last year.

All seats will be three dollars each but tables for four may be reserved in advance for $20 through the Boys Club office in Newport. On the night of the concert, individual table seats for one to four will be available at $5 each.

Mrs. Lydia A. Foote heads the committee in charge of the concert. It includes Mr. Cushing, Mrs. Cook, Mrs. Theodore P. Grosvenor, Irving A. Roiter, Frank L. Nunes, Adm. Richard W. Bates (ret), William A. Cary and James E. Whitford.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 61,175
AUG 2 1961

Newport Concert To Be Presented By Boston Pops

The Boston Pops Orchestra with Arthur Fiedler conducting will present a program at Newport Aug. 27 at 8:30 p.m. for the benefit of the Boys Clubs of Newport County.

The concert, which will be held in the Naval Station Drill Hall, is being sponsored for the second consecutive year by the Newport Music Festival, Inc. headed by Howard G. Cushing.

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CHICAGO, ILL.
SUN-TIMES
D. 566,219 S. 648,179
JUN 30 1961

Nine Boston 'Pops' For July, August

Nine concerts by the Boston "Pops" Orchestra, conducted by Arthur Fiedler, will be broadcast on FM Radio Station WFMT (98.7) during July and August.

Originating from Boston's Symphony Hall, it is scheduled for Saturday evenings at 8 p.m., beginning this Saturday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 427,983

JUL 2 1961

Berkshire Concerts Again on WGBH-FM

The opening Berkshire Music Festival concert of the 1961 season will be presented by WGBH-FM Saturday, July 8 at 8:25 p.m. This marks the eighth consecutive year WGBH-FM has recorded the concerts.

Charles Munch has chosen an all-Bach program to inaugurate the season. He will direct the orchestra in four Suites: Numbers 3, 2, 1 and 4.

Throughout the Summer WGBH will broadcast Festival concerts each Saturday evening and on Monday nights (starting July 11) Tanglewood concerts in stereo will be presented with WBCN-FM (104.1 mc).

In addition to the Boston Symphony Orchestra concerts, many chamber music and student performances will be recorded for broadcast during Fall and Winter months.

GREENVILLE, S. C.
NEWS
D. 80,524 S. 84,660
JUL 2 1961

Boston Pops Plays In Lo

Dates for the five Greenville Community Concert Association 1961-62 attractions were announced yesterday by R. Earle Gregory, president.

They are:

Hilda Gueden, soprano, Thursday, Oct. 10.

The Goldovsky Grand Opera Theater with "Barber of Seville" (in English), Monday, Dec. 4.

Ferrante and Teicher, duo-pianists, Monday, Feb. 26.

Boston Pops Tour Orchestra, conducted by Arthur Fiedler, Monday, March 26.

Mr. Gregory said Miss Gueden is the singer selected to perform at the musical attended by President Kennedy and Premier Khrushchev in Vienna.

Admission to concerts is by season membership only. Memberships are: reserved section, $14; general admission, $11; student, $4.

Information may be secured by writing P. O. Box 5541 or telephoning 244-5951.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Wednesday, August 9, 1961

Symphony 'Live' on TV

The National Broadcasting Co.'s "Today" show will be televised "live" from 7 to 9 a.m. tomorrow from the Boston Symphony Orchestra's 200-acre estate in Lenox, Mass., to a nationwide audience estimated at 6,000,000 viewers.

John Chancellor, host on the program, will interview Mrs. Serge Koussevitzky, Aaron Copland and Arthur Fiedler, among others, and the Boston Fine Arts Quartet (members of the Boston Symphony Orchestra) will perform.

Leinsdorf

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
AUG 5 1961

Whitestone

BSO CONDUCTOR-TO-BE Erich Leinsdorf is making his first extended visit to Tanglewood this week, making his headquarters at Heaton Hall in Stockbridge. Currently conductor for the Metropolitan Opera in New York, Mr. Leinsdorf will take over the BSO post from Dr. Munch in September, 1962.

PHILADELPHIA, PA.
NEWS
D. 270,746 SAT. 193,765
JUL 17 1961

Young Dell 'Alumni' to Meet

Robin Hood Dell will host a reunion Wednesday for all the young musicians who have appeared as soloists in its children's concert series.

The event will commemorate the tenth year of free musical events for children of Philadelphia at the Dell. It will take place backstage following the second children's concert of the current season, set for 11 a.m.

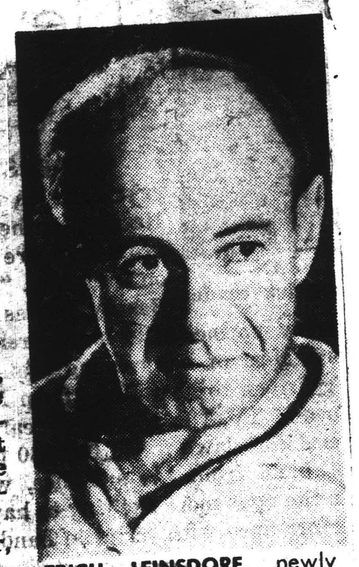
IN ALL, 31 Dell "alumni" will be guests at the hotdog, coke and birthday cake party. Most of the youngsters are still in school but others are about to be launched on a full-time concert career.

These include Susan Starr, 19, and the 21-year-old Marlowe Twins, all pianists.

Wednesday's concert has been entitled "Music for a Summer's Day." It will feature John Constantine, 13, on the accordian and Adrienne Zecca, 12, who will narrate a musical version of "Jack and the Beanstalk." William Smith will conduct.

ERICH LEINSDORF, who has just been named music director and chief conductor of the Boston Symphony Orchestra, effective September, 1962, will conduct four concerts during the current Dell season, the first three of which will occur this week.

He will be on the Podium tonight with Isaac Stern as violin soloist. Tomorrow night he will present symphonic selections of Wagner and Tschaikovsky. Beethoven's Ninth Symphony will be his offering at Thursday's concert. Appearing in the work will be four Metropolitan Opera stars as soloists and the Singing City Choirs.



ERICH LEINSDORF, newly named conductor of the Boston Symphony Orchestra, will be on the podium at Robin Hood Dell for tomorrow night's symphonic program.

PHILADELPHIA, PA.
JEWISH TIMES
W 21,730
JUN 30 1961

Dell Concerts

Free tickets to the fifth week of the current Robin Hod Dell season will appear in the Bulletin, Inquirer and Daily News during the coming Holiday week.

Following the normal coupon schedule, those interested in attending concerts 12, 13 and 14 will find coupons for these evenings in the papers this coming Monday, Wednesday and Friday.

Erich Leinsdorf, one of the principal conductors of the Metropolitan Opera, who has recently been named musical director for the Boston Symphony Orchestra, and the Berkshire Festival at Tanglewood, Massachusetts, beginning in 1962, will conduct the three concerts on Monday, Jul 17, Tuesday, July 18 and Thursday, July 20.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Circ. 19,114
JUN 21 1961

CHOSEN — Conductor Erich Leinsdorf, 49, has been named to lead the Boston Symphony Orchestra when Charles Munch retires at the end of the group's 1962 season.

LOS ANGELES, CALIF.
TIMES
D 532,079 S. 907,027
JUL 13 1961

Erich Leinsdorf to Conduct at Bowl Tonight

Erich Leinsdorf, conductor and music consultant of the Metropolitan Opera, will conduct his final Hollywood Bowl concert of the season today at 8:30 p.m. with Chilean pianist Claudio Arrau as soloist.

The conductor opened the 40th season of Symphonies Under the Stars last week. In the season of 1962-63 he will become music director of the Boston Symphony and the Tanglewood summer concerts, succeeding Charles Munch.

For his final concerts Leinsdorf will conduct two works by Serge Prokofieff: the unique "Classical" Symphony and an excerpt from the ballet suite "Romeo and Juliet." Arrau will play the Piano Concerto No. 2 in B Flat Major.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,931
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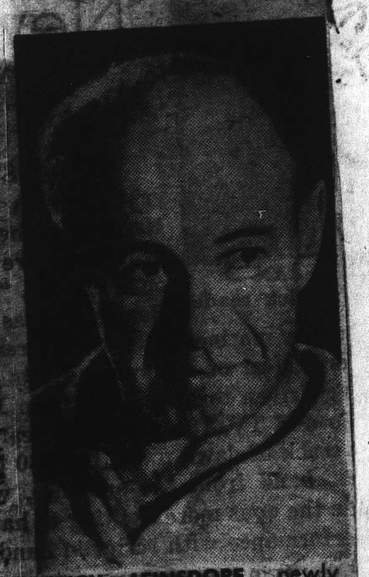

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HOUSTON, TEXAS
CHRONICLE
D: 205,824 S. 231,922

AUG 4 1961

THE SPOTLIGHT

No Butterfly For Boston

BY ANN HOLMES
Fine Arts Editor

One Friday afternoon last spring in Boston, the good ladies of the Boston Symphony's weekly 'piety' gathered in Symphony Hall to hear Charles Munch conduct. Tickets have been sold out on a subscription basis for years and the Beacon Hill crowd, a sea of white-haired ladies, listened in comfort and happy security in the seats they had been occupying for 25 years or so.

Little did they know that outside in the corridors and in the lobby, in the manager's office and the conductor's dressing room a maelstrom of activity was under way.

Big Story

Knots of reporters were tucked away in the broadcasting booth, others were in Manager Todd Perry's office, television cameras were concealed behind the stage. They had been told that a big story would break after the concert. The sweet ladies listened and nodded and smiled as Munch played a happy Beethoven—and went home suspecting nothing.

Next day they picked up their newspapers and read that after the concert manager Perry had announced to the assembled press, the retirement of conductor Munch next spring, and the succession of Erich Leinsdorf to the Boston podium.

The music world shook to its very foundations. The word swept like wildfire. The Boston podium is, in the books of many, America's musical pinnacle. Why Leinsdorf, some critics asked. They argued that he had not come from another symphony orchestra, but from opera at the Metropolitan, and had not had experience in guiding a great orchestra's life. The Metropolitan Opera was in fact performing in Boston, and Leinsdorf was doing Wagner the very week his rise to the Boston throne was declared. The matter of getting Perry, and Munch and Leinsdorf together to talk, and finally to sign, without alerting the press had required a cloak and dagger game the Boston musical manipulators won't soon forget.

The surprise of Leinsdorf as Boston's top musical Brahmin hasn't died down yet. One denizen of Boston's inner musical sanctum declared she would wear a black armband; even Todd Perry smiled a little and tossed his head in a familiar gesture. "We seem to have thrown a bomb. I can't see why. Mr. Leinsdorf is acknowledged as a great conductor." Some of the French-inclined woodwind players may have to change their ways a bit, for a conductor schooled in German opera, but Leinsdorf's conducting, as Houston found out last May when he led a Houston concert, was magnificent in Wagner.

Wanderlust

Leinsdorf himself wrote in Opera News last January before he had the Boston job, "conductorial wanderlust poses a grave problem for some cities in the United States where the fast growth of the community is matched by the clamor for first-class music . . . but a conductor's success, career and future security are better served if he keeps popping up in all music centers of the world every 12 months, and he runs less risk of wearing out his welcome.

Leinsdorf said "it would seem that the butterfly has all the advantages . . . yet the deep musical togetherness between a truly permanent conductor and his orchestra after a number of years is such a beautiful musical experience, so rewarding for the musicians themselves as well as their audiences, that it might still outweigh the lure of the open road for some men."

It looks like cozy winters coming up soon for Boston. How Leinsdorf will fare remains to be seen, and Boston has lots of time.

PHILADELPHIA, PA.
JEWISH EXPONENT
W: 44,137
JUL 28 1961

MUSIC — PAUL CURTIN

Some Inspired Evening

Erich Leinsdorf, conductor-designate of the Boston Symphony Orchestra, came off at his first three Dell concerts of this season as one of the few inspired music makers to lead the Orchestra in many a year.

PERHAPS it is his ability to take pedestrian works or the overplayed at face value, and give them an honest reading among performers already bored to tears with the mention of their names: Tchaikowsky's Sixth Symphony, Wagner's Parsifal music and Meistersinger Prelude, the Brahms Academic Festival Overture and Violin Concerto.

What he did with these pieces was excellent, well-considered playing. Interpretation, the bane of musical egomaniacs, with Leinsdorf seems to be rather a matter of putting every *forte* and *piano* in its just place and nowhere else. This is rare among conductors.

BUT TO DO THIS successfully with players jaded to the point of cantankerousness is no less than miraculous. There is not even a second fiddle player in the Orchestra who doesn't have his own notion of this literature after twenty or more years of sawing through it. To subvert these individual views to the authority of a conductor who cannot fire personnel nor use coercion without personal risk is a Herculean achievement. Doubly so, if one considers that they also played more exquisitely at times than during the regular season.

The capstone of the three concerts was the Ninth Symphony of Beethoven. With resources not always of equal merits, and certainly not as much rehearsal as any conductor would like to have, Leinsdorf gave a most memorable reading of the work.

The Ninth, while far distant from the finical crocheting of Mozart and Haydn, is not yet the unbridled romanticism of the 19th Century. Thus, cognizant of this, Leinsdorf produced something that burned and glistened with a restrained fire; certainly, it very closely approximated Beethoven's intent.

THE SINGING CITY CHOIRS, though adequate, are not mature nor brilliant enough to be able to make this music sound well. These dedicated young men and women lacked tonal vibrance at the extremes of their registers, and sounded rather dead most of the time. The vocal quartet made up of Helen Laird, soprano; Elena Nokolaidi, mezzo; Robert Nagy, tenor; and Ezio Flagello, baritone, were alarmingly out of focus as an ensemble. Singly, they all did much better; most notably Flagello whose rich, supple voice handled the obtusities of Beethoven's voice-writing with an enviable professionalism.

The Dell was jammed; the audience, insanely enthusiastic. There were moments when Fred Mann must have feared for the well-being of his benches. And triumphant Leinsdorf made a pretty speech about the joys of being able to bring a cultural landmark to many people. After his music, he could be forgiven almost anything, including a speech.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times - Argus (e)
BARRE, Vermont
Circ. 10,445

AUG 3 1961

CHOSEN — Conductor Erich Leinsdorf, 49, has been named to lead the Boston Symphony Orchestra when Charles Munch retires at the end of the group's 1962 season.

Recordings

HI FI/STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 164,688
AUG 1961

Explanation of symbols:
Ⓜ *=monophonic recording*
Ⓢ *=stereophonic recording*

4-TRACK CLASSICS

Ⓢ **BRAHMS:** ***Piano Concerto No. 2, in B-flat, Op. 83.*** Rudolf Serkin (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 357 $7.95.

Interest: Great concerto
Performance: Uneven
Recording: Bright
Stereo Quality: Good

With due appreciation for such lovely moments as the piano's entrance in the slow movement, this tape has its shortcomings. Serkin's first movement is a remarkable study in effective keyboard rhetoric, and his playing of the finale, although it lacks spontaneity, is remarkable pianism. But in the big second movement his performance is mannered and shot through with imprecisions. Ormandy's third accompaniment for Serkin is the most sensitive he has given him, and the Columbia engineers have recorded the piano very well, but without matching the over-all warmth and clarity of the excellent RCA Victor recording by Sviatoslav Richter. The stereo spread is very wide but depth is a bit lacking, and the high strings have a brightness that borders on stridency. *E. S. B.*

Ⓢ **DVORÁK:** ***Symphony No. 5, in E Minor ("New World").*** London Philharmonic Orchestra, Hugo Rignold cond. BEL CANTO ST 128 $6.95.

Interest: Popular masterwork
Performance: Good
Recording: Flawed
Stereo Quality: Excellent

In this seventh tape version, Hugo Rignold leads a rough-and-ready, thrusting, performance in which he shapes the slow movement with feeling but goes too far in whipping up the tempos at the end of the first movement and toward the close of the finale. Technically the recording is also uneven. The very first note cuts in with an abruptness that suggests a frantic hand switching in on the performance an instant after the downbeat, and at the beginning of the finale the strings sound coarse and papery. Elsewhere, however, the sonic effect is impressive. *E. S. B.*

Ⓢ **KHACHATURIAN:** ***Gayne Ballet Suite.*** **OFFENBACH:** ***Gaité Parisienne.*** Boston Pops Orchestra, Arthur Fiedler cond. RCA VICTOR FTC 2045 $8.95.

Interest: Lightweight favorites
Performance: Brilliant
Recording: Excellent
Stereo Quality: Excellent

The big golden sound of this tape puts you right in Symphony Hall in Boston. Of the four *Gayne* ballet numbers recorded in this suite, the over-familiar "Sabre Dance" remains the most direct and effective in communication. Fiedler's *Gaité Parisienne* is a genial and enjoyable excursion, even if he may occasionally lose the distinction between the brilliant and the merely rackety. *E. S. B.*

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (e)
NEW BRITAIN, Conn.
Circ. 31,609
AUG 8 1961

RENO, NEV.
GAZETTE
D: 20,488
JUN 29 1961

On the Record Front

Moderns on Record Are Prize Winners

Two prize winners by modern composers have become available on records which deserve notice from classical listeners who want more than Mozart. Too often such initiative by record makers is not adequately rewarded in sales volume.

The Music Critics Circle of New York awarded prizes in April to both items — one for the best chamber music of 1960 and the other for the best choral work.

The chamber music, Elliot Carter's Second Quartet, also won the 1960 Pulitzer prize in music. The score was finished in 1959 and played first in New York in March, 1960. It now is on an RCA Victor record, by the Juilliard String Quartet, which won a Town Hall award in 1950. Whether the appeal of Carter's work will endure remains to be seen, but as a recorded performance it is brilliant and fascinating.

Th choral work is Francis Poulenc's "Gloria in G Major for Soprano, Chorus and Orchestra." The premiere recording by Angel was made in Paris in February under Poulenc's supervision, with soprano Rosanna Carteri and the French National Radio-Television Orchestra and Chorus under Georges Pretre. On the other side is Poulenc's "Concerto in G Minor for Organ," with organist Maurice Durufle. The stereo effects of the score and the recordings will attract audio enthusiasts.

The Poulenc "Gloria" won critical praise when performed in New York by the Boston Symphony under Charles Munch. Its melodies are fresh and joyful and the work should gain in favor as this fine recording makes it better known.

An American-taped RCA Victor release of Beethoven's "Appassionata" Sonata, both on disc and in four-track tape, by the Russian pianist, Sviatoslav Richter, is one of the top versions now available. This is a tremendous performance that stands along with his earlier disc of as one of the season's better pi- Brahms Second Piano Concerto ano recordings. The "Funeral March" sonata is on the other side.

Capitol has recorded two young European pianists in distinguished fashion. Maurizio Pollini, 18, performs excitingly Chopin's First Piano Concerto with which he won a 1960 Warsaw award. The young Italian shows great promise in this disc with the Philharmonic Orchestra under Paul Kletzki. He has won acclaim in Milan since he was 14. The recording has great sound appeal.

The other Capitol disc is by Eric Heidsieck, 24, a Frenchman playing Mozart's Concertos No. 20 and 23 with Andre Vandernoot and the Conservatory Concert Orchestra. Heidsieck, a member of the champagne family, plays his own cadenzas instead of the traditional ones provided by Beethoven and Schnabel.

Gary Graffman interprets Chopin's Piano Concerto in E Minor in a refined and delicate styling that makes the RCA Victor recording a desirable one. On the other side, also with the Boston Symphony under Charles Munch, is a delightful version of Mendelssohn's gay "Capriccio Brilliant," with a bubbly mood that Graffman achieves with ease.

THE TOP TEN: Best-selling records of the week based on The Cash Box Magazine's nationwide survey:

TRAVELIN' MAN, Ricky Nelson
RUNNIN' SCARED, Roy Orbison
STAND BY ME, King
MOODY RIVER, Boone
RAINDROPS, Clark
THE BOLL WEEVIL SONG, Benton
QUARTER TO THREE, U.S. Bonds
I FEEL SO BAD, Presley
DADDY'S HOME, Shep
HELLO WALLS, Young

Records:

Caruso Among New Stereos

By L. J. KRAMP
AP Newsfeatures

Some Mozart horn concertos, a Beethoven trio, French folk songs and Caruso in his prime are among the better record buys this vacation season. Also attractive are several bright new ballet discs.

"The Virtuoso Horn," like an earlier Vanguard release of oboe music, is a delightful bit of Mozartiana, played by Albert Linder with the Vienna State Orchestra under Hans Swarowsky.

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HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 110,268
OCT 1961

"Music of Frank Loesser." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor FTC 2068, 38 min., $8.95.

The latest installment of Fiedler's symphonic expansions of hit show scores reminds us anew both of Loesser's superb creative powers (except in his inexplicably barren music for *Greenwillow*) and the skill with which the Pops' own specialist arrangers, Jack Mason and Richard Hayman, enrich and enlarge the original show instrumentations. Perhaps they try to cram in too many tunes in each medley, or at least *segue* a bit too hastily from one to another, yet one can hardly have enough from the incomparable *Guys and Dolls* and *Most Happy Fella,* and even in the somewhat less distinctive music for *Hans Christian Andersen* and *Where's Charley?* there is a wealth of none too familiar melodism —all of which is magnificently expressed and colored by Fiedler and his forces and by the most glittering of stereo recordings.

Recordings

HI FI/STEREO REVIEW
NEW YORK, N.Y.
MONTHLY 164,688
AUG 1961

reel & cartridge

EDWIN S. BERGAMINI • JOHN THORNTON

Explanation of symbols:
Ⓜ=*monophonic recording*
Ⓢ=*stereophonic recording*

4-TRACK CLASSICS

Ⓢ **BRAHMS:** *Piano Concerto No. 2, in B-flat, Op. 83.* Rudolf Serkin (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 357 $7.95.

Interest: Great concerto
Performance: Uneven
Recording: Bright
Stereo Quality: Good

With due appreciation for such lovely moments as the piano's entrance in the slow movement, this tape has its shortcomings. Serkin's first movement is a remarkable study in effective keyboard rhetoric, and his playing of the finale, although it lacks spontaneity, is remarkable pianism. But in the big second movement his performance is mannered and shot through with imprecisions. Ormandy's third accompaniment for Serkin is the most sensitive he has given him, and the Columbia engineers have recorded the piano very well, but without matching the over-all warmth and clarity of the excellent RCA Victor recording by Sviatoslav Richter. The stereo spread is very wide, but depth is a bit lacking, and the high strings have a brightness that borders on stridency. *E.S.B.*

Ⓢ **DVORÁK:** *Symphony No. 5, in E Minor ("New World").* London Philharmonic Orchestra, Hugo Rignold cond. BEL CANTO ST 128 $6.95.

Interest: Popular masterwork
Performance: Good
Recording: Flawed
Stereo Quality: Excellent

In this seventh tape version, Hugo Rignold leads a rough-and-ready, thrusting, performance in which he shapes the slow movement with feeling but goes too far in whipping up the tempos at the end of the first movement and toward the close of the finale. Technically the recording is also uneven. The very first note cuts in with an abruptness that suggests a frantic hand switching in on the performance an instant after the downbeat, and at the beginning of the finale the strings sound coarse and papery. Elsewhere, however, the sonic effect is impressive. *E.S.B.*

Ⓢ **KHACHATURIAN:** *Gayne Ballet Suite.* **OFFENBACH:** *Gaité Parisienne.* Boston Pops Orchestra, Arthur Fiedler cond. RCA VICTOR FTC 2045 $8.95.

Interest: Lightweight favorites
Performance: Brilliant
Recording: Excellent
Stereo Quality: Excellent

The big golden sound of this tape puts you right in Symphony Hall in Boston. Of the four *Gayne* ballet numbers recorded in this suite, the over-familiar "Sabre Dance" remains the most direct and effective in communication. Fiedler's *Gaité Parisienne* is a genial and enjoyable excursion, even if he may occasionally lose the distinction between the brilliant and the merely hackneyed. *E.S.B.*

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RENO, NEV.
GAZETTE
D: 20,488
JUN 29 1961

On the Record Front

Moderns on Record Are Prize Winners

Two prize winners by modern composers have become available on records which deserve notice from classical listeners who want more than Mozart. Too often such initiative by record makers is not adequately rewarded in sales volume.

The Music Critics Circle of New York awarded prizes in April to both items — one for the best chamber music of 1960 and the other for the best choral work.

The chamber music, Elliot Carter's Second Quartet, also won the 1960 Pulitzer prize in music. The score was finished in 1959 and played first in New York in March, 1960. It now is on an RCA Victor record, by the Juilliard String Quartet, which won a Town Hall award in 1950. Whether the appeal of Carter's work will endure remains to be seen, but as a recorded performance it is brilliant and fascinating.

Th choral work is Francis Poulenc's "Gloria in G Major for Soprano, Chorus and Orchestra." The premiere recording by Angel was made in Paris in February under Poulenc's supervision, with soprano Rosanna Carteri and the French National Radio-Television Orchestra and Chorus under Georges Pretre. On the other side is Poulenc's "Concerto in G Minor for Organ," with organist Maurice Duruflé. The stereo effects of the score and the recordings will attract audio enthusiasts.

The Poulenc "Gloria" won critical praise when performed in New York by the Boston Symphony under Charles Munch. Its melodies are fresh and joyful and the work should gain in favor as this fine recording makes it better known.

An American-taped RCA Victor release of Beethoven's "Appassionata" Sonata, both on disc and in four-track tape, by the Russian pianist, Sviatoslav Richter, is one of the top versions now available. This is a tremendous performance that stands along with his earlier disc of as one of the season's better piano recordings. The "Funeral March" sonata is on the other side.

Brahms Second Piano Concerto

Capitol has recorded two young European pianists in distinguished fashion. Maurizio Pollini, 18, performs excitingly Chopin's First Piano Concerto with which he won a 1960 Warsaw award. The young Italian shows great promise in this disc with the Philharmonic Orchestra under Paul Kletzki. He has won acclaim in Milan since he was 14. The recording has great sound appeal.

The other Capitol disc is by Eric Heidsieck, 24, a Frenchman playing Mozart's Concertos No. 20 and 23 with Andre Vandernoot and the Conservatory Concert Orchestra. Heidsieck, a member of the champagne family, plays his own cadenzas instead of the traditional ones provided by Beethoven and Schnabel.

Gary Graffman interprets Chopin's Piano Concerto in E Minor in a refined and delicate styling that makes the RCA Victor recording a desirable one. On the other side, also with the Boston Symphony under Charles Munch, is a delightful version of Mendelssohn's gay "Capriccio Brilliant," with a bubbly mood that Graffman achieves with ease.

THE TOP TEN: Best-selling records of the week based on The Cash Box Magazine's nationwide survey:

TRAVELIN' MAN, Ricky Nelson
RUNNIN' SCARED, Roy Orbison
STAND BY ME, King
MOODY RIVER, Boone
RAINDROPS, Clark
THE BOLL WEEVIL SONG, Benton
QUARTER TO THREE, U.S. Bonds
I FEEL SO BAD, Presley
DADDY'S HOME, Shep
HELLO WALLS, Young

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
NEW BRITAIN, Conn.
Circ. 31,609
AUG 6 1961

Records:

Caruso Among New Stereos

By L. J. KRAMP
AP Newsfeatures

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245

CHICAGO HEIGHTS, ILL.
STAR
TW. 16,821

AUG 17 1961

Music In The Groove

By PAUL H. LITTLE

RCA Victor's August releases are exciting and abound in variety entertainment for every musical taste.

Two albums recall the forthcoming fall season of the Chicago Symphony orchestra as Dr. Fritz Reiner conducts the Schubert "Unfinished" and Fifth symphonies on one album (LM-2516) and joins forces with Van Cliburn in the Beethoven "Emperor" piano concerto in E flat major on the other (LM-2562).

The glowing buoyance and verve of our great orchestra has never been better perpetuated on wax than in the Schubert album. The almost hackneyed "Unfinished" score is given vital concept and power by Reiner's sensitive interpretation while the radiant zest for living of the Fifth is masterfully achieved.

* * *

WE HAVE ALSO admired Van Cliburn's genius, but regretfully we must say of this new discing that it lacks the poetry and lucidity that Artur Rubinstein, Walter Gieseking or Artur Schnabel brought to the concerto.

There is technique in abundance, but the overall impression is one of sobriety, not of compelling, splendid dynamics as to phrasing and culmulative styling. Dr. Reiner's brilliant accompaniment highlights Van Clinburn's comparative lack all the more. Sonics are superb.

For opera enthusiasts two outstanding albums are among the new Victor releases. The first is a three disc complete recording (in either stereo or monaural) of Wagner's "The Flying Dutchman," that magnificent, gloomy early masterpiece in which Wagner took as his theme a man accursed who must roam the seas until the love of a pure woman would be offered as sacrifice to atone for his sins.

Antal Dorati conducts the orchestra and chorus of the Royal opera house of Convent garden, and his interpretation is notably one of his best achievements on lp.

As the Dutchman, George London scores another triumph. Leonie Rysanek is an incomparable Senta and Chicago born Giorgi Tozzi, a brilliantly sung and dramatically apt Daland. Karl Liebl's Erik, Richard Lewis' Steersman, and Rosalind Elias' May go to make up a splendid integrated cast.

* * *

COMPARISONS are always odious, but one will inevitably be made with Angel's version which stars Dietrich Fischer-Dieskau as the Dutchman. This latter singer is one of the great artists of our generation. In diction, meaning communication and understanding, he has few rivals, and we must cede to him the laurels over London so far as impact and artistic appeal are concerned.

But Rysanek and Tozzi bring the balance scale over to Victor's side. RCA engineers have "miked" some of the scenes from what seems to be at a distance while Angel uses a more close-up technique, but the illusion of ghostliness which Wagner desired is better served by the Victor styling. And if we were to select a single highlight of this great opera, it would be Rysanek's way with "Senta's Ballad."

The other operatic disc is a single 12-inch performed by the Symphony of the Air under Leopold Stokowski with chorus under Margaret Hills (LM-2555). It programs the "Ride of the Valkyries," the prelude to the third act of "Tristen and Isolde," and the "Entrance of the Gods into Valhalla" from "Das Rheingold," while the reverse side is devoted entirely to the overture and the Venusberg music from "Tannhauser."

Stokowski's lavish gifts for extracting every orchestral nuance from the score is masterfully revealed in this all-Wagner program. Particularly noteworthy is his interpretation of the music from "Tannhauser." This is exciting artistry, and it will convert many a listener who is dubious about opera in general.

* * *

FOR SHEER orchestral beauty it would be difficult to find a score to surpass Ravel's exquisitely haunting "Daphis et Cholle." Victor presents it here in its complete form with wordless chorus and the great Boston symphony orchestra under Charles Munch (LM-2568).

Munch's finesse with French music has never been heard to finer advantage; the shadings, colorations, rhythms and dynamics are absolutely stunning. And as regards to sonics, we predict this disc will be worn out at many a hi-fi show.

If you've never heard the music, you've an unforgettable treat in store for you; it is ripe with melody and intoxicating rhythms. Originally conceived for the ballet, it suggests the very epitome of choreography!

Musicals? Then listen to the master of them all, Victor Herbert, in "The Immortal Victor Herbert" by the Robert Shaw Chorale (LM-2515) with such gems as "Kiss Me Again," "Streets of New York," "Every Day is Ladies' Day with Me," "I Want What I Want When I Want It," "Ah, Sweet Mystery of Love," and "I'm Falling in Love with Someone," and many other all-time delights with a quartet of admirable soloists in baritone Calvin Marsh,, tenor Mallory Walker, contralto Florence Kopleff, and soprano Saramae Endlich.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

AUG 10 1961

Record-ially Yours

By MARTIN BOOKSPAN

Mr. Bookspan a native Bostonian is director of Recorded Music for WQXR, the Radio Station of The New York Times, and a contributing editor to the monthly publication Hi Fi and Music Review. His commentary on Boston Symphony broadcasts is heard on WXHR at 3:05 p.m. on Sundays.

PROKOFIEFF: Symphony No. 4, Opus 47/112; Philadelphia Orchestra, Eugene Ormandy; Columbia cond.; MS-6154, $5.98.

Columbia and Ormandy are to be congratulated upon this release of Prokofieff's Fourth Symphony, a virtually unknown masterpiece from the pen of one of the twentieth century's mightiest symphonists.

The score has a curious history. In May, 1929, a new ballet by Prokofieff called The Prodigal Son was produced at the Theatre Sarah Bernhardt in Paris by Serge Diaghilev. Serge Lifar danced the title role, the scenery and costumes were designed by Georges Roualt and the scenario was by Boris Kochno. It was one of Diaghilev's last productions: three months later he lay dead.

At about the same time that he was working on the score for the ballet, Prokofieff received a commission from the Boston Symphony Orchestra for an orchestral score celebrating the orchestra's fiftieth anniversary season, 1930-31. Prokofiaff decided to compose a symphony his fourth, using musical material from the ballet. Anticipating that he might be accused of plagiarizing from himself because he had run out of ideas, he issued this statement in advance of the Symphony's first performance: "In the Symphony I had the possibility to develop symphonically what a ballet form did not enable me to do. A precedent may be recalled with Beethoven's Ballet The Creatures of Prometheus and his Symphony No. 3."

Serge Koussevitzky conducted the world premiere of the Fourth Symphony at a Boston Symphony concert in November, 1930, but it met with a cold reception from both the audiences and critics. Seven and a half years later Prokofieff came to Boston to conduct the orchestra in a program of his own works, bringing with him one of his latest scores for what were to be its first performances outside of Russia. Referring to the lack of enthusiasm for his Fourth Symphony in 1930, Prokofieff remarked to the Boston press that the new place, a fairy tale for children called Peter and the Wolf, would be much closer to the intelligence level of the local audiences.

Even in his last years Prokofieff smarted from the wounds of the neglect of the Fourth Symphony. He returned to the score, revised and expended it to nearly twice its original length and assigned a dual opus number to the revised version: 47 (the original one) and 112.

I have spent some fascinating hours comparing this new recording of Opus 47/112 with a now discontinued Urania recording (by George Sebastian with the Colonne Orchestra) of the original version, Opus 47. The revision is at once a more formidable, more grandiose work than the original score of 1930, but there is much to be said for the conciseness and tightly-knit structure of the original edition. It is the first and last movements which have been most thoroughly transformed in the new, revised version, with new and contrasting episodes aided to the original form.

The music is Prokofieff to the core, lyrical and forthright, with a prevailingly dark instrumental color. The first movement is a sombre, reflective section which reminds me of the brooding melancholy of the first two movements of the composer's Sixth Symphony The second movement is an improvisatory nocturne; the third a bitter-sweet allegretto; and the finale, a bold and proclamative resolution.

BILLBOARD MUSIC WEEK
NEW YORK, N.Y.
W. 35,932
JUL 31 1961

Semi-Classical

HEARTS IN ¾ TIME Boston Pops Ork (Fiedler). RCA Victor LM-2556 (Stereo & Monaural)—Superb performances and sound mark this lush and lovely album of famous waltzes by the Boston Pops under Arthur Fiedler. The waltzes range from the title tune, to "Danube Waves," "Gold and Silver Waltz" and "Valse Bluette." Album can sell to the semi-classical, classical and adult pop market.

Sound

SELMA, ALA.
TIMES-JOURNAL
DI. 11,171 S: 11,171

AUG 6 1961

Record Review

By JAMES G. ROY, JR.

The Boston Symphony Orchestra Playing Romantic Orchestral Repertoire on RCA - Victor Red Seal Records — Music by Schumann, Mendelssohn, and Dvorak have kept the famed Boston Symphony Orchestra busy in the confines of Boston's Symphony Hall this past year. With Conductor Charles Munch on the podium, the Boston Symphony Orchestra has delivered some of its finest performances on stereo records for the tell-tale ears of RCA's producer Richard Mohr and recording engineer Lewis Layton. These new releases have a beauty of orchestral sound that far surpasses anything previously heard from the Boston musicians on the RCA-Victor label, and the quality of performance would be difficult for any contemporary orchestra in this country or Europe to match for authenticity of style and expressive musicianship.

On a single 12" stereo record (LSC-2474), Munch leads his musicians in a beautifully expressive well-drilled rendition of the "Symphony No 1 in B Flat Major" (Schumann) coupled with the famous "Manfred" Overture. Koussevitsky recorded the so - called "Spring Symphony" back in the days of 78 RPM with critical acclaim with the same orchestra, and the new stereo edition under Munch again demonstrates the feeling that the Bostonians have for the music of Schumann. The "Manfred Overture" is played with singular effectiveness and dramatic drive.

The picturesue imagery of Mendelssohn's "Scotch Symphony" and the bravura of the "Scherzo" from the "Octet in E Flat Major" provide Munch and his players with another opportunity for superior instrumental performance, offset by deeply moving feeling for emotional content (LSC-2520, one 12" stereo record). Munch departs from the usual tempi for the first movement of the "Scotch Symphony," but his approach is completely valid in its convincing sense of excitement and romantic fervor.

Gregor Piatigorsky is a happy choice for soloist in the finest of all cello concertos, the "Concerto in B Minor," by Dvorak (LSC-2490, one 12" stereo record) with a superior accompaniment by the Boston Symphony Orchestra under Munch. The Piatigorsky technique is as brilliant as it was thirty years ago when the Russian refugee first appeared in this country, and the beauty of tone that Piatigorsky draws from the cello is not likely to be equalled by any living cellist today. It would be difficult to find any version on stereo today that might surpass the Piatigorsky - Munch performance of the Dvorak "Cello Concerto" for definition of technique and poetry.

Beethoven-Overtures. (Epic -BC-1128, one 12" stereo record). This release provides the usual Beethoven concert and operatic overtures like "Egmont," "Coriolanus," and the popular "Leonore No. 3 in C Mahor," played with immaculate taste and technique by the great Concertgebouw Orchestra of Amsterdam under Eugen Jochum. What makes the repertoire offered on this Epic stereo disc even more appealing is the inclusion of seldom-heard overtures like those to "Consecration of the House" and "Namensfeier," two of Beethoven's late orchestral works that show the contrapuntal influence of Handel and Bach. The stereo sound is spaciously resonant and captures the sound of the celebrated Dutch orchestra with effective realism.

END OF VOLUME

END OF REEL

PLEASE REWIND